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THE

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THE LEADING TRADE JOURNAL OF THE WORLD

IN THE

PRINTING AND ALLIED INDUSTRIES.

VOLUME XXVIII.

October, 1901, to March, 1902.

CHICAGO, ILL., U. S. A.:

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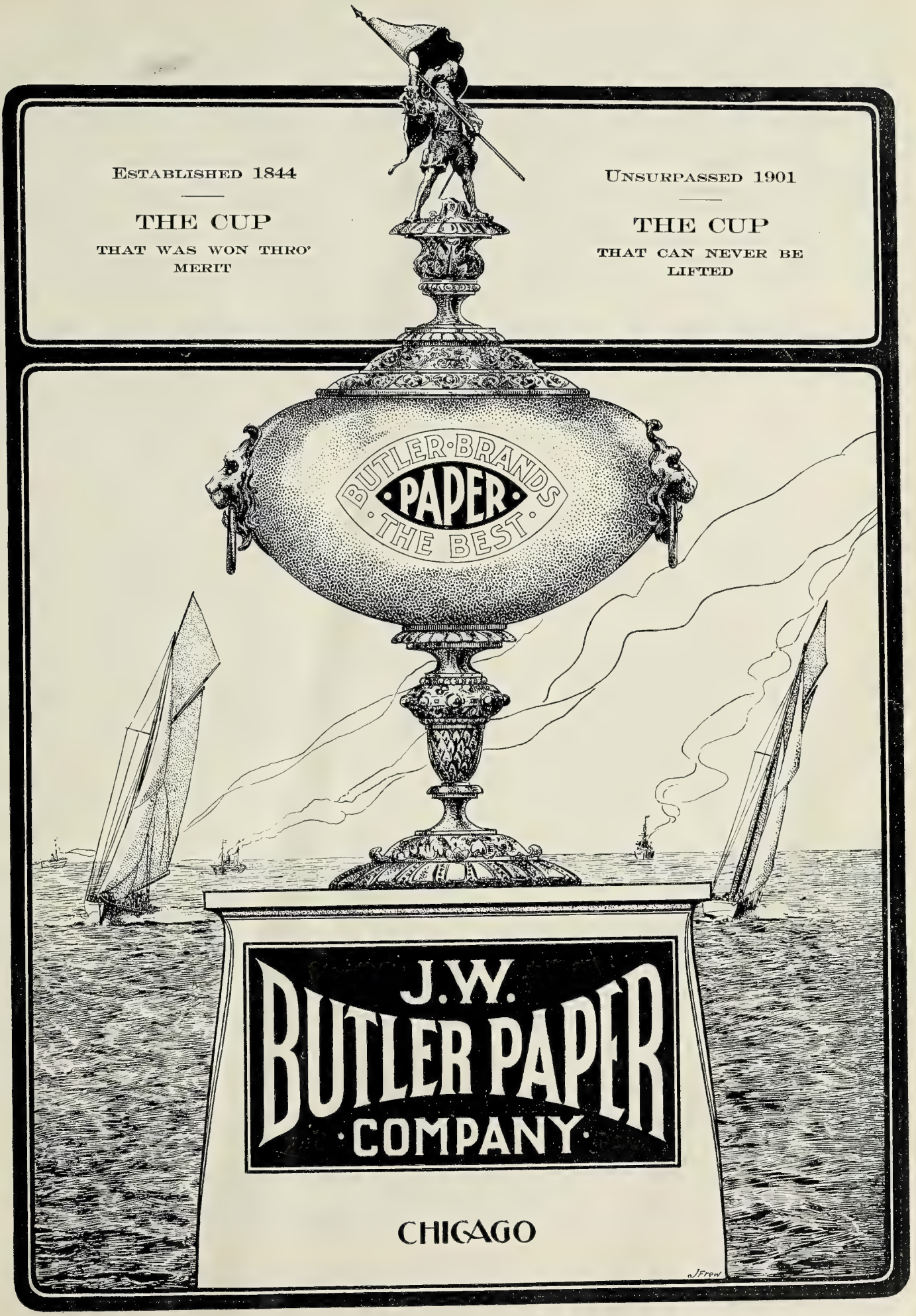
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ESTABLISHED 1844
THE CUP
THAT WAS WON THRO' MERIT
UNSURPASSED 1901
THE CUP
THAT CAN NEVER BE LIFTED
BUTLER·BRANDS
·PAPER·
·THE BEST·
J.W.
BUTLER PAPER
·COMPANY·
CHICAGO

"What one man has done, other men can do."— *German proverb.*

The Wide Adaptability of the

Simplex One-Man Type Setter

Is shown by the following letters:

From a BOOK PUBLISHING HOUSE.

"A machine that can put out 240,352 ems of solid ten-point type (not a lead, slug or rule in it) in a week's work of 52 hours, this including cleaning machine, changing belts, oiling, etc., operated by two girls who six months before had never seen a typesetting machine, is bound to be a success. Such is what we got from our ten-point machine a few weeks ago, and work of that kind speaks more than words. The Simplex is all right, if half cared for. Were this not so, our third machine would not have been ordered eight months after installing the first one."— *The Michie Company, Charlottesville, Va.*

From a CITY DAILY.

"The Simplex is doing splendid work for us. We run a strictly union office, working nine hours a day, and the machine is saving $50 per week in composition bills."— *Evening Times, Elizabeth, N. J.*

From a COUNTRY WEEKLY.

"I have used the Simplex since June, 1900, and have found it to be a great economy both of time and money."— *G. C. McIntosh, Journal, Fayetteville, W. Va.*

We want to tell you all about the SIMPLEX. Its Simplicity, Economy, Effectiveness.

THE UNITYPE COMPANY

200 MONROE STREET, CHICAGO 150 NASSAU STREET, NEW YORK

Why be Jollied?

You would believe you were being jollied, wouldn't you, if you started out to buy a bicycle, and a salesman offered and tried to sell you one of the old-fashioned high wheels on the ground that it was splendidly built, highly polished, had a new-style brake, patented bell and an anti-jar saddle post?

Yet every day the attempt is being made by some press salesman or other to jolly the intelligent printer into buying a so-called "modern" two-revolution press that is just as old-fashioned and obsolete in the vital parts of its mechanism as the old high-framed, hard-tired wheel.

You would turn the bicycle salesman down with scant ceremony. Why don't you turn down every press builder too who offers you the same kind of a press?

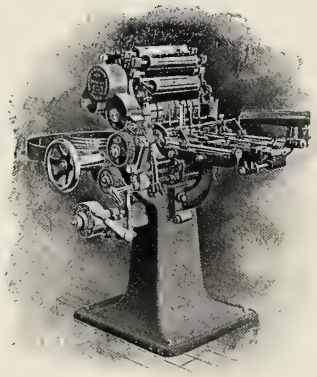
Experience is a dear teacher. Why put your good money into presses which, possessing the same vital mechanisms as those found in the old-fashioned machines, will in a short time hammer your plates and type to pieces just as the old presses did; that will slur and vary in register just as much, and, like the old presses, are limited in their producing capacity—when you *can* buy something more efficient?

The only press on the market today not dependent upon any modification of an old-fashioned bed movement for speed, or of the obsolete side-rod impression mechanism for rigidity in impression, or upon friction or movable devices between the bed and cylinder to keep them always in perfect register throughout the printing stroke, is the **"Century."**

What better reasons can you want for purchasing a **"Century?"**

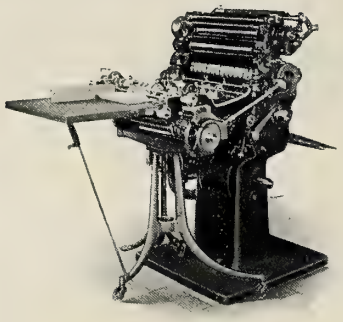
THE CAMPBELL COMPANY

334 Dearborn Street, CHICAGO **5 Madison Avenue, NEW YORK**
189 Fleet Street, E. C., LONDON



CARD AND ENVELOPE PRESS
Speed, 5,000 per hour





SEPARATE SHEET PRESS
Sheet, 15 x 18
Speed, 5,000 per hour

WHEN, six years ago, we started to manufacture and sell high-speed automatic job presses, our statements of what our machinery would accomplish were in many quarters received with ridicule and incredulity. This despite the fact that we purposely kept those statements far within the truth.

We are happy to state that our old friends and customers are now ready to believe anything we say concerning our new Rotary — the press that automatically feeds and prints separate sheets, from French folio up to cardboard, at a guaranteed speed of 5,000 good impressions per hour, with accurate register. To the few who are incredulous because they have not seen the works that have gone before, we offer an actual demonstration at New York, Chicago or Philadelphia, or in their own printing houses. Any doubting Thomas who so desires may have opportunity to see and believe.

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THE HARRIS AUTOMATIC PRESS COMPANY

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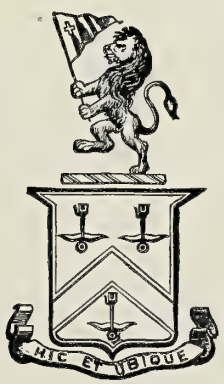
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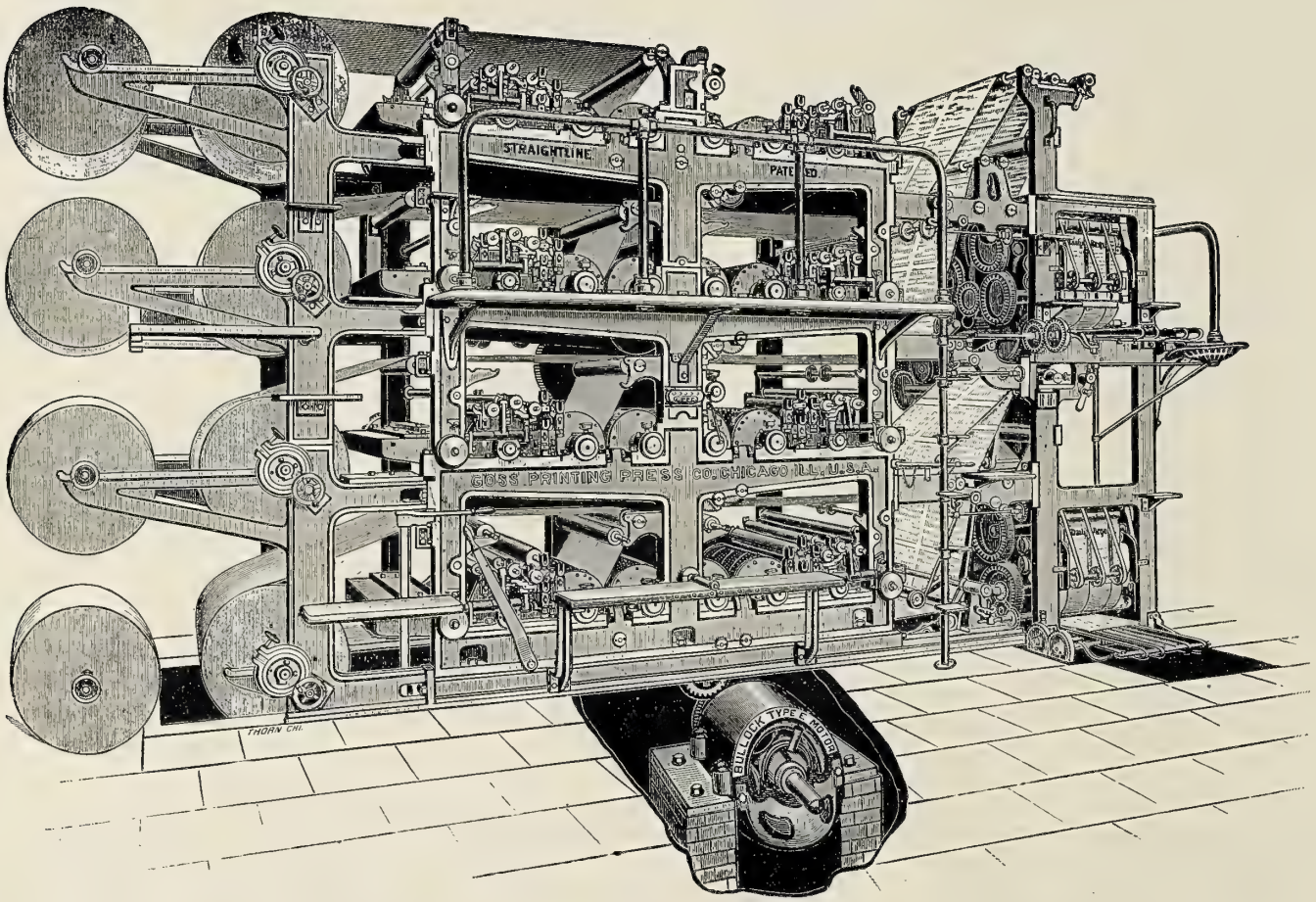


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Patented 4-Deck Straightline Newspaper Printing And Folding Machine



HIGHEST AWARD given to the Goss Printing Press Co. on their 4-Deck Straightline Press recently on exhibition at the Paris Exposition.

The only perfect machine that makes any number of pages — without the use of angle bars or turners. There are no complicated parts, everything is clear sailing from start to finish.

STRAIGHTLINE PRESSES are Prize-Winners and Money-Makers.

PATENTED AND MANUFACTURED BY

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ADOPTED
BY THE
LEADING
PRINTERS
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Clinches as well as the best wire stitcher and can not clog. It uses both fine and coarse wire staples and binds to one-quarter inch. No adjustments to be made at all. We ship it all ready for work. It will save you money and win trade.

ACME STAPLE CO.
Limited
PHILADELPHIA, PA.

Patented Europe and America



CRESCENT EMBOSSING Co.

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MANUFACTURERS OF PROGRAMS AND FOLDING CARDS FOR ALL PURPOSES

CRESCENT CALENDARS ARE DIFFERENT FROM OTHER LINES.

SEND $1.00 FOR FULL SET SAMPLES, OR WRITE FOR PARTICULARS

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"Ye Choicest Product of ye Mille that maketh only ye Choicest Papers"

A FORTUNATE ACCIDENT is said to have been the means of discovering the use of bluing in the pulp to produce the clear White shade so desirable in Fine Papers. Write us for the story—a lady figures in it, and it is interesting.

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On this output, we have had

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Binner Plates Mean Perfect Plates

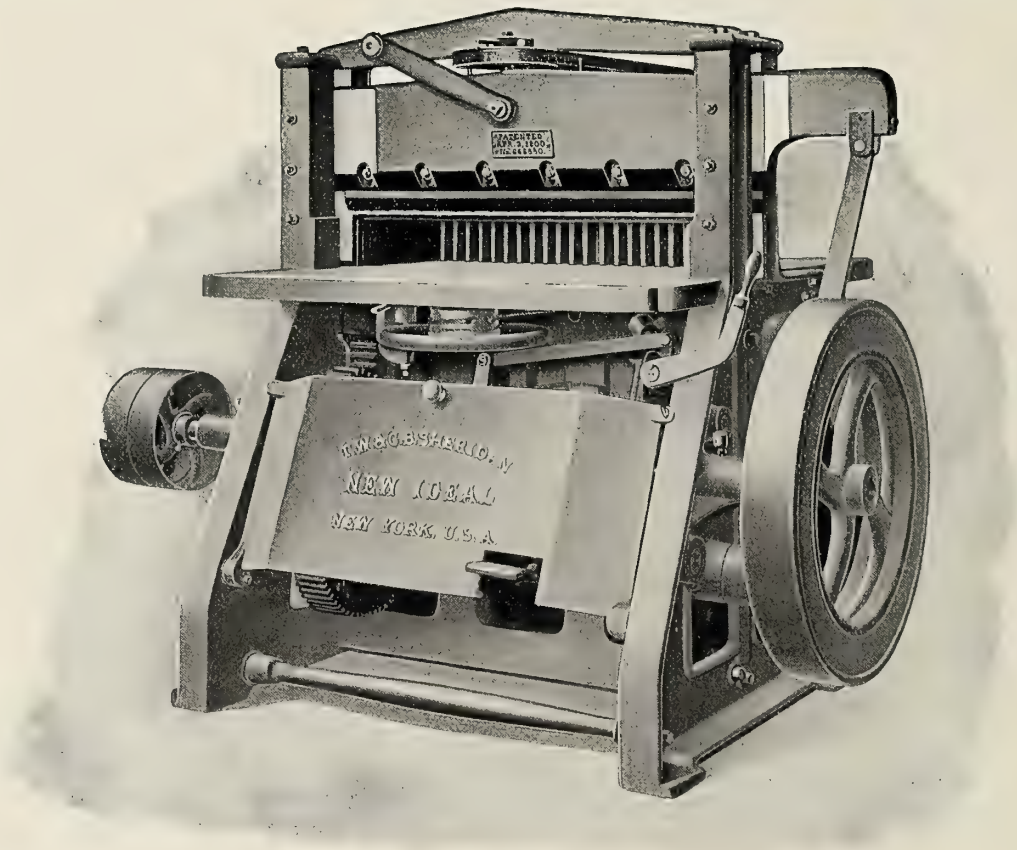
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THE most rapid cutting machine ever produced, together with an enormous clamping power. With our device of compounding clamping power, one thousand pounds pressure applied to the friction clutch exerts four thousand pounds of clamping power with a *Speed of Thirty-Three Cuts per Minute.*

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Manufacturers of "MACHINE-CAST"
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MANUFACTURERS OF
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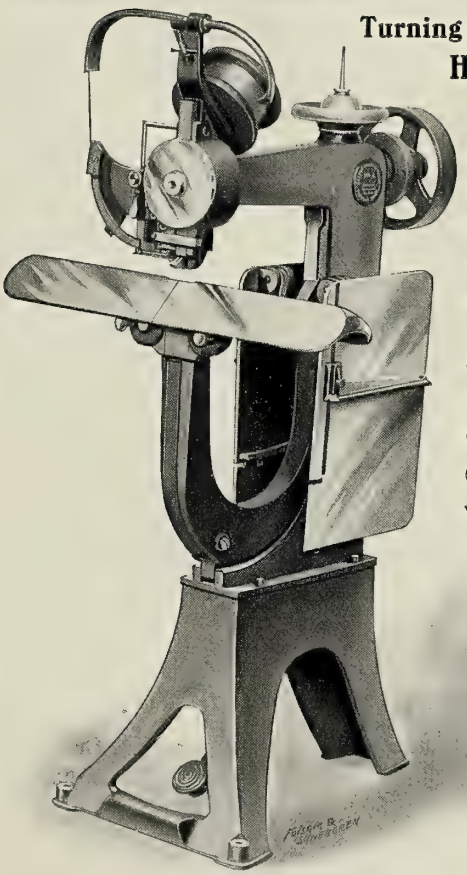
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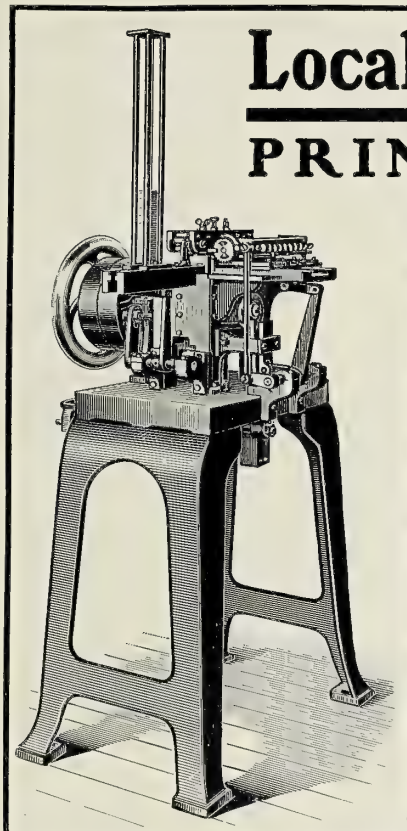
Turning this HAND WHEEL automatically adjusts all parts of the machine for any thickness of work.

A revelation in ease of operation and quality of work.

No. 4—2 sheets to ½ inch.

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Local Ticket PRINTING PRESS

Prints 180 tickets per minute

Numbers at both ends in different colors if required

Press weighs 560 pounds

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When You Are Ready to Purchase

Electrotype, Stereotype, Engraving Machinery
of the quickest and most durable type, and which meets the requirements of the trade in every respect,

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are *absolutely* the *FASTEST* in the world. Ease of operation, high speed without vibration, are features of excellence of these machines.

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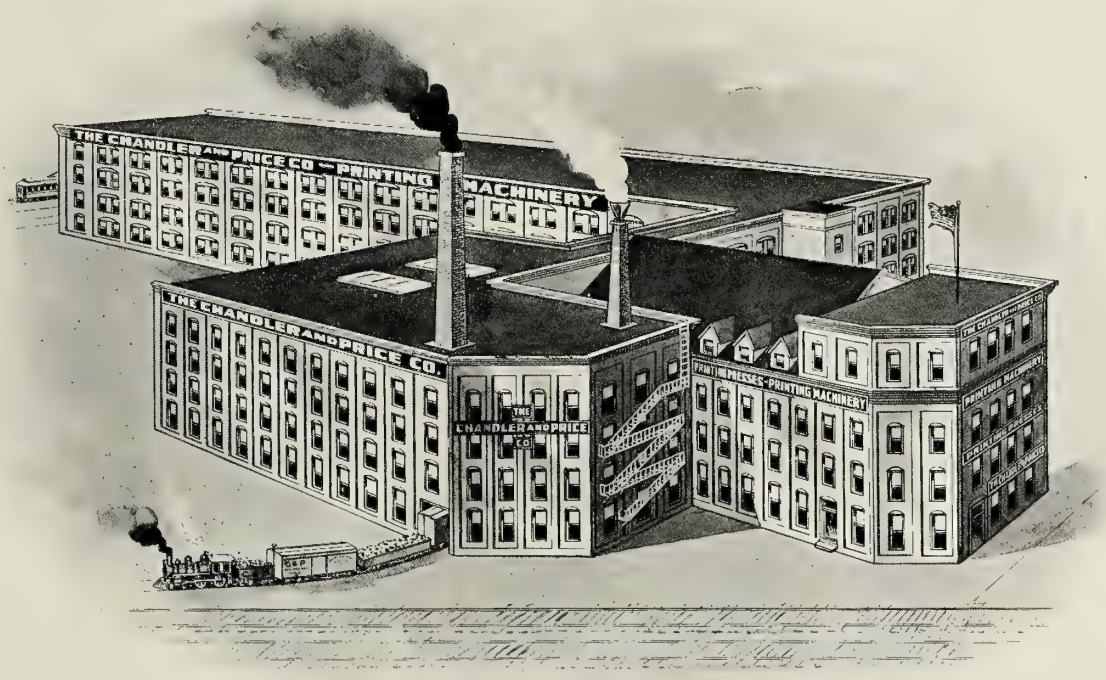
Send for "ELECTROTYPE JOURNAL," showing our complete line.



CALENDAR DESIGN No. 167.—This plate is made with space above calendar pad mortised for business card.
Duplicate plate (electrotype), $5.00, with set of twelve Calendar Plates No. 173, $6.75 additional.

FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY CHICAGO

THE SIXTH ADDITION.



FOUNDED A. D. 1886

This factory is owned in ***fee simple*** by The Chandler & Price Company, and contains 77,000 square feet of floor space. The ***entire*** plant (no portion sublet) is used in manufacturing Chandler & Price

Job Presses, Paper Cutters, Proof Presses, Lead and Rule Cutters, Mitering Machines, Composing Sticks, Roller Bearers, etc.

These goods have been on the market ***fifteen years.*** This is the ***youngest*** plant and the ***largest*** in the country manufacturing Platen Presses.

Printers are urged to call and inspect the factory.

The ***growth*** of the business speaks for the ***popularity*** of the products.

The amount of ***investment*** insures a ***permanency*** for the goods and the ***guarantee.***

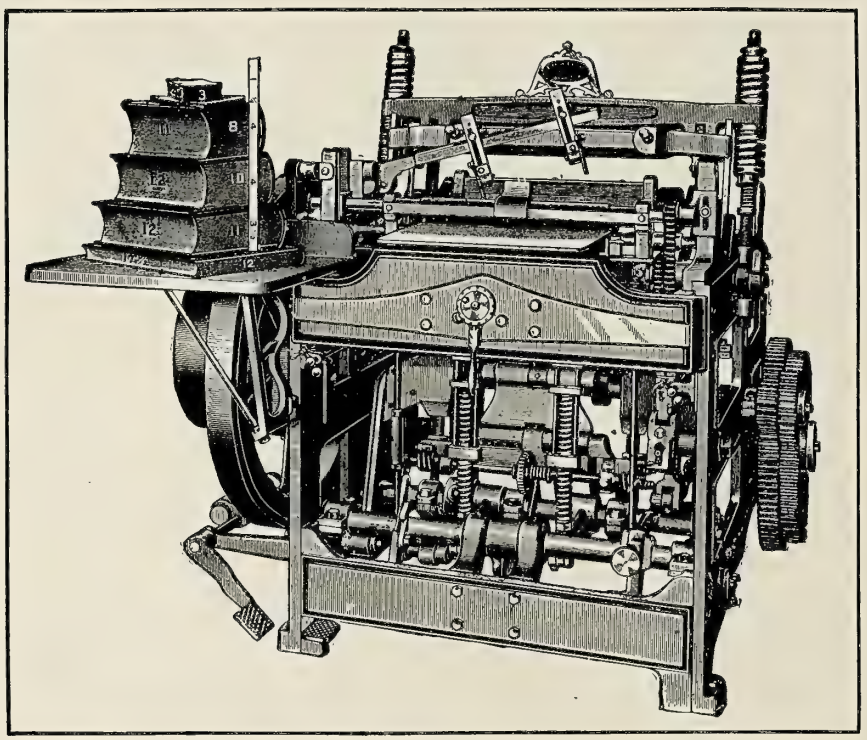
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Manufacturers of High-Grade Printing Machinery,

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"The Crawley Rounder and Backer is the greatest money saver in the bindery." : :

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"We have machines at hard work for more than three years without repairs." : : : :

Peerless Carbon Black

THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS BLACK

Why? Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.

MESSRS. BINNEY & SMITH,
New York, N. Y.:

Gentlemen,—We beg to say that we have used Peerless Black in our Inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-Tone Inks now so much used. We are, Very truly yours,

CHARLES ENEU JOHNSON & CO.

W. E. WEBER, Manager.

THIS TRADE THE PEERLESS CARBON BLACK COMPANY LIMITED MARK

GUARANTEES QUALITY

The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH,
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Gentlemen,—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

We shall continue to use "Peerless" in our Half-Tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

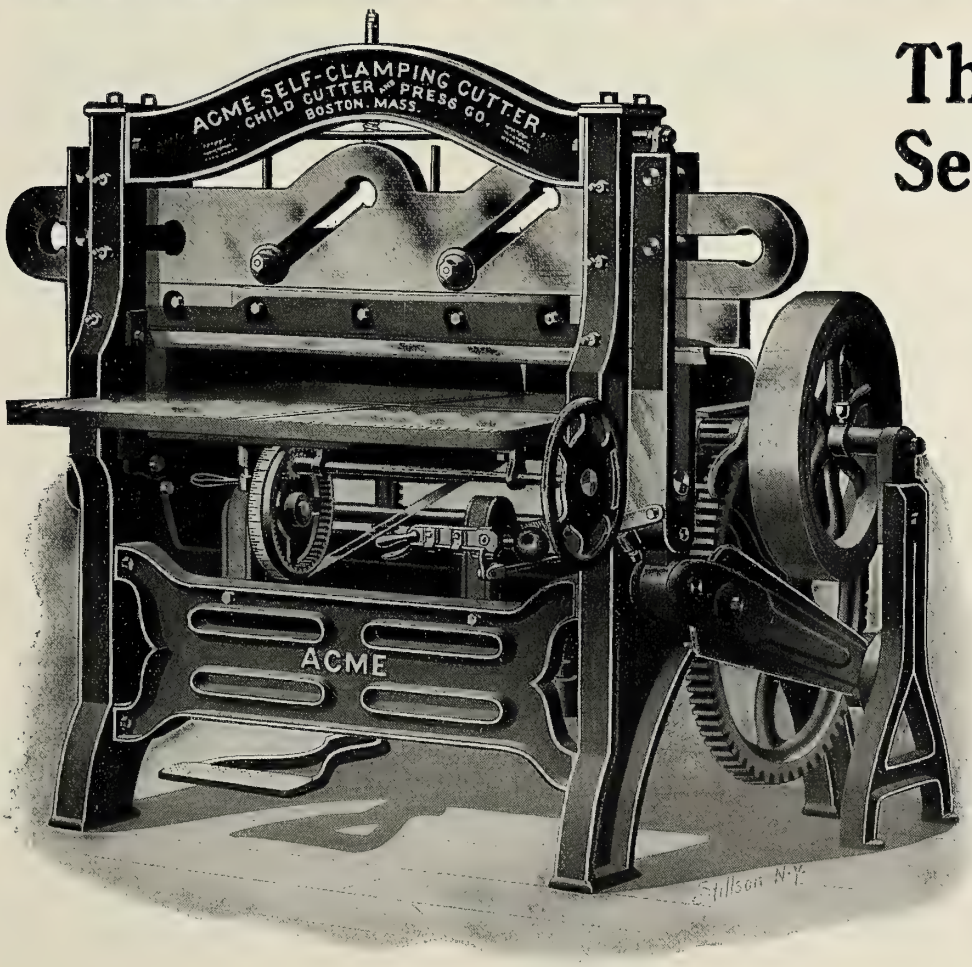
FRED. H. LEVEY,
President.

Send for the Peerless Booklet and Free Sample to—

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For the PEERLESS CARBON BLACK CO., Ltd., Pittsburg, Pa., U.S.A.



The "ACME" Self-Clamping CUTTER

ALL SIZES
32 in. to 72 in. in width.

Let us send you our NEW CATALOGUE with testimonials and references. ∴ ∴ ∴ ∴ ∴

THE CHILD ACME CUTTER & PRESS CO.
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This makes a neat script heading. It has the clearness and simplicity of steel engraving, and is the style of lettering used by solid, conservative business houses.

Lithographic printing costs very much more than typographic printing. On 5,000 letter-heads the difference is as between $10.60 for the former and $3.00 for the latter method. It is, therefore, to the advantage of the printer to do this work himself rather than send it away to be lithographed. He not only saves the difference in cost, but he retains the presswork.

This is another line of thought that it is worth while to indulge in. Your large local business house sends to the city for its lithographed work, and while it is ordering that, it makes one job of it and orders its yearly supply of printed matter. How much does the local printer lose thereby?

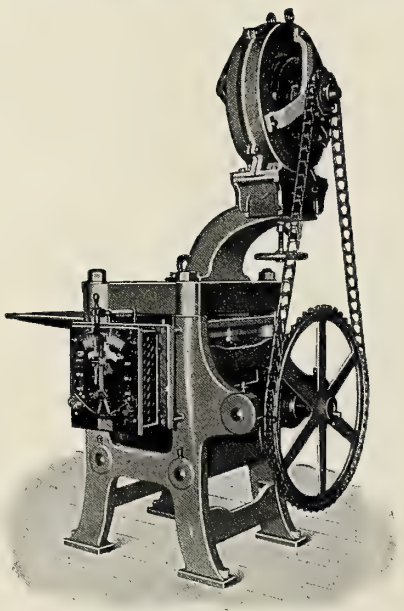
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For power purposes
and adapted to all
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Built on scientific
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BEST VALUE,
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Bulletin No. 3,200 free.

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ARE PRINTED WITH OUR

Trichromatic Inks

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At the same time they cost you no more than inferior grades.

Write for prices.

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FIRST EXPERIENCE



SHEEP THAT LOST THEIR SHEPHERD



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A TRIBUTE TO MOTHER



SWEET TWILIGHT HOURS



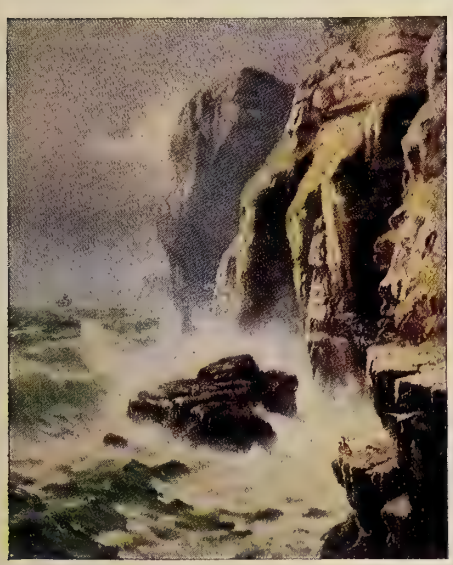
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OUR NEW SERIES

OF

ART ADVERTISING BLOTTERS



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Each picture is reproduced by the three-color process from a high-class oil painting owned by this Company, while most stock subjects are cheap reproductions of lithographs, chromos or colored photographs.

Price per set, $7.50. A discount of 10 per cent. will be allowed on an order of at least four sets.

Concerns worth advertising to, receive more blotters than they can use. The artistic elegance of these designs will attract attention and commend them for preservation where others would go to the waste-basket. The advertising value of blotters has been demonstrated beyond a doubt, but they must be the right kind, illustrated with pictures like ours.

The designs are well adapted to calendar-backs, frontispieces, etc. Special sizes of any design on short notice.

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Progressive proofs furnished with each set of plates.

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The Duncan Co.
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AND OTHERS.

Parsons Brothers. Paper Merchants & Exporters.

All grades of **Paper, Cardboards, Box-boards, Printing Machinery, Printing Inks and everything connected with the Paper and Printing Trades.**

The CHALLENGE
Fastest Gordon Made

THESE IMPROVEMENTS
Are on no other Gordon.

THE PLATEN IS COUNTERBALANCED—Consequently the Challenge runs faster than any other job press.

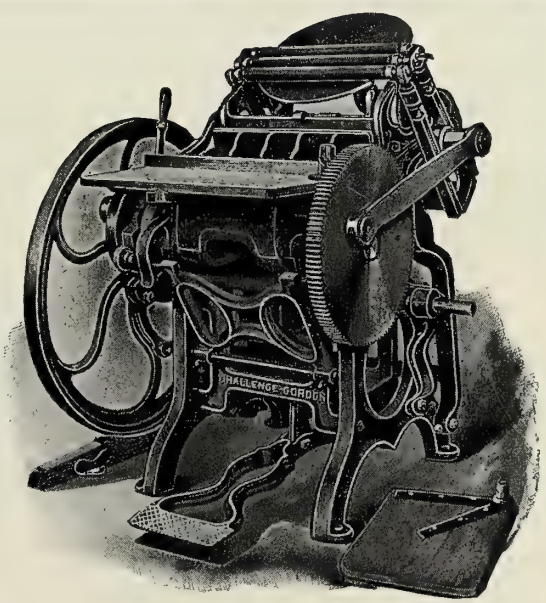
DOUBLE LOCK ON THROW-OFF—Locks both on and off, never slips.

NOISELESS ATTACHMENT—Even quarto and half medium presses run as noiseless as sewing machines.

NO DOUBLE DISC—Easy cleaning and no mixing of colors.

COMPOSITION ROLLER ON FOUNTAIN—The Challenge Fountain is the most perfect ever made.

FOOT BRAKE—Can bring to a stand in an instant, very handy.



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ALL DEALERS SELL THEM

What they Say

of the

TWO-REVOLUTION

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"We have all makes of presses. The Optimus is the fastest and quickest in the house. We can put a form on the Optimus quicker than on any other press."

"It had been running right along side of the ———, and the ———, and its work was so much superior to them that we found it impossible to do our best work upon any other press."

"Its register is perfect, speed all we could desire and its firmness and rigidity in impression makes it particularly well adapted for fine half-tone work."

"The distribution is thorough and is one of the points that enables us to excel in our half-tone work."

"The delivery is also one of its strong points. It is altogether different from any other press and is worth many dollars to us alone, preventing any possibility of offsets. After you have used it you could not get along without it."

"If the Optimus cost $300 more than any other, we have found that it would pay us to pay that much more for it than for any other."

"It is the most handy press to work around that we have had, being so easy to get at to make-ready, the type form, the tympan, and the fountain, that we can put a form on quicker than on any other press."

"It has never let down in any particular, and seems to be as good as the day it was put in, more than three years ago."

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New York Office . . 38 Park Row

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SET IN BARNHART BROS. & SPINDLER'S PASTEL AND PARAGON SERIES.


ELECTRIC CITY
ENGRAVING COMPANY
507, 509, 513, 515 Washington Street
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PERFECT PLATES ONLY
DESIGNERS & MAKERS OF PLATES for ALL PURPOSES
NOTICE
ZINC
HALF TONE
The best process for fine work

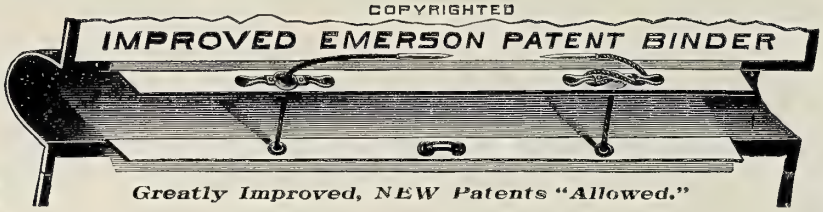
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For Pay Rolls, Balance Sheets, Estimate Blanks, R. R. Blanks, Tariffs, Way-Bills, Blue Prints, Photographs, Fabrics, Catalogs, Anything, Everything that can be Filed or Bound. : : : : : : :

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No thicker than its contents.
Is its own "Compressor."
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Full particulars, with specimen pages, etc., of both books, sent on application. **G. & C. MERRIAM CO., Publishers, Springfield, Mass.**

SAMPLE SETS OF

Copper Plate Engraving
Steel Die Embossing



CONTENTS

INVITATIONS. Wedding, Anniversary, Banquet, At Home, Dinner, Reception and Club, in Shaded Old English and other late styles.

CARDS. Calling, Business, Representative.

EMBOSSING. Monograms, Shield Dies, Addresses, Coats-of-Arms, etc., etc.

A complete line of samples comprising seven three-leaf folders, 7½ x 14 inches, displaying specimens of our engraving and embossing, with price list accompanying same, quoting a separate itemized price on each sample. Many orders are lost simply because you can not estimate the price and talk with intelligence regarding this class of work.

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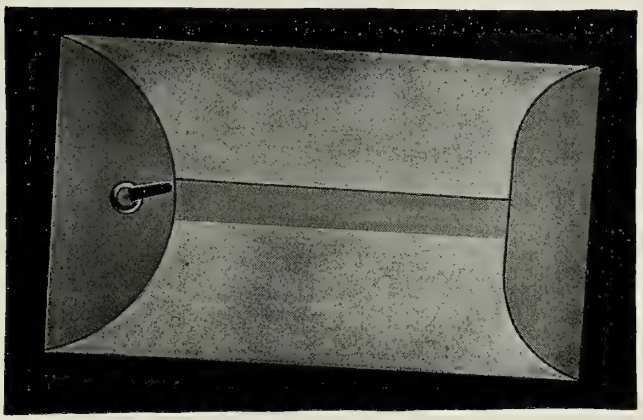
WM. FREUND & SONS

Established 1865. **174-176 State Street, CHICAGO**

BUFFALO MERCHANDISE ENVELOPES

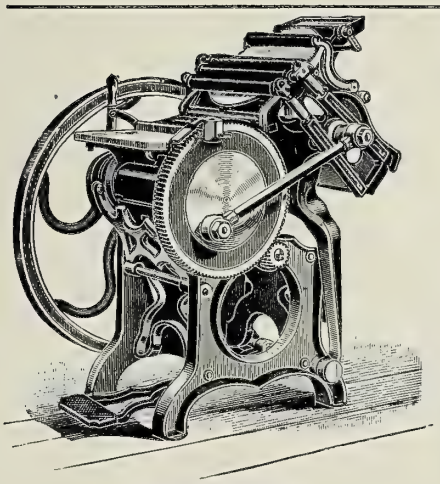
ARE THE

BEST AND CHEAPEST



THE BUFFALO LINE of Commercial Envelopes—wood, rag and manila—is unexcelled. Our samples and prices tell the story.

BUFFALO ENVELOPE CO., 47 N. Division Street, BUFFALO, N. Y.



Jones Gordon

The Jones Press

Is the Strongest Job Press Made

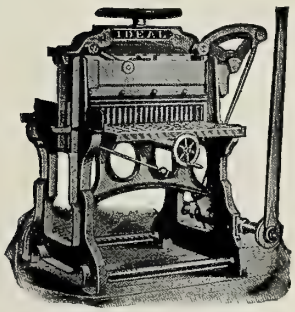
It has Time and Labor Saving Devices found on no other Disc Press.

A Testimonial.....

I purchased one 12 x 18 and one 8 x 12 Jones Press .... and would not exchange them for any job press in the world. I printed 1,000 books of 280 pages each, containing blank forms and half-tones, and the Duplex Ink Fountain did its work so nicely that there isn't a noticeable difference in the ink distribution on a single page of the books. The Brake, Form-starter, Throw-off, and numerous improvements must be tried to be appreciated. The presses run noiseless and are very fast, and are money-makers.—G. H. SLOCUM, Caro, Mich.

.....We Have Hundreds of Others.

Write for Circulars and Descriptive Matter.



Ideal Cutter

The Ideal Has no Equal

Heavy Brace under Cutting Surface.

Quick-moving Back Gauge.

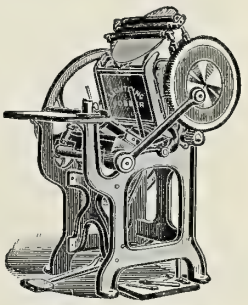
Stick has sixteen Cutting Surfaces.

FOR SALE BY ALL DEALERS

The Lightning Jobber

Simple, Durable, Strong, Fast.

The Best Low-Priced Press in the World



Lightning Jobber

MANUFACTURED BY

The John M. Jones Co., PALMYRA, N. Y.

Boston, 190-192 Congress St.

INLAND PRINTER BROCHURES

ESTIMATING BY PERCENTAGE—20 pp.

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PROPER FINGERING OF THE LINOTYPE KEYBOARD—20 pp.

MAKING READY ON JOB PRESSES—28 pp.

Valuable and profitable Pamphlets which should be in the hands of printers and others.

Price 10 cents each, postpaid, or the four mailed to one address for 30 cents. Order at once.

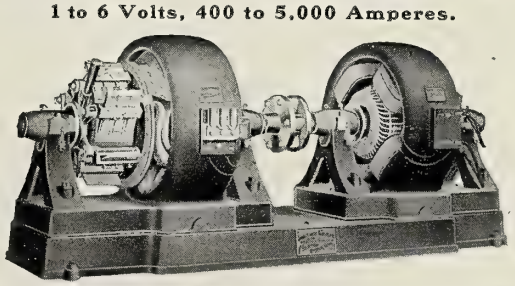
THE INLAND PRINTER CO.

212-214 Monroe Street, CHICAGO

MOTOR GENERATOR

For Electrotypers, Platers and General Deposition of Metals.

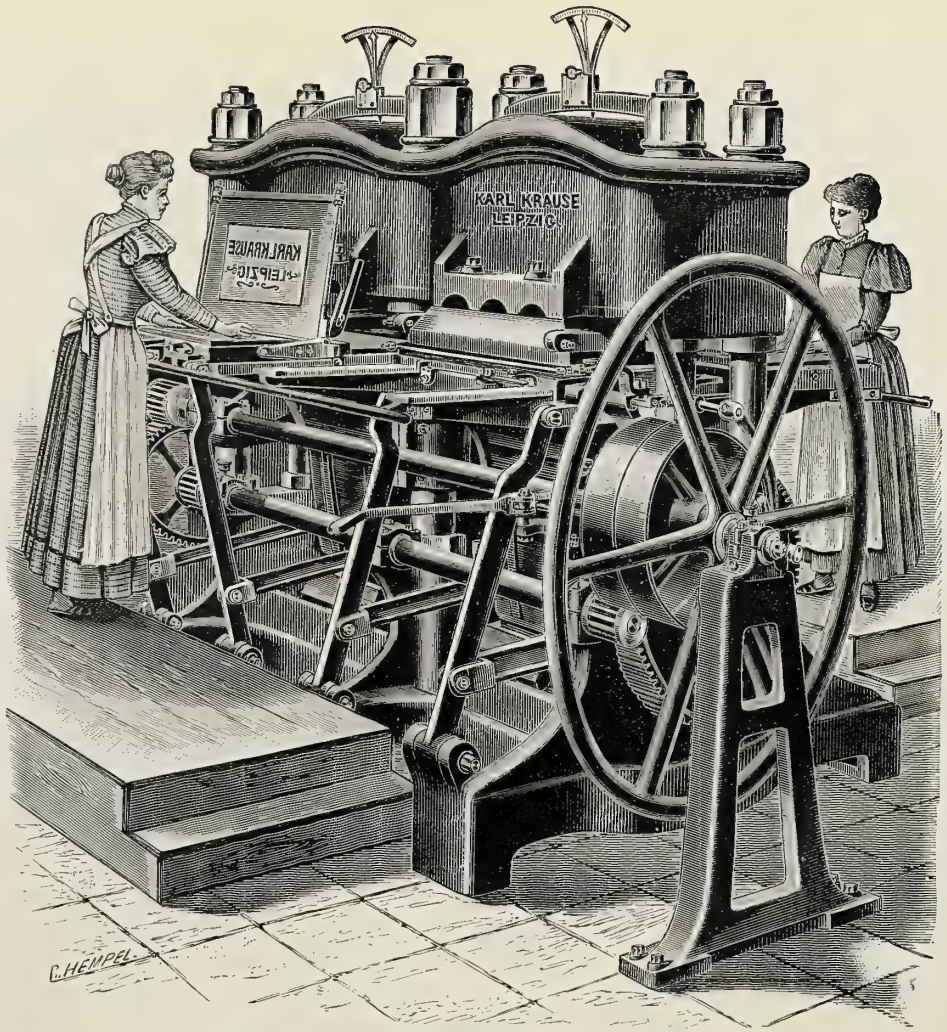
1 to 6 Volts, 400 to 5,000 Amperes.



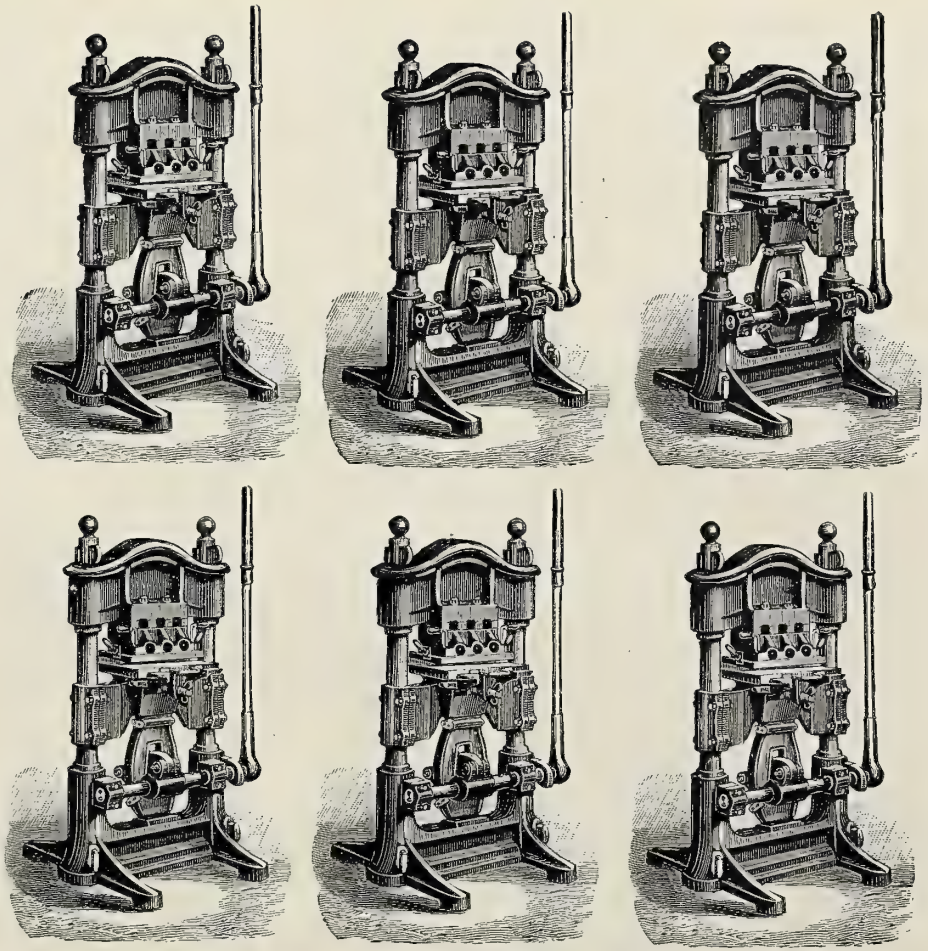
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808-810 Elm St., CINCINNATI, OHIO, U. S. A.

See our Motor Generator in exhibit of R. Hoe & Co., Graphic Arts Workshop, Pan-American Exposition, Buffalo, N. Y.



Krause "Non Plus Ultra" Power Embossing Press.



Six Krause Two-Rod Lever Embossing Presses.

One "NON PLUS ULTRA" EMBOSSING PRESS will do the work of from *Six* to *Nine* TWO-ROD EMBOSSING PRESSES.

Our "NON PLUS ULTRA" Patented Power Embossing Presses

Require only two operators for the four tables. It will pay for itself in one year. Write for particulars.

Branch Offices:

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KARL KRAUSE,

Leipzig, Germany.


ESTABLISHED 1889
GATCHEL
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27 TO 41
SO. 6TH ST.
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ILLUSTRATORS
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ENGRAVERS
IN HALF-TONE-
PHOTO-LINE-WOOD.
PLATES TO PRINT
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2 COLOR
3 COLOR
MULTI COLOR
EFFECTS.

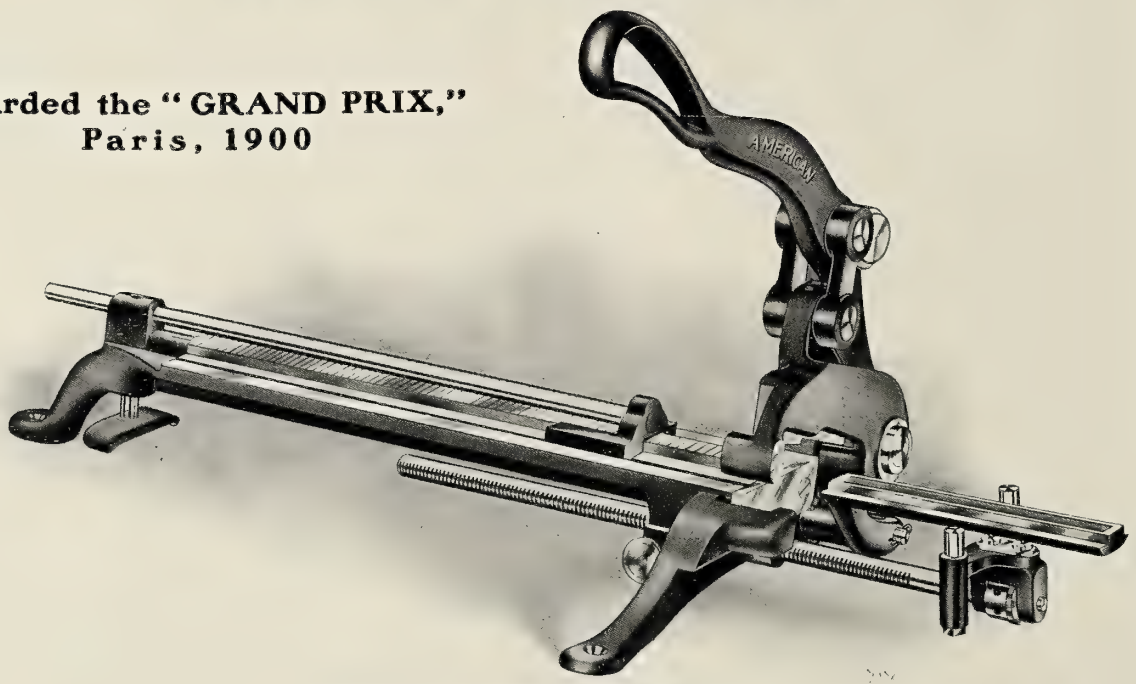
The Difference

between American Lead and Rule Cutters and the others is **chiefly in the gauges.** On the American they can be set instantly; you can have a handful of leads cut while you would be setting the gauge on one of the others. This difference saves time and ought to be worth something to you. It costs you nothing. The American No. 2 *gauges to* **Nonpareils** as readily as Picas. Others gauge to Picas only. This difference costs you nothing. The **gauges** on the American are not only the quickest to adjust, but they are **PERMANENTLY ACCURATE.** The others are not. This difference should be worth a "whole lot." It also costs you nothing. The American No. 3 gauges to 45 Picas **by points** as well as Nonpareils. The others do nothing of the kind; it is either Picas—or—**Guess.** This difference costs you $2.00. Those who are using them say it's worth more, and declare the

American Lead and Rule Cutter No. 3

WITHOUT AN EQUAL

Awarded the "GRAND PRIX," Paris, 1900
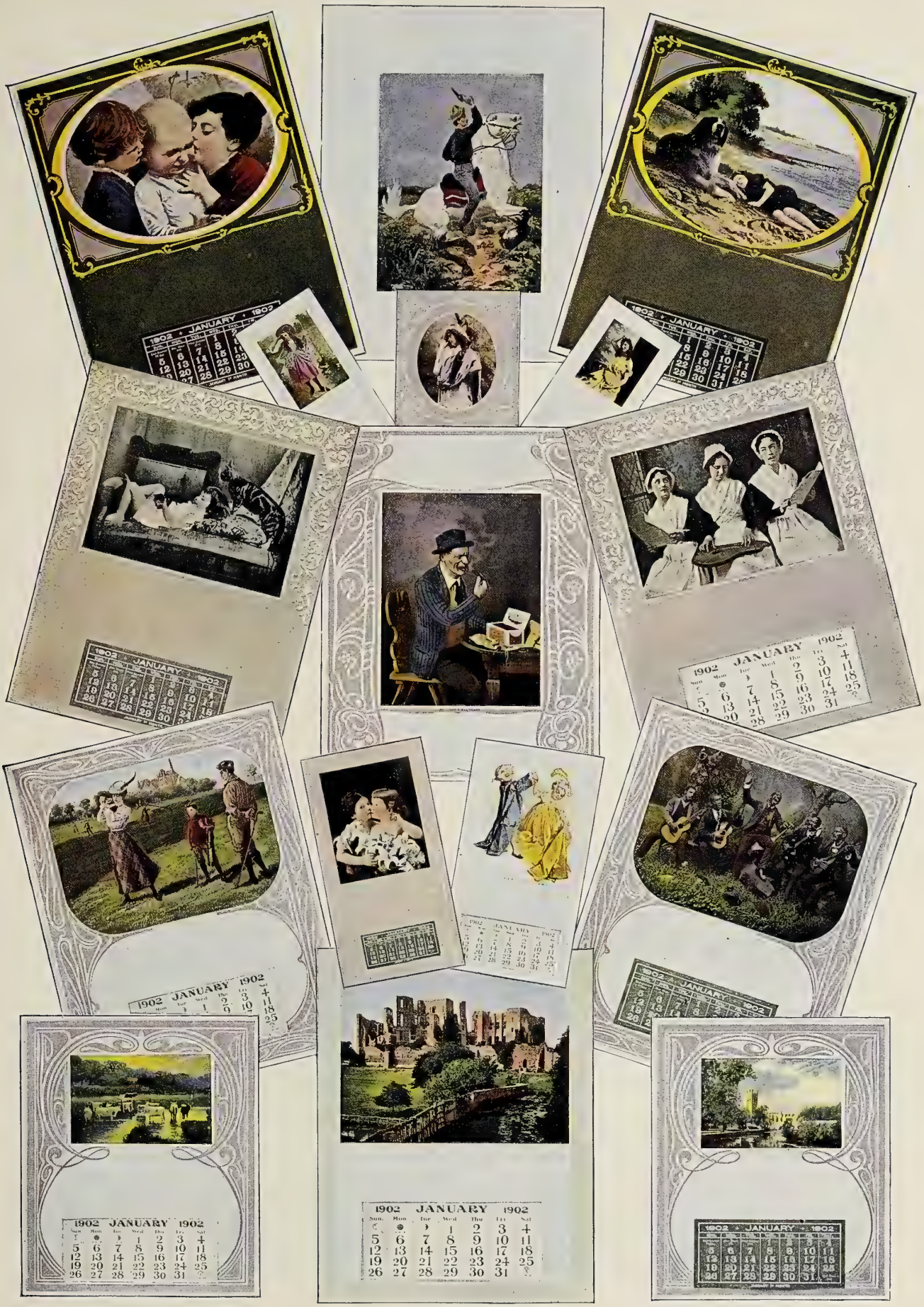


American Lead and Rule Cutter No. 3

No. 2 Gauges to 105 Picas by Nonpareils, price, ... **$10.00**
No. 3 Gauges to 105 Picas by Nonpareils, also to 45 Picas by Points, price, **12.00**

H. B. ROUSE & CO., Makers, 334 Dearborn St., Chicago.

If your dealer is "Wide Awake" he has them. Write him.

WATCH NOVEMBER INLAND PRINTER for a novelty sure to interest every job printer.



Calendars

Exclusively for the Printing Trade
All Sizes and Styles **See Next Page**

American 3 Color Company, Chicago

WHY NOT... Buy your Calendars direct from the manufacturer or his agents and have at least one good, complete line.

WHY DON'T Calendars beat job printing, when you can buy them so as to make a profit of $20.00 per thousand or $4.00 per hundred, and do not have to invest one cent extra capital?

A Printing Office only approaches success as it obtains a reputation for freshness and progress. After establishing a record for good work, nothing sets a hustling business printer more above his competitors than to have something to show which the people want besides statement heads, bill heads, etc. Nothing is more attractive or more in demand than a

...FINE CALENDAR...

Nothing ever can be so popular, for the reason that nothing else is so useful. No housekeeper ever had too many, and every grown person has from one to several. Millions are sold every year. Make a canvas of your vicinity and see how many you find; then how many of them do you make a profit on, and how much benefit has your trade obtained, or should have obtained from this form of advertising.

The Demand is There—Why Not Supply It?

There is no line of goods so interesting for the printing trade as the American 3 Color Co's Calendars. No other goods come quite so clean and in such nice shape for the printers to handle, and every piece is like the sample. The appearance of every design is rich and effective. ***High Coloring*** is handled in such a masterly way as to secure the necessary warmth to attract attention, yet the effect is modest and not gaudy.

WE ARE THE ONLY MANUFACTURERS MAKING A LINE EXCLUSIVELY FOR THE PRINTING TRADE.

*If you prefer, send for a few samples **FREE OF CHARGE,** together with book showing how the profits are figured. The goods in our complete line are worth $2.00 at the regular trade prices, but we will stand half of the expense and send you the outfit on receipt of **ONE DOLLAR.***

Novelty Dept. **American 3 Color Co.**

WRITE TO-DAY. 161-169 South Canal Street, CHICAGO.

ELECTRO-TINT ENGRAVING CO.

1227 and 1229 RACE ST
PHILA. U.S.A.

SEND FOR CATALOGUE AND PRICES.



THREE COLOR PROCESS
HALF-TONE, ZINC-LINE WORK
DESIGNING-ENGRAVING BY ALL METHODS
ILLUSTRATIONS FOR ALL PURPOSES

Send ten 2-cent stamps for Stock Album in colors, or Book of Stock Vignette Subjects in colors.

Established 1860 Incorporated 1884

Capacity doubled 1900

Greatest Sales 1901

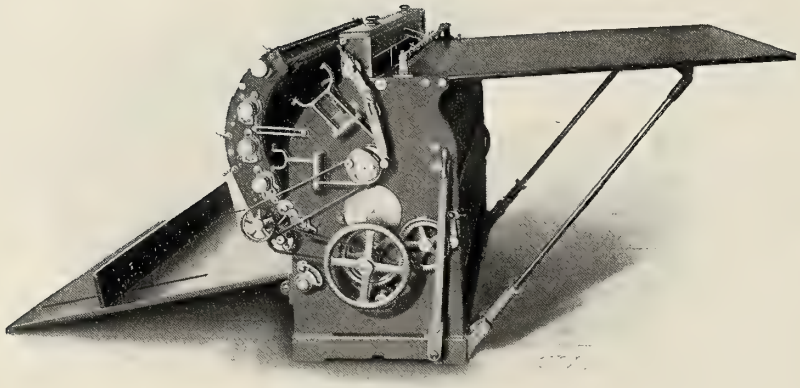
THE QUEEN CITY PRINTING INK CO.
Cincinnati
Chicago Boston

EMMERICH & VONDERLEHR

191-193 WORTH STREET

NEW YORK

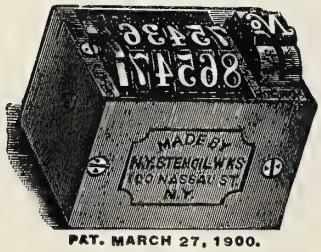
Bronzing Machines
Bronze Dusting Machines
Embossing Machines
Stone Grinders



"1900" Model Bronzer

Secondhand Bronzing Machines
for
25 x 38 sheet
34 x 50 sheet

Also
Secondhand Dusting Machines



PAT. MARCH 27, 1900.

PATENT PROTECTED BY THE PATENT TITLE AND GUARANTEE CO. NEW YORK.

APEX TYPOGRAPHIC NUMBERING MACHINE

Size 1⅛ x ⅞ inch. Type High. Made entirely from Steel and fully automatic

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, but only recently entered the Typographic Field, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and feel sure that the APEX itself, in the hands of any user, will prove the success of the effort.

REFERENCES AND PRICES ON APPLICATION.

NEW YORK STENCIL WORKS, 100 Nassau Street, NEW YORK CITY.

There is no substitute for "H. D." Ink

"H. D." Ink has special working qualities

Over $1,000,000 worth of "H.D." Ink has been sold

THE QUEEN CITY PRINTING INK CO.
Cincinnati
Chicago Boston

ALL COLORS

INKS

ALL SHADES

THE QUEEN CITY PRINTING INK CO.
Cincinnati
Chicago Boston

See the **Monoline Composing Machine** at its regular work on the *Daily Record* at Niagara Falls, Canada—one hour from Buffalo

IT MAKES A SOLID LINE OF TYPE

and is the cheapest and best type-composing machine now known.

MONOLINES will be offered to the printing trade of the United States in May next.

For a pamphlet containing conclusive evidence of the triumph of the Monoline in Canada, in different countries in Europe, in Australia, and in all (8) competitive trials, address THE MONOLINE COMPOSING COMPANY, 1419 G Street, N. W., Washington, D. C.

The Color Printer *by* **John F. Earhart....**

The Standard Work on Color Printing in America

A Veritable Work of Art

Just the Thing for a Birthday Present

THIS beautiful book is 8¼ x 10½ inches in size, and contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively, every printer and pressman should have one of these books. Edition limited, and no reprint will be made. Order at once.

Price, $10 net, express prepaid.

THE INLAND PRINTER CO.
212-214 Monroe Street, Chicago
116 Nassau Street, - New York

"H. D." INK has been in use every day since 1860

Once a User of "H. D." Always a User of "H. D."

You can use "H. D." to advantage

THE QUEEN CITY PRINTING INK CO.
Cincinnati
Chicago Boston

LETTER-PRESS INKS

LITHO-GRAPHIC INKS

PHOTO-CHROMIC INKS

THE QUEEN CITY PRINTING INK CO.
Cincinnati
Chicago Boston

The Peerless Perforator



IT is distinguished for rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS

E. C. FULLER & CO.,	New York, N. Y.
GANE BROS. & CO.,	Chicago, Ill.
T. W. & C. B. SHERIDAN,	" "
AMERICAN TYPE FOUNDERS CO.	
GANE BROS. & CO.,	St. Louis, Mo.
THE J. L. MORRISON CO.,	Toronto, Ont.
T. W. & C. B. SHERIDAN,	London, Eng.
W. C. HORNE & SONS, Ltd.,	" "
JOHN HADDON & CO.,	" "
S. KOCHANSKI,	Berlin, Germany.
MIDDOWS BROS.,	Sydney, N. S. W.
LOUIS L. LOMER,	Mexico, D. F., Mexico.

Manufactured by

A. G. Burton's Son

42 to 48 S. Clinton Street, CHICAGO, ILL.
U. S. A.

E. C. FULLER & CO., 28 Reade St., NEW YORK,
Sole Eastern Agents.

EARHART'S New Work— "THE HARMONIZER"

IT is 5 x 7½ inches in size, containing 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

FOR SALE BY

The Inland Printer Co.

212-214 Monroe Street, Chicago,
OR
116 Nassau Street, New York.

PRICE, $3.50 PER COPY, EXPRESS PAID.

Quality, *First*

Promptness, *Second*

Price, *Third*

THE QUEEN CITY PRINTING INK CO.
Cincinnati
Chicago Boston

For Quality

For Promptness

For Service

THE QUEEN CITY PRINTING INK CO.
Cincinnati
Chicago Boston

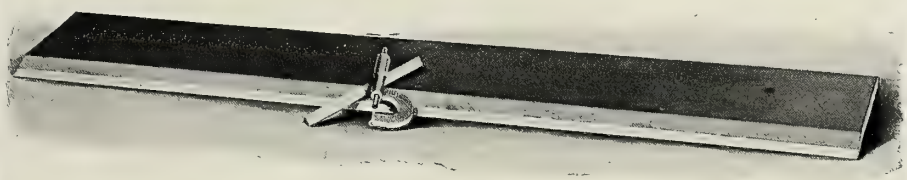
PAPER CUTTER KNIVES

The "MICRO-GROUND" kind.

The COES kind.

The stiff-edged, even-tempered, accurate kind.

The economical kind, like this

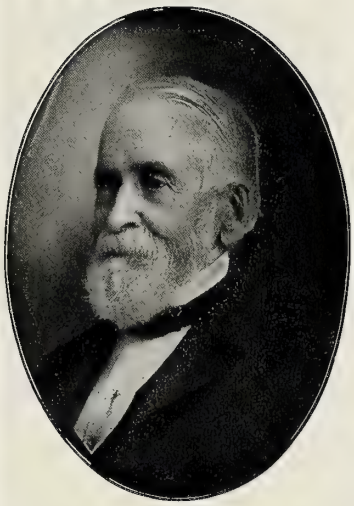


To be brief—

The BEST KNIFE MADE.

Souvenir if you mention this.
No mention—guess.

1830 1901



LORING COES.

MADE ONLY BY

LORING COES & CO., Inc.

WORCESTER, MASS.,

WHO ALSO MAKE ANY AND ALL OTHER CLASSES OF

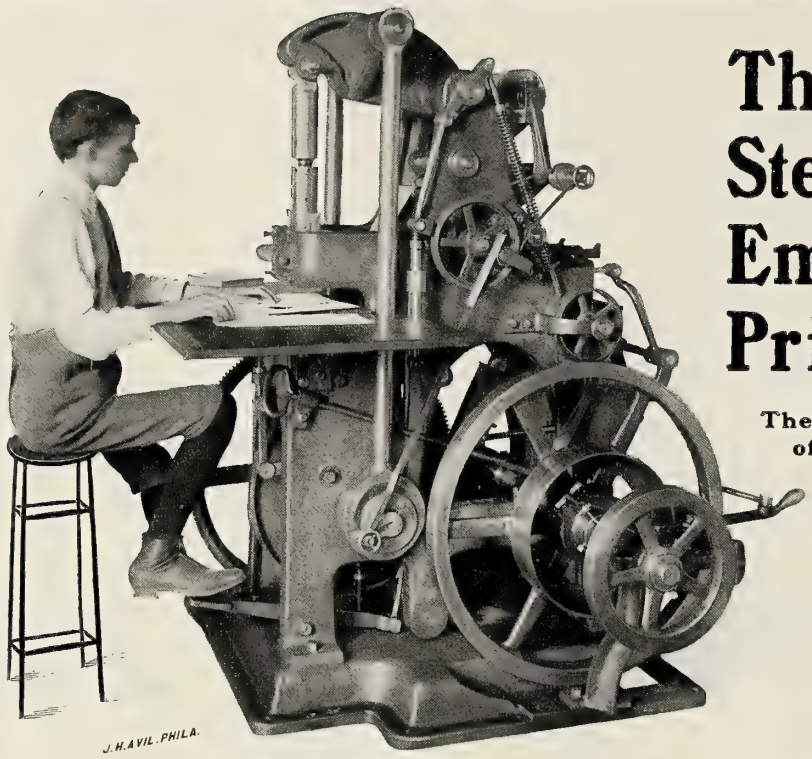
Paper Cutting Knives

Permanent Poster Inks which *are Permanent*

Alkali-Proof Inks which are *Alkali-proof*

Always as represented

THE QUEEN CITY PRINTING INK CO.
Cincinnati
Chicago Boston



The "VICTOR" Steel Die Power Embossing and Printing Press

The only entirely satisfactory press of its kind in the market today

POINTS

Only three adjustments to press.
The only press that trips the impression at any point while running.
Saves ink, saves wiping paper, saves time.
Will stamp any die to limit as fast as feeder can handle the paper.
The only press that absolutely locks die chuck when impression is taken.

Size of Die, 3 x 5 inches
Weight, 2,500 pounds
Over all dimensions
3 ft. 11 in. x 5 ft.

THE VICTOR

Write for samples and full information

The Fullard Manufacturing Co., Inc.

624 and 626 Filbert Street, PHILADELPHIA, PA.

ALWAYS IN STOCK AT ALL OUR BRANCHES

FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

HAMILTON WOOD GOODS

AMERICAN TYPE FOUNDERS COMPANY

SET IN ARLINGTON SERIES

How Long Is It?

That's the question which every printer asks himself a hundred times a day. The question is usually solved by trying several compartments in a rule case, a lead and slug case or a reglet rack to find how long a certain pick-up is and where it belongs. All this takes time and is often repeated. It makes an item of expense, worthy of consideration. OUR PICA LINE GAUGE is a simple little affair, but is an indispensable little tool for the printer. We give them away, and tens of thousands of printers testify to their merit. They are borrowed, lost and stolen, and when once used, it's like **Hamilton's Modern Printing Office Furniture**—you can't get along without it. Now, here is our offer—this is not the first time we have repeated it—we want every printer who reads THE INLAND PRINTER to avail himself of it:

OUR OFFER—We will send a Line Gauge, free of charge, postpaid, to every printer making the request by postal card or letter, if he says he saw the advertisement in *The Inland Printer*. "Come early and avoid the rush." No string to this offer.

DAYTON, OHIO, December 1, 1899.
Your line gauge has gotten to be such a necessity in the print shop that it is next to impossible to get along without it. I will feel greatly indebted to you if you will send me one.
H. W. BARTEL.

VALPARAISO, IND., July 27, 1900.
When we purchased our furniture you sent a couple of printers' line gauge rules. These I found *almost as useful* as anything in the office. They have become very dirty and worn from constant use and *I would like a couple more.* Please send them.
WADE BROS. & WISE.

MARION, IND., June 20, 1900.
Please send us a half dozen or so of your printers' line gauges. Have been using them for a year or two and find we can not do without them. The ones we have have become so worn and soiled (black) can't see the figures.
E. L. GOLDTHWAIT & CO.

ST. PAUL, MINN., November 2, 1899.
Please send me a "How Long Is it" line gauge, as ad. in September INLAND PRINTER. Am one of five comps. working on specialty advertising blotters, calendars, etc., one of whom has a gauge. He says: "Why don't you get a gauge of your own?" We all borrow it.
ART. M. WARD.

SPRING VALLEY, WIS., September 20, 1899.
Send me, please, the pica ruler you offer in THE INLAND PRINTER. Can not do business without one, and mine is getting dim.
CHAS. LOWATER.

DETROIT, MICH., September 24, 1899.
Please send me one of your line gauges, as per ad. in THE INLAND PRINTER. I have one at present (but worn out) and can not get along without it.
P. M. AREHEART.

PAISLEY, RENFREWSHIRE, SCOTLAND, Feb. 23, 1901.
I have found that such a line gauge is indispensable, especially when working with the point system. I cut out the drawing of the gauge which appeared in THE INLAND PRINTER ad., pasted it on a piece of reglet, but this in time got so dirty with the constant use that it is now useless. Is it asking too much to have one sent to me? I should feel obliged if you would.
GEO. MACINTYRE.

ST. LOUIS, MO., November 2, 1899.
Have recently broken my pica line gauge. It is considered by myself and those working near me one of the best we have ever used, and would consider it a very great favor if you would send me another one.
C. W. BRANSON.

DENVER, COLO., November 13, 1900.
Please send me one of your graduated pica rules. The one I have been using has become so soiled that I can no longer see the figures. It has saved me many steps, and thereby a great many hours' time.
FRANK E. MESSENGER.

BRANDON, MISS., March 27, 1900.
I have used one of your printers' wooden line gauges. I have actually worn the figures off it and would greatly appreciate it if you would send me another.
E. B. TABOR.

BERLIN, ONTARIO, February 23, 1900.
About two years ago we saw your ad. in THE INLAND PRINTER, offering a printers' line gauge free. We sent for it and found it to be the handiest "little thing" in our office. We have used it until it is actually worn out. We enclose 5 cents for another. If this is not enough let us know and we will send balance.
STARNAMAN BROS.

MARYSVILLE, OHIO, September 12, 1899.
See by your ad. in THE INLAND PRINTER that we can have a line gauge by the asking, and am sure we are in need of one. We have one of your old ones that has been in constant use for three years, so you will readily see that the figures, etc., are not very plain.
CHAS. C. PARKER.

COLUMBUS, OHIO, September 8, 1899.
Noticing your ad. in this month's INLAND PRINTER for a line gauge, although you have sent me one about the first of February, I thought I would ask you to send me another, as mine is broken and I can not get along without it.
S. B. KEYES.

MANHATTAN, KAN., October 14, 1899.
We had one of your line gauges, but some over-zealous student has appropriated it for his own use. We would greatly appreciate another. For several years I used one of your gauges at the State Printers' office, at Topeka, and found it very handy.
J. D. RICKMAN.

BOSTON, MASS., April 9, 1901.
For a number of years it has been my pleasure to use the pica rules given away by your house, but some miserable scamp has stolen my last one. Find enclosed 10 cents for a few more.
CHARLES L. POWERS.

ELGIN, ILL., July 3, 1901.
The writer kindly requests several of your line gauges, enclosing 5 cents to pay postage. The ones that you so kindly sent me some one ungraciously appropriated. Your "Twentieth Century" Unit Type Cabinet is par excellence, the greatest improvement along that line, worthy of a new century and a wide-awake, progressive firm.
L. A. PLATE.

PORTSMOUTH, VA., July 11, 1900.
Will you be so kind as to send me about a half dozen of your type line gauges, as there are several in the office where I am employed who are continually disputing about one of them. I think they are among the most convenient accessories in a printing-office, especially on tabular matter.
MARION G. ALDRICH.

GARRETTSVALLE, OHIO, September 14, 1899.
At the time of your previous offer I was fortunate enough to obtain one of your pica line gauges, but like many other good things in a printing-office, it has "strayed" off the premises and I shall appreciate the favor of a successor.
C. B. HARRIS.

MUSKOGEE, IND. TER., December 10, 1899.
For the postage enclosed send us as many of the line gauges as you feel willing to do. Twelve years ago this writer laboriously marked off picas and breviers on a strip of 2-point brass rule while the other boys of the office made fun of the effort, but they were glad to use it thereafter. For the past two years we have had this gauge you advertise on our desk, when we could keep it out of the possession of the foreman and job men. Now we wish to supply all the boys with one and have an extra for emergencies.
PHOENIX PRINTING COMPANY.

HAMILTON, OHIO, December 10, 1900.
Will you please send me one of your pica measuring rules. We find them an invaluable help in our work.
L. A. STODDARD.

FARIBAULT, MINN., November 12, 1900.
Kindly mail me a printers' line gauge and oblige. I had one, but it has become lost and I can not get along without one. I am a great admirer of the improvements you are making in cabinets, cases and other wooden materials for printers, and no up-to-date office is complete without them.
H. S. STEVENS.

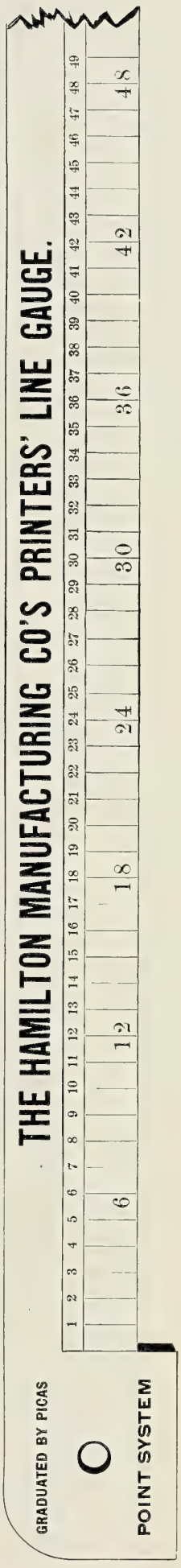
IPSILANTI, MICH., June 27, 1900.
The boys in the composing-room have become so used to your line gauges that it would be hard to "keep house" without them. The two or three which we have are so badly worn that the figures are scarcely readable, and we would very much like you to send us, say, a half dozen more.
SCHARF TAG, LABEL AND BOX CO.

DURANGO, COLO., September 12, 1899.
Taking advantage of your offer in the September INLAND PRINTER, I will put in a claim for one of your line gauges, which your ad. says are free of charge. I used one of your line gauges for quite a length of time, but some scoundrel stole it and I have been lost ever since.
DAN W. MEUSER.

SHREVEPORT, LA., September 19, 1899.
Your esteemed favor of the 18th is at hand, together with one-half dozen line gauges, which you kindly donate for advertising purposes. This action of yours is to be commended and I extend many thanks and good wishes for your progressiveness. The gauges are indispensable, and in make-up, sizes of rules and leads, are great time-savers, therefore money-makers.
O. P. OGILVIE.

PHILADELPHIA, PA., February 26, 1900.
Some time ago I received one of your line gauges, which I consider one of the handiest articles in a job-office. I consider my gauge too valuable to give away.
T. JAMES DONAGHY.

PHILADELPHIA, PA., August 15, 1901.
Will you kindly send us a couple of your printers' line gauges? We have been using them for over eighteen months, but unfortunately ours have got mislaid or stolen, and we feel all "at sea" without them.
DEVINE PRINTING COMPANY.



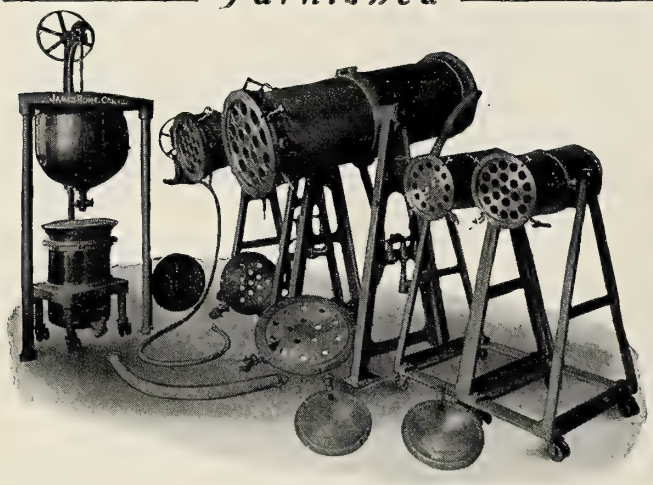
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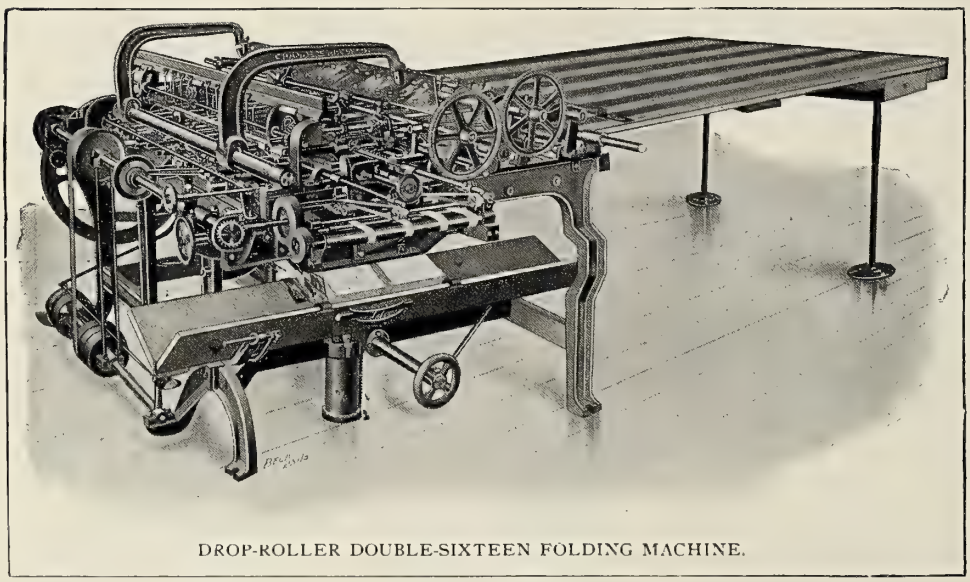
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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVIII. No. 1. CHICAGO, OCTOBER, 1901. TERMS { $2.50 per year, in advance. / Foreign, $1.20 per year extra.

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CONSIDER THE CUSTOMER.

BY F. W. THOMAS.



THE thinking man will at once admit that one of the most potent influences in building up any business is a satisfied customer. Advertising for new customers might almost as well not be done at all if those new customers, when obtained, are not made permanent patrons. A man's first order is seldom very profitable, for his notions of typography must be learned, usually at some little extra trouble in the way of changes in the work after it is set. But after you have learned the style of work that pleases him best, it is practicable to push his orders through with that dispatch which results in profit. It is the old-established, satisfied customer whose business is profitable, and every energy should be bent to make such a one of every new patron. The customer who is so satisfied that he will turn a deaf ear to the solicitations of your competitors is one of the foundation stones on which a substantial business may be built.

Pleasing a customer begins with the first impression he receives on entering the door. The old notion that anything was good enough for a printer's office, that a dirty, slip-shod barn of a corner of the workroom would do for the reception of patrons, has become obsolete, and now many printer's offices are arranged with the same artistic care that is devoted to the production of their work. There are still, however, many shops sadly in need of reform in this respect. The progress of the last few years in this matter has been most marked, and undoubtedly is proving a powerful influence in raising the standing of the printing business to its proper plane.

The money spent for a well-furnished, conveniently arranged office is a wise investment, not an extravagance. It gives an air of prosperity that breeds respect in your customer and self-respect in yourself, and has a good, substantial influence for real prosperity. To preach the value of good printing to a man who is leaning over a pine railing because there is no chair for him to sit in, and amid slovenly surroundings, is an inconsistency which even the most unobserving can hardly fail to notice.

A well-appointed general office, tastefully decorated, the walls hung with neatly framed specimens of your best work, comfortable chairs, and tables for customers to sit by when looking over samples, is now an absolute necessity to an up-to-date establishment. And it will be still better if you can have at least a small private office where you can take those who have large orders or those whose work is of a confidential character. They will appreciate the special attention thus given them, and there is the very practical advantage that you can then give their instructions that undivided attention which is impossible amid the interruptions of the general office, and there will be less likelihood of misunderstandings.

The arrangement of the entrance to the shop from the office should be such as to make it impossible for customers to enter the workrooms. This is a matter about which most printers are altogether too careless. Much of the work that comes to the printer is of a more or less confidential character, and every customer should know that he can give you an order without fear of its being seen by any one but yourself and your employes. The best way to make him believe that this is the case is to keep him out. If he runs all over your shop he will reason that others probably do the same, and will order his confidential price-lists or other such work from some one else. And it may be well to remark that a sign reading "No Admittance" on the shop door is a mere joke. The nervy man whom you are most anxious to keep out will pay no attention to such a sign. The door must either be so placed as to be inaccessible or be kept locked.

There are many other ways in which you must consider, or perhaps we had better say, humor, your customers. There are a great many people outside of the business who have a well-developed idea that they know best how their work should be done. They mark on their copy, "Use plain roman gothic," or "Set in long primer," or insist that their jobs must be set caps

and small caps instead of caps and lower-case. Now, most of these people are very sure they are right, and are very positive in their notions. Life is too short to make them over. Give them what they want and do it cheerfully. I have known good customers to leave a shop because their little whims were ignored or sneered at.

Nor do I wish to be understood as meaning that you shall not have good suggestions for those who do not want them, or that you shall not make a reasonable effort to raise the standard of your customers' ideas as to what constitutes good printing, but rather that you are not to be too insistent on doing everything in your own way. Consider the customer. Do not oppose his pet ideas too strenuously. He will pay a liberal bill more readily if he has gotten what he wanted.

There is another phase of this subject that will bear some suggestion. A great deal of work comes in without special instructions as to style of composition, and by considering in advance what each particular customer is most likely to want, no little time and expensive changing can be saved. There are a good many busy men who do not care to fuss over the selection of styles of type for their work, but expect the printer to have the ability to do it properly. In such cases the proprietor should make it his business to know the customer well enough to make a shrewd guess at what will be most likely to please him, and should instruct the foreman or compositor accordingly.

If the customer is a coal dealer, his circular should not be set in light, fanciful-faced type, with the output of his mines set in fine-lined erratic figures that can scarcely be read. That man is doubtless proud of the output of his mines, and a sensible compositor should consider this and set the figures in plain, bold type as large as the job will stand.

On the other hand, a musical program for a ladies' chorus, or a doctor's letter-head, should not be set in Bradley or Post Old Style, even if the office has just put in a new series of it. For such work, light, delicate types are more appropriate. Proper consideration of the customer's probable preferences in these matters before the work is set will save the resetting of many jobs, for even the general public knows better than to approve such inappropriateness, and most customers will rightly insist on its being done over in proper style — and that costs money that should be saved.

All of these minor considerations for the comfort and satisfaction of your customers go to make up that complete approval which will lead one patron to recommend you to another, and still another.

The satisfied customer is a walking advertisement for you. Consider well how to make one of each and every patron.



Photo by Ralph C. Enos, New York.

ART AND PHOTOGRAPHY.

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XII.—THE FRICTION CLUTCH.

"THAT'S what I've been trying to get through my noddle for a long time," said the Operator. "I haven't figured it out as yet, so I'll be glad to have you tell me how it works."

"All right," replied the Machinist; "there are a good many others in your same fix. I have an excellent drawing of the clutch here (Fig. 16). *B* is the driving shaft of the machine, which is in two sections,

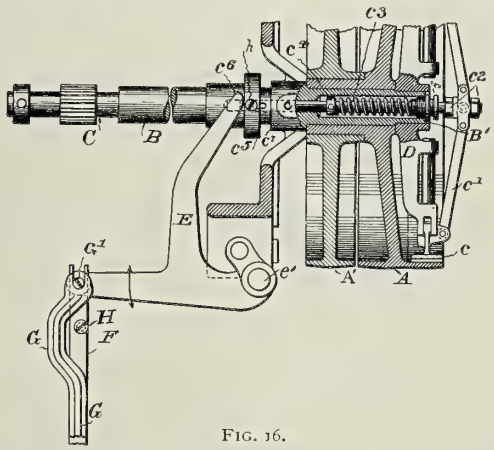


FIG. 16.

a taper pin holding the short piece *C*, which carries the pinion that meshes with the gear wheel of the main cams. The outer end of this shaft is hollow, a rod c^4 inside of it carrying a spring c^3, which tends to force the rod backward. The inner end of the rod has a collar c^5 fastened to it by means of a long screw pin *h*, which passes through a slotted hole in the shaft, so that when the collar is moved the rod is likewise moved. On the outward end of the shaft is mounted the friction clutch D, the levers c^1 being adjustable as to the pressure they can exert by means of the nuts c^2. When the clutch is thrown into action (the position shown in the drawing), the clutch leathers *c* are drawn by the spring c^3 against the inner side of the driving pulley *A*, causing the shaft *B* to revolve and the machine cams to rotate. This position of the clutch is maintained until the stopping pawl on the last cam reaches the point where it comes in contact with throw-off lever *a* (Fig. 17)."

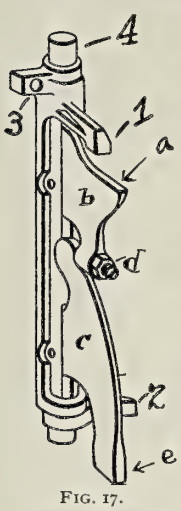


FIG. 17.

"How does that affect the clutch?" asked the Operator.

"The stopping pawl strikes on top of the lever *b*, forcing it downward, the adjusting screw *d* pressing the lower end of the lever *c* outward, and as its point *e* presses against the forked lever *E* (Fig. 16), which is pivoted at e^1, you can see how it causes the fork c^6 to push the collar c^5 outward and thus throw off the clutch.

"The last time the inspector was around here," said the Machinist, "he put a new connecting rod (*G*) on all these machines, so that now the readjustment of the clutch does not affect the automatic devices in the vise. The clutch adjustment consists in allowing a space of 15-32 of an inch between the collar c^5 and the bearing c^7 when the clutch is in action, as in the drawing, this being regulated by the nuts c^2 on the end of the rod, and having 1-32 of an inch space between the end of forked lever c^6 and the collar, the screw *d* (Fig. 16) being the means of making this latter adjustment. I have a piece of brass 15-32 of an inch wide and 1-32 of an inch in thickness which I use when setting the clutch, so measurements don't bother me."

"I saw you take off the clutch one day," remarked the Operator. "What was that for?"

"Because the clutch was slipping and wouldn't pull the machine around. The leathers were not oily and I found that the spring c^3 was weak. This spring should exert a pull of sixteen pounds. A spring scale showed it wasn't doing this, so I took it out and stretched it. The bushing *f* is for the purpose of making the spring stiffer, but in this case it wasn't enough. To take out the spring, the outer nut c^2 must be removed, the screw in the clutch frame loosened, and the clutch removed. Now the plate B^1 can be unscrewed and the screw *h* in the collar taken out, which releases the rod c^4 and the spring. Of course, the clutch leathers wear and they must be renewed and at all times be kept free from oil."

"How does pulling out the controlling lever in front of the machine throw the clutch into action?" inquired the Operator.

"That screw *H* on the starting and stopping rod *F* (Fig. 16)," said George, "stands just behind the lug 2 (Fig. 17), and when the lever is pulled out the movement of the lower lug causes the upper lug 1 to push the stopping pawl off the stop lever *b*, producing the same effect as if the line delivery carriage were sent over. A spring pressing on the projection 3 retracts the starting lever. These are the adjustments which should be maintained: Set the automatic starting and stopping pawls so that the distance from right edge of the cam to right side of the pawls is 15-16 of an inch; then set the stop-lever rod, held by the small square-head screw in top bearing so that the pawls will rest on the stop lever *b* ¼ of an inch. By means of the plates carried by the pawls, set them so that the rollers will push them far enough to the right to clear the stop lever 1-16 of an inch. Adjust the vertical lever by means of the screw in the frame so that the lug 1 will clear the pawls 1-64 of an inch, and push them far enough to the right, when operated by the starting lever, to give a clearance of 1-16 of an inch between them and the stop lever."

The Operator made a memoranda of these adjustments, and George continued:

"Well, then, if you have grasped this idea, we will return to the first elevator, which has received the line of matrices. If the barrel of the connecting link on the bottom of the elevator is set right, the grooves in the

elevator will be a trifle lower than the grooves in the intermediate channel, and the matrix line will enter the first elevator easily. The gibs on the elevator slide should hold the elevator snugly and not permit too much play. When the elevator descends, and the mold comes forward the first time, the lower ears of the matrices which fit into the aligning groove in the mold should have a play of 1-32 of an inch. If the elevator does not descend to its proper distance, the advancing mold will shear the top of the lower ears, and alignment will be an impossibility with such matrices. This adjustment is made by means of the screw in the elevator head which strikes on the vise cap. The other screw in the elevator head is for the purpose of adjusting the vise automatic so as to throw off the clutch and stop the machine if the elevator containing the matrix line from any cause (such as a tight line) is prevented from descending to its full depth."

(To be continued.)

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XV.— METHOD ON NEWSPAPERS.

"PROOFREADING on daily papers," says the *Writer*, "is done by one or more 'teams,' each team made up of the proofreader and his copy-holder. Contrary to the method in book-offices, the proofreader reads aloud from the galley-proof, the copy-holder beside him following with his eye the original manuscript, and stopping him to announce any variation or omission.

"To read aloud continuously for seven hours each night, six nights a week, year in and year out, would be a physical impossibility if the reader did not favor his vocal organs in every possible way. The proofreaders must be in a quiet room and by themselves. The copy-holder sits close beside the proofreader, who, while enunciating clearly, reads in a moderate voice, with all the rapidity possible. The greatest ease is secured by an absolute monotone — without the slightest expression or inflection, a dead straight line of vocalization, passing over interrogation-points, full stops, and commas as if they did not exist. The only pause a proofreader knows is the pause to take breath. It is better to take moderately deep inspirations and read five or six lines than to take a shallow breath that needs renewing at every comma. A parenthesis may be signified by dropping the voice three or four notes while passing through it."

So much is quoted here because it embodies some common misconceptions, of which the most fallacious is the notion that the method of one set of proofreaders must be that of all. Methods of working vary, according to personal variation, quite as much on daily newspapers as elsewhere.

The physical impossibility mentioned — and it is a physical impossibility to the great majority of human beings — militates against common use of the method predicated. Such work is seldom done continuously. Occasionally a man will do it, but no one should attempt it. Only one personally known to the present writer worked practically in that way, because he could read like lightning in the monotone desiderated — and he committed suicide while yet a young man. A majority of proofreaders do know pauses in their reading, and, moreover, they demand some attention to pauses on the part of copy-holders who read to them.

A very common practice is to have proofreaders work in teams; that is, two men together, one of whom reads from the proof, the other following on copy. These readers are on terms of equality in every respect, and alternate, sometimes one reading the proof, sometimes the other. In this way the best result is obtainable, but only when each of the pair is really competent. This practice prevails — if it is really prevalent anywhere — on morning newspapers only. Its institution was probably consequent upon the determination that it was not advisable to have minors employed all night.

Where the work is done in the daytime it is certainly most common to have teams composed of proofreader and copy-holder, and to have the reading done from the copy. Of course this is a slower way than the first one mentioned, and, much evening-newspaper work having to be done very hastily, the practice is often reversed, the proofreader reading aloud and the copy-holder following. Sometimes the latter practice is mainly adopted, but the other is more frequent, for a very good reason.



Photo by George Stark, St. Louis, Mo.

WHEN GRAPES ARE RIPE.

The very terms proofreader and copy-holder imply that one is the responsible worker and the other merely his helper. Of course efficient help is necessary, and the copy-holder must have his share of the responsibility, but his share should be carefully restricted within the bounds natural to the division of the work. Especially on newspaper work this is true, mainly because of lack of time for deliberation or study; therefore is it that mainly experienced hands must be employed. A beginner at holding copy, unless he is a very quick learner, is a nuisance in newspaper work.

It is by no means advisable to trust to having the reading followed by any copy-holder except an experi-

enced one. Even at the expense of time, the proofreader should never read aloud from the proof unless he knows that his helper is equal to the task of realizing a difference instantly and telling what that difference is, so that it may be corrected. With the very best copy-holder, even, the risk is greater when the reading is done from the proof.

How often we have heard that the proofreaders must be in a quiet room by themselves! Every one knows that theoretically, but do many find it so practically? One of our contemporary political economists says that theory can not be in advance of practice; but here is a clear case of proof on the other side. Proofreaders are usually placed in the most quiet spot available, but seldom is that spot, especially in a newspaper office, so quiet as it should be. So much and so confusing are the sounds which commonly surround these workers, that it is really part of their training to learn not to hear anything other than their own voices; and while many of them do succeed wonderfully in doing this, he is a *rara avis* indeed who does not occasionally hear a wrong note — some one of many sudden bangs or shouts that will come — and leave some unfortunate error uncorrected.

Experience will supply an instance or two of the happenings that are easily explainable, but not held excusable, on the supposition of imperfect hearing superinduced by sudden noises.

A noted review-writer once referred to Thomas Carlyle's eloquent language, and was naturally indignant when he found it printed "elegant language." He was easily pacified by the explanation offered, which was merely a statement that the reader supposed some one of the various sounds, of which he could hear many as he stood in the room, and of which there were even more when the proof was read, had interfered with accurate hearing.

Another writer was absolutely unwilling to listen to any attempt at excuse for the proofreader who had allowed his meaning to be exactly reversed, by failing to insert a prefix *un-*, which he had written, but which had been omitted in the setting. Yet it must have been simply a matter of not hearing the syllable read, as the sense was perfect either way.



Photo by Brock, Asheville, N. C.

"THE STRENUOUS LIFE."

One other cause might be assigned for many errors like these. It is the fact of reading with all the rapidity possible. That is no safe way to read proofs. Even on a daily newspaper, where a great deal of work must be done in a very short time, accuracy demands that, generally, speed should not be pressed beyond the limit of certainty, which differs with different persons. When work actually has to be rushed so much that accuracy is endangered by the speed, it would be advisable for the proofreader to note the fact by a mark of identification on the proof, and, within reasonable bounds, such fact should stand as sufficient excuse for inaccuracies. This, however, should likewise constitute a guarantee that on all work not so marked the proofreader has been as careful and accurate as he can be.

(To be continued.)



Photo by Brock, Asheville, N. C.

IN THE WILDERNESS.

THE INLAND PRINTER

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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R. B. Simpson, Eastern Agent.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

It is the spirit of prevailing selfishness that causes all the troubles in the labor world.

A year or so in the proofroom should be a part of the education of every apprentice. The practice is valuable in fixing a habit of attention to details, inattention to which is the cause of nearly all the vexatious errors in the printing-office.

To show how this magazine is appreciated abroad, the following from the *Process Photogram,* London, England, is reproduced: "The Inland Printer maintains with every issue the interest of a journal which has long been at the top. The photoengraving column conducted by S. H. Horgan is always of interest, and the handsome supplements which our contemporary issues keep the magazine bright and attractive. Of special interest to photoengravers are the numerous and striking advertisements got up by the American process houses. Some reference to these was made in the *Process Photogram* some time ago, but with every issue of The Inland Printer we notice fresh evidences of the alertness of our friends in the United States to keep the public informed of what they are doing."

There is altogether too little discretion evidenced in the granting of charters to some of the unions in the printing trade. In some States conditions are such that a low rate of wages prevails, though one or two towns may be slightly better paying than others near by. A printer gets an idea to urge his fellows to form a union, and a charter comes along in due course. Without regard to the fact that the price of printing will not sustain an increase, or that competing towns are not organized, a demand is made for an increase in wages. With the pressmen's union, the apprentices and feeders being in the majority, run up the scale for incompetent men, with the result that annoyance and loss results to the employer and a loss of position to the ambitious feeder or would-be pressman. The effect of the free dispensing of charters without proper investigation is bad for every one concerned, and worst of all perhaps for the union which shows in such manner its carelessness of the skill or qualifications of its membership.

Pride in keeping machinery and printing-office furniture as new looking as when it came from the factory is singularly lacking in many printing-offices. The beautifully finished cabinets, feed-boards, and parts of the machines that come bright and shining into an office seem to excite the bump of destruction in the cranium of many printers. The cabinets are soon marred and hacked and daubed with inky fingers. The machinery is battered and rusted in many parts. And while it may be that no vital injury is done, the effect upon the morale of the office is bad. A printer would not scrape and file on his parlor table. He would not

stand with his rough shoes on his bookcase to hang pictures. But he will cut and scratch the finely finished surface of the new printing-office furniture, and he will stand on the varnished and polished surface of the new feed-board of the press to adjust a belt or some other fixture. Any protests against this sort of vandalism wins the contempt of many workmen; care of such things is "old-womanish." Nevertheless men who are careless of these things are deserving of very close supervision. Careful in small things, careful in great. A printer who does not share his employer's pride in a well-kept, cleanly office is much more valuable outside than in it.

"DEFECTS IN MODERN PRINTING."

OWING to the loss of a final page of "copy," the editorial note under this head in the September number was incomplete as printed, and the oversight not noticed until the paper was issued. The full text of the editorial should have been as follows:

"Dr. Thomas MacKellar, a few years ago, writing to THE INLAND PRINTER, advised printers to 'Print the reading matter blacker. I would like,' said he, 'to shout this cry into the ears of almost every printer nowadays. Mr. De Vinne is right, and so was Houghton, of Cambridge. It is high time that semi-invisible type-printing were utterly abandoned, or every man, woman and child will be spectacled and finally blinded, and oculists and opticians will become rich as Crœsus, while mankind generally — the civilized part — will eventually grope about with walking-sticks. Typesetting machines are abominable, with their light faces and white gaps between words, especially in the smaller sizes of letter — making a newspaper look as if it were half snowed under. They are cheap and nasty. The art preservative of arts, in a hundred years hence, will have lost this proud characteristic, as almost all of the present-day printing will have become faded out of sight, clean gone, obliterated, lost!'

"These protests and predictions are quoted almost exactly from a letter by the late Dr. Thomas MacKellar written a few months before his death to the editor of THE INLAND PRINTER. Yet within a few years we see typographical taste change in favor of a more 'masculine' and simple style, with ornamentation more sparingly used. The typesetting machine now gives existence to any style of letter, and its improvement goes steadily on. Its ability to give sorts in any quantity, ornaments, borders and type-faces of every variety and size has been rapidly developed, and that development still continues and will continue with the inventive genius of America and the world. The multitude of books, newspapers and magazines which are produced from the typesetting machines are a sufficient guarantee of their adaptability to all grades of work, from the cheapest print to the finest art books or dainty brochures.

"The paper we use is perhaps the chief menace to the permanence of our printing. But who can tell what modern scientific industrial research may not do? It can not be said that our printers and papermakers are going to rest content with the ephemeral character of the paper now being produced for much of our printing. Assuredly something will be done to remedy this defect, and printing in all its phases will more than keep pace with the world's progress. Nevertheless, the note of warning sounded by Dr. MacKellar and others should be heeded, and this is now particularly directed to papermakers."

THE UNITED TYPOTHETAE OF AMERICA.

WHILE the amount of business transacted at the Buffalo convention of the United Typothetæ was comparatively small, the discussions, papers read and addresses will leave their impression for good upon the membership. The eloquent and practical address of the retiring president should certainly be well considered by every one in the trade. Mr. Matthews touched a chord that should find a response both among workmen and employers when he said: "Let us not forget that our fellows of the craft are the ones who, in the ultimate issue, are entitled to our most generous consideration. It ought to be the pride, as it certainly is the interest, of every printer to better the general conditions of the trade in which his life has been spent, and in which the lives of his children may follow him. Do not let the light fade or flicker. Leave the conditions better than you found them. That should be the motto of each of us."

THE CASE AND THE PEN.

A CONTRIBUTOR writes to THE INLAND PRINTER that it has been a matter of conjecture whether it was simply chance that threw men like Mark Twain, Bret Harte, Henry George, W. D. Howells and others who are America's representative men of letters of today, into the printing business, or whether constant association with the work of others in the form of copy stimulated a spirit of emulation which otherwise might have lain dormant. In other words, would their genius have developed in any environment or is there an intangible something in the atmosphere of the composing-room which kindles and feeds the flame of authorship.

Howells' rise from the case to his present enviable position in the literary world was gradual but consistent. After leaving the printing establishment of his father he took up reporting, with some magazine writing, became editor of the *Atlantic Monthly,* and finally came out as a full-fledged author, his short consulship at Venice furnishing the groundwork for a book of short stories.

Bret Harte departed from the ranks of the typos after a brief apprenticeship, becoming in succession mining prospector, director of the United States Mint at San Francisco, and writer.

Mark Twain's career as pilot on the Mississippi river after having been devil in the office of a country

weekly, is too universally known to occasion comment. It is said of him, however, that when an older apprentice, in accordance with a time-honored custom, showed him a "type-louse," Mark fell upon the offending youth and smote him so heartily that thereafter he was left unmolested.

Henry George at twenty-nine was still a compositor on an Albany paper. The attention of the editor was one day called by the foreman to an article on our commercial relations with Russia which he said had been written by a comp. named George. Going to the composing-room, the editor found him to be an undersized man with piercing eyes and a high forehead. So small was he, in fact, that it was necessary for him to stand on a bit of plank in order to reach the case. Recognition of his ability followed, and the rest is history.

Benjamin Franklin, Colonel Cockerill and no less than four United States Senators and members of the present Congress are included in the long list of sometime printers who furnish distinguished precedent for the most aspiring compositor. Well may the ubiquitous printer who feels above his trade hang his head with shame.

A well-known writer who has won a reputation by his stories of animal life said recently:

"I incline to the belief that these men would have achieved success in any walk of life, and that if they had begun as drug clerks the literary temperament which they undoubtedly possessed would have eventually gotten into the proper channels."

This is sort of a fatalistic view, as the course of a man's whole life often hinges on a trifling incident, but it is perhaps as accurate as any. Be that as it may, the propinquity of the case and the pen will furnish ample food for thought for the exponents of the "art preservative."

A FRESH-AIR COLONY FOR PRINTERS.

NO one who has visited the Printers' Home at Colorado Springs, Colorado, fails to express admiration for the buildings and their equipment, or for the generosity of the donors and the printers which made these things a realization. In another column will be found a letter from a visitor to the Home, which is a good sample of the opinions generally held. Nevertheless, every year there is a long list of complaints from inmates, and a formal trial to sift the complaints for a basis of fact, and almost invariably the result is the dismissal of the charges as unfounded.

It is not to be expected that complaints will become less frequent as the years go on, and any one who has had experience in life in a "home" or sanitarium can readily understand that the crop of complainers is perennial. The reason is not difficult to find when we consider that men of varying temperaments, afflicted with the disabilities of age or illness, are prone to fretfulness, and after the novelty of the change from an active life has worn off, become ennuied even with the many recreations and amusements furnished at the Home. They desire to meet with the outside world, to have a chance to "do as they like," unincumbered with even the reasonable rules which obtain at the Home, and so their imagination works upon them until they think they are really badly abused, and look for a triumphant victory in the righting of their imaginary wrongs before the trial board.

A dismissal of their charges and a warning from the board is a humiliation to themselves and to their friends; and as the average man can not keep his grievances to himself, residents at the Home are troubled with the discontented to a varying degree as they are more or less sympathetic.

The Home is admittedly expensive, and the long list of the sick whose names are given in the physician's report, with the recommendation that they should be returned to their homes, is certainly disappointing to every one interested in the institution.

To obviate this condition of affairs, some such plan as a fresh-air colony would in all probability meet the requirements of the Typographical Union. There are many localities in the South available for a fresh-air colony, where sufficient land could be procured at a nominal figure, and where the climate is equable in summer and winter. The colony need not be for the sick or the aged only. These could be provided for with a small receiving hotel and hospital, and the surrounding cottages could be used or not, as the visitor might elect. The cottages could be closed when not tenanted, or rented to the advantage of the common fund. Under this plan the printer could have members of his family with him, and his independence would not be injured in any way. Furthermore, there are many printers who would find it of advantage to seek the colony for rest and recuperation, and the low cost and congenial surroundings would be very attractive to many that otherwise would defer seeking a favorable climate until threatening illness secured a fatal hold upon them.

Indeed, it is not over-sanguine to expect that under proper management such a colony would be a source of revenue to the Typographical Union rather than an expense. There are many printers who would be glad to have it in their power to take a few weeks' or months' rest in the mountains in the South, where the altitude gives a coolness and refreshment in the summer months, and the mildness of the winter is in pleasing contrast to the rigors of the North. A location within a day's journey of all the great centers of printing could easily be selected, and in the mountains of western North Carolina there can be obtained tracts of land on very favorable terms. There are some wealthy owners of land that would meet reasonable propositions to erect the buildings, on a moderate guaranteed interest, but in all probability the Typographical Union would desire to own its own lands and buildings.

This suggestion has already been made in these columns and has been favorably commented on by

many printers. If there are any reasons why the plan is not feasible, or if it in any way is not capable of solving the problem of the Printers' Home, we are willing to give the reasons publicity in these columns.

MELBOURNE PRINTERS' OVERSEERS' ASSOCIATION, VICTORIA, AUSTRALIA.

FOR the following account of the Melbourne Printers' Overseers' Association, Victoria, Australia, THE INLAND PRINTER is indebted to the honorable secretary of the association, Mr. G. Naunton, who says that the association was founded in 1891 for the carrying out of the following objects: (1) To enable members to meet together for friendly intercourse; (2) To advance printing as an art, that by a free interchange of ideas, the reading of essays, etc., the art preservative may be raised to a yet higher standard, and the printing resources more fully developed; (3) To in no way trench upon the operations of trades organizations. The association meets once a month, and since its foundation has dealt with a variety of trade subjects which have been discussed with much benefit to its members. It also has initiated and conducted several art competitions with signal success. The association initiated the technical classes in letterpress printing in this State, and with the assistance of the Victoria Master Printers' Association carried them on with honorary teachers for one year, teaching theory in the composing classes, and theory and practice in the machine classes. A committee of management, comprised of masters and overseers, was appointed to carry these on, and at the end of the year the committee approached the Government for the purpose of getting assistance, with the result that the classes are now attached to the Workingmen's College, a Government subsidized institution for technical education of all kinds. The classes now are fairly well equipped with a plant and much good is being done, but much more interest is required to make them the success desired by the promoters.

"To show that the association is still further alive to the progressiveness of the printing trade," writes Mr. Naunton, "at the July, 1901, meeting the 'point system' was pretty fully discussed. The question of vital importance to the printer in Australia is: Supposing that it was decided to replace all the old system types, etc., and put in everything on the point system, would it be possible to obtain sorts to any body-font when required? That is to say, would the agents for the various foundries carry stocks of sorts — caps, small caps and lower-case, a to z, with figures, quads and spaces — or would the printer have to wait for them to be sent from the foundries? This seemed to be the trouble in the minds of the members discussing the subject, and until it is satisfactorily settled the matter will remain in an embryo state. Again, if, as one speaker suggested, the typefounders would make an effort to take all the old system of type at a reasonable allowance in consideration of printers taking new on the point system, that, together with the question of stocking body sorts settled, would practically solve the problem for the printer.

"It was admitted by all speakers that a uniform system was desirable, and the American 'point' for preference, as having been adopted by all the English-speaking people as the standard.

"The meeting then discussed the question of establishing a technical journal for Australia."

The work of this association is certainly worthy of emulation, and it can not be denied that an organization of similar character in America would do much to aid in bringing about more pacific conditions in the printing trades. Foremen come more in contact with the workmen and are more fully acquainted with all the conditions that weigh upon them; they are also more in touch with the employer than the workman can be, and understand the many perplexities to which he is exposed. As mediators their influence would be invaluable, and much might therefore be expected from their organization for the benefit of the trade.

Written for THE INLAND PRINTER.

ENGRAVING A CHALK-PLATE.

BY R. M. A.

THE best method by which to produce good work from chalk-plates is a debatable question, as artists differ in ideas and technic. The first requisite is to have a good quality of chalk-plate. Price is not always a criterion to go by. Cheap plates are not always poor, nor are high-priced ones always good. Users or prospective users are advised to get samples and quotations from the different manufacturers, and choose the make which seems to offer the best quality for the least money.

A good chalk-plate is one that will stand fine engraving and repeated casting without injuring the drawing or composition. It is important also that the composition be non-corrosive, for the steel base-plate is the most valuable part of the plate, and if permitted to become rusty, feels rough to the engraving tool and will not stereotype clean.

It is always best, especially in cool, damp weather, to heat the chalk-plates so as to expel the dampness and make them work "good and brittle," and to prevent condensation of the breath on the steel, as this causes the composition to work "doughy" and sometimes to pull loose.

The plates should be worked down quite thin, and generally, unless the work is very coarse and open, the composition should be scraped down to about one-third of the thickness. The thinner the composition the better the artist can work. It is better to rout some than to work the composition too thick, but it should never be necessary to run around the lines with a graver.

Having the composition of the proper thickness, the next thing is to get the sketch transferred to the chalk-plate. Often in making cartoons, comic stuff or work not requiring accuracy, sketches are made



WILLIAM McKINLEY

AMERICA'S MARTYRED PRESIDENT

BORN AT NILES, OHIO, JANUARY 29, 1843
DIED AT BUFFALO, N. Y., SEPTEMBER 14, 1901

(SEE PAGE 101)

Frontispiece
THE INLAND PRINTER
October, 1901

directly on the composition, lightly at first, and afterward drawn in with the steel point. Usually, however, the drawing is first made on paper and transferred to the surface of the chalk by laying the paper pass the paper over and stick it to the back of the engraving-plate with a little mucilage. It is well to make corresponding marks on the edge of the paper and the chalk-plate, so that the paper may be thrown



MONARCH OF THE PLAINS.
Specimen of Chalk-plate Engraving.

on it and then running over the lines with a tracing point or sharp lead-pencil. This impresses the lines into the surface of the composition so that they can be followed and engraved with a stylus clean through to the surface of the steel base-plate. The best plan is to back, if necessary, and the tracing examined and be again fitted in position. Any part of the tracing that may become obliterated can by this means be recovered. A photograph mounted on cardboard can not be transferred in this manner. A tracing is made from

it with transparent paper, and then traced as just described.

This method of transferring is practical only where the cut is to be the same size of the sketch. When it is desired to make the cut either larger or smaller than the sketch, the pantagraph is used. The machine having been properly adjusted so as to make the proposed enlargement or reduction, the chalk-plate and the sketch, photo or clipping are fastened in proper position to the drawing-board, and by following the lines of the picture with the tracing point of the machine, the engraving needle will make a copy on the chalk-plate. If the pantagraph is of metal, and rigid, the lines may be cut through to the surface of the steel; but if a weak wooden machine is used the copy should only be traced lightly on the surface of the chalk and afterward cut in with a stylus. After the outline has been correctly engraved, then comes the shading. The manner of doing this will depend on the nature of the work. If pure line engraving, only the styluses are used; but if the composition is very thin, the styluses, the multiple-line tools and stipplers may be employed, one or all, separately or in combination, according to the effect aimed at.

There are two general methods of working chalk-plates. The first is pure linework, and the composition is left thick enough to give sufficient relief to the stereotype to render much routing unnecessary. This method is best adapted to coarse work and rapid presses, and where the poorest quality of paper is used.

The second method is to reduce the composition to about the thickness of blotting-paper, make the drawing



Amateur photo by Lee Moorhouse, Pendleton, Oregon.

THE RED MAN'S SOLILOQUY.

Bleed on, poor heart,
Bleed on and ache;
Who cares if you throb or die?
Who cares if your soul is bathed in tears?
Who cares if you hunger or sigh?
If the blood of hope, poor spirit,
Is cold within your breast,
Like the grim, relentless lava
Of the rock on which you rest,
Who cares?

Rush on, wild waves,
Rush on and dash;
Do these rocks swerve for you?
Does the sky grow dim when you curse at him;
Do the hills list what you do?
Ah, so am I, mad river,
So does my hate seethe on,
But I'm worn in the battle
And only my strength is gone.

—*Le-mo-la.*

in any manner desirable, and then stipple the whole surface of the plate so that no routing will be necessary, the stipples supporting the paper between the lines during the process of printing, giving the whole surface of the picture a gray half-tone or lithographic effect. If any pure whites of considerable extent are desired, they must be cut out on the stereotype. Otherwise no routing is required. The cuts are surrounded by strong border lines to regulate the pressure of the press and to give the stereotyper easy finish.

To prepare the chalk-plate for this kind of work, hold it face down and strike it on the back till the composition scales off to the under coating. Then with a smooth straight-edge dress this down, and it will be the proper thickness for newspaper work. For fine work the composition may be reduced to a mere film.

Unless the cuts be small or of a mechanical nature, after engraving the outline on the chalk-plate, tack firmly to the drawing-board and set the board on an easel or against the wall, and use a rest-stick, the same as if working oil colors. By doing this, long strokes can be made evenly and with graceful curves, not possible by any other means. The hooked tools are not used, but instead a needle inserted in straight handles. Some of these tools have several points. Those having three to five points evenly spaced are the most useful. They are made in different grades and spaces. Fine points, spaced medium wide apart, are generally used. In shading portraits the best stroke is one very short, little more than a stipple, depth of shade being obtained by cross-hatching in ever-varying directions. By this method the results are approached gradually and the artist does not stake all on a single stroke. It is something like making a wash drawing. Work for light and shade effects without regard to individual lines. Neatness in chalk-plate work depends on having the lines of the different series or strokes parallel and equidistant. The setting of the multiple-line tools gives this result without any effort on the part of the artist. He is free to devote his attention to the general effects.

After the linework is finished, the drawing-board is laid horizontally and the chalk-plate stippled. Stipplers are bundles of needles of various grades and sizes held together in elastic rubber sockets. When the points of the needles are punched down into the composition they make holes into which the melted metal runs when the plate is stereotyped, forming fine projections on the cast which print dots. The best way to stipple is to rest the elbow on the board, holding the stippler near the top, with the points of the needles perpendicular to the surface of the plate. Strike a sharp tap which will drive the points of the needles through the composition to the surface of the steel plate. If it is desired to show every point, before releasing the pressure on the plate slightly rock the top of the stippler, but not enough to slip the points. It is possible and sometimes desirable to shade a picture entirely with the stipplers, but their main use is to tint over a cut in order to save routing. The larger the stippler the more even will be the tint. For general work the medium size stipplers are of little value, except in colorwork, where all the work is sometimes done with the stipplers.

If doing small portraits or mechanical work where care is necessary, do not use the rest-stick, but lay the chalk-plate on the board horizontally and use a large size reading-glass. The glass is attached to an adjustable arm of a stand. This leaves both hands free. Always use a bulb blower to remove the dust cut loose by the engraving tools. It is a bad idea to use the breath for this purpose, especially in cold, damp weather.

Most chalk-plate work is done for newspapers, though printing-offices often use quite a lot of work, some of which is in colors. In doing colorwork on chalk-plates it is well to follow the direction given by the manufacturers of the plates, which is to use as many chalk-plates as there are colors to be printed. The design is made about twice as large as the cut is to be, properly colored and edged with a fine black line which enables the artist to trace it accurately. By using the pantagraph as described the outlines are traced on each chalk-plate. The more carefully this work is done the better will be the register when it comes to printing. Each chalk-plate is engraved for a particular color, a stereotype is taken from each, and they are printed one over the other in the proper color of ink. If stippled lithographic effects are desired, the chalk is scraped very thin and the shading is done with the stipplers. Three colors are generally used for this kind of work, these colors being distributed on each block in about the same way as in the three-color half-tone process. The grain is not as fine nor as even as half-tone, but otherwise looks pretty much the same. Work having a poster effect, in colors, may be executed on a single chalk-plate, by engraving one color, making a cast and repeating the operation for the other colors till all are engraved and cast. In this case it is necessary to cut away on each cast those parts which are not wanted. The outline is usually left on every cast. The register is positively perfect. Where one chalk-plate is used, it is generally engraved with the composition quite thick, and only the styluses used for the work. Where the plates are worked thin and stippled, it is not necessary to do any routing, for every plate can be stippled sufficiently in every part to prevent this. This brings more or less of every color to every part of the picture, which is an advantage, as it softens and harmonizes.

The most disagreeable part of the chalk-plate process is the dust, but by working the plates thin, and stippling, there is very little dust made. The dust is not injurious.

LOST WITHOUT "THE INLAND PRINTER."

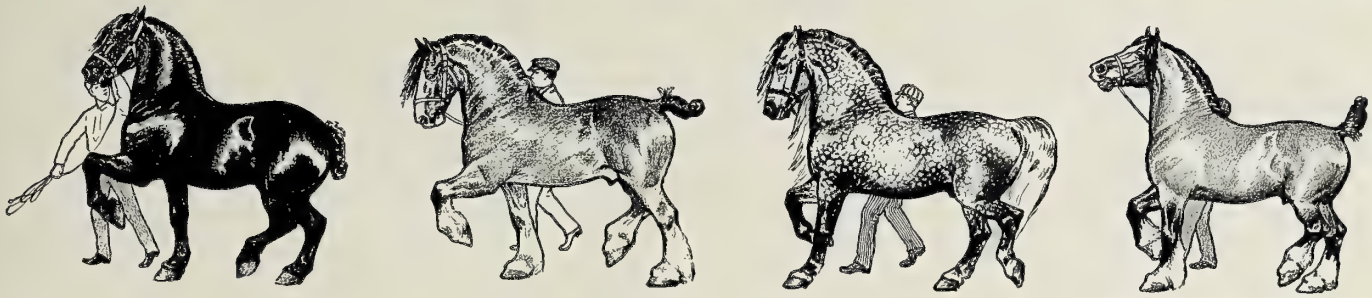
Enclosed find $2.50 for THE INLAND PRINTER another year. The office would feel lost without its welcome visits.—*L. P. Evans, The Piscataquis Observer, Dover, Maine.*



POSTER FOR THE MASCOUTAH KENNEL DOG SHOW.

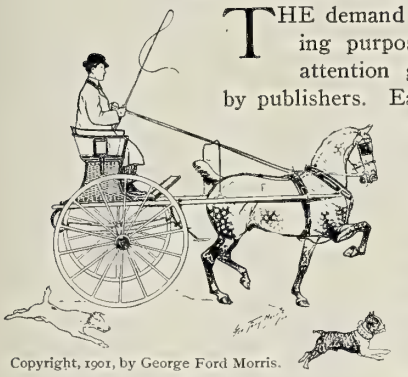
Drawn by George Ford Morris.

(See page 47.)



Copyright, 1901, by George Ford Morris.

THE ANIMAL IN POSTER DESIGN.



Copyright, 1901, by George Ford Morris.

THE demand for the artistic for advertising purposes is an outgrowth of the attention given to artistic illustrating by publishers. Each new work from the field of literature is heralded by some pictured advertisement, generally an enlarged edition of the cover design itself, in the form of a poster by an artist who is a specialist in his line. And now it has come to pass that live-stock shows, dog shows, poultry, pigeon and cat shows must be heralded by the poster, with a result that the more important organizations under whose auspices these shows are held vie with each other in securing the most artistic designs.

In this latter field, George Ford Morris, a young Chicago artist, has earned an enviable reputation. Mr. Morris has been a painter of animals for some years. He has a sincere affection for and sympathy with animal life; particularly is his devotion bestowed upon horses and dogs. The inimitable manner in which Mr. Morris depicts his animals in their natural environment, with all their characteristic individualities, and oftimes eccentricities, has brought him into favor with owners of blooded stock, with the result that, willy-nilly, he found himself designing posters to announce their exhibitions. He handles these with the knowledge of a connoisseur, for he is able to discriminate types and represents them accordingly. Draft horses, light-harness horses, trotters, hunters, bench-show dogs, fat stock, all come within range of that creative faculty, that intuitive perception of the proprieties — so to speak — of animal life, with which this artist seems to be so favorably endowed. His dogs, like those of Landseer, are invariably aristocrats of their kind; while his horses, as those by Rosa Bonheur, are magnificent types, the envy of all connoisseurs of good horse flesh.

Mr. Morris' work is characterized by a fine decorative quality, a marked cleverness in arrangement, and a keen grasp of detail — essential qualifications in a successful designer of posters. Then there is the charm of richness of color and grace of line, and while one is lost in admiration for this clever combination, out from it all pops, quite unexpectedly, its suggestive advertising medium, and you become impressed also with this feature of its value.

In many of these posters Mr. Morris cleverly introduces graceful women in swirling drapery, promenading with one or more canine pets, or mounted on or behind some favorite thoroughbred. His women are "chic" and charming; his men, distinguished and essentially manly.

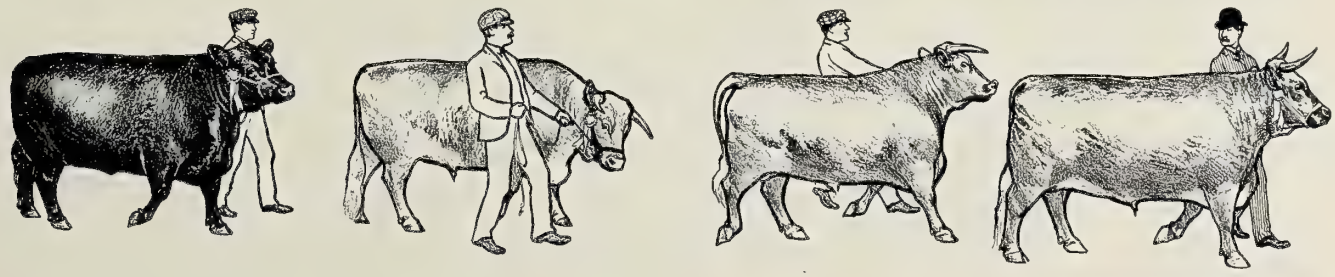
A poster by which the Mascoutah Kennel Dog Show is announced shows a charmingly gowned woman. She has evidently come to the show for the particular purpose of comforting her pets by her presence. One is neatly blanketed and tucked beneath her right arm, while with the left hand she holds the chain of two fine, though small, specimens of the canine world, one of which has twisted itself around her lengthy skirt, the latter defined by gracefully flowing lines which sweep about her feet. In the background there is a suggestion of the benches, in which is seen a Great Dane barking enviously and a St. Bernard disposed to make a friendly appeal for some little attention from the graceful woman who is so wholly absorbed with the care of her own particular pets. But this particular poster is lovely in its rich, dominant note of orange and its general picturesque arrangement.

The "Gig-Horse," another poster, has a snap to it that is particularly pleasing. One feels like keeping clear of this sprightly stepper, while the dog, introduced at the left corner, is seen in full tilt after the more aristocratic canine, with a much ornamented collar, stepping out with becoming dignity, conscious of the pace set by the thoroughbred at his side, and the importance of his swell master in the yellow gig, yet quite unconscious of the danger lurking in the rear.

There is such a striking individual characteristic about all the animals portrayed by Mr. Morris that one never tires of contemplating them. Mr. Morris is a young man, has commenced his career with every promise of success, and if he continues to portray animals with the same truth and conscientiousness now characterizing his work, he will shortly be ranked among the noted animal painters. The poster designing, to which he is devoting so much time at present, is but an accident of circumstances. With time and study he will be known by his paintings rather than by his posters. Some of his work is shown upon pages 46, 47 and 48.

A WELL-SPRING OF PLEASURE.

Enclosed find money-order for $2.50, for which please extend my subscription to THE INLAND PRINTER for another year. I do not want to miss a number, for in addition to furnishing many practical ideas, it is a well-spring of pleasure to the printer who takes an interest and pride in his business.— *E. B. Tabor, publisher, The News, Brandon, Mississippi.*



Copyright, 1901, by George Ford Morris.

A TRIBUTE TO THE PRINTER DEAD.*

WE have gathered here this day in order to inspect a monument which is to mark the burial-place of some portion of our dead; to give to that memorial the official sanction of a great organization which we represent, and to dedicate it to the respectful consideration of mankind.

Not all of us are to have our final resting-place here; yet, should we *need* this pillow, hither may we come for our long sleep. In our practical living, there was community and equality; therefore, in advance of many other classes of men, we more wisely and more logically welcome the great justice and the *last* community of our death.

As we are all to die, and as at least this one spot on earth would welcome us to our mother's bosom, to lie with our brothers, dwelling here under the equal rule of just Nature, in the chapel of the field and sky, what have we to write upon our tomb? What shall men come here to read? What can we say of our art, or trade, when we gather together for the purpose of looking over the deeds of men in general? What came before us? Who were the printers of the ages, and what was



POSTER.
By George Ford Morris.



ADVERTISING DESIGN.
By George Ford Morris. From copyrighted picture, by permission of John W. Merriam & Co.



POSTER.
By George Ford Morris.

imperial house had passed away, so that the plain truth could be told without danger to the historiographer.

With the northwestern spread of men, from whom *we* descend, this art of printing, this art of history, either never went out from the Far East or it perished on the way across the plains and into the druidical forests of Europe. But, around the southern route, by the sons of Japheth, who went to Greece and to Rome, the scribes were protected, and all through the dark ages of the West, after the practical destruction of Mediterranean civilization, the monks in their cloisters were the real printers. Whether in North Africa, Asia Minor, Greece or Italy, these monks were printing out their books, first with capital letters, thereafter with a cursive hand which gave rise to our lower-case; and the Italian word for *ink* to this day is *inchiostro,* meaning in cloister, and showing to us, in a word, that we owe all such books as Herodotus, Livy, Polybius, Plutarch, Homer, Pausanius and even the Bible, to a class of toilers astonishingly like the scribes of Egypt three thousand years before. We may even note in Herodotus, Diodorus of Sicily and Plutarch, perhaps the three most important of classical authorities, that these historians obtain most of *their* relative importance in the scheme of expanding civilization? In their art, how did these dead men, our brothers, compare with *other* toilers or idlers on the surface of the earth?

If we gaze backward into a past which startles us by its hoary age, we shall find the scribes, the historians, the recorders, the literati, at work in Egypt, in Babylon, and in China; and had our own trade's organization come up under the *Chinese* system, we should today be in by far the noblest and most highly distinguished rank of the people. There, too, in China, was our art of actual printing first practiced — ages before the tribes of Gomer in the northern west had ceased to clothe themselves in skins and to dwell in caves or huts. To possess a set of official recorders in China was the very emblem of national rank, and by the presence or absence of such a staff of scribes, the Chinese scholars are now enabled to determine whether or not a province ever grew to imperial ambition and power.

In those days, the *truth* was sought, and the history of an entire dynasty of emperors was never considered to have been faithfully written and published until the last member of that their ancient information from Egyptian or Chaldean priests, the real printers of the early world.

After the dark ages of Europe, and as if to bring a new thing to a new world about to be discovered, a boy, Gutenberg, dropped the cut-bark letter or type on the chamois skin that his granny was dyeing for the monks in their cloister, and, after a few centuries of printing books in dead languages like Greek and Latin, and even Syriac or Syro-Chaldee, the types were intrusted to the common people, and they became both king and scribe.

And among all the scribes and printers of whom we read, it seems that one who at once arose here in America, Benjamin Franklin, was clearly the most interesting, the most learned, the most ingenious, the most patriotic, the most philanthropic and, perhaps, the most famous.

We may study the lives of Julian and Marcus Aurelius, the writing Roman emperors; of the printers at Venice; of the printers along the Rhine, like Erasmus; of the printers at Paris, like Salmasius and Casaubon; of the printers in England, like Caxton and even Dr. Johnson — I can not think of one of them who united moral teaching, social economics, physical science, nation making, diplomacy and good-fellowship. Strange as it may sound to some, and strange as *is* the comparison, we must seek Julius Cæsar himself for an example of

*Oration delivered May 19, 1901, by John McGovern, at the dedicatory exercises of the monument erected in Elmwood Cemetery by Chicago Typographical Union.

scientist, author, autobiographer, nation-molder and diplomatist before we shall meet the like of Benjamin Franklin, whom these, our dead brothers, reverenced at once as a printer and as the chief type of man that has yet appeared upon the face of our earth. This proud thing we may say in favor of our trade. And also, as we call it the art preservative of arts, so, too, it has been the union fruitful of unions. So far as I know, our printers' union is the mother of all unions.

We can not say that our art of printing is as noble as it once was. We can not be glad that all the lies of the human brain should be printed with the very speed of the imagination — the multiplying energy of the disease germ; or that the forests on which depends our climate should be swept away in order to make the worst paper that man has ever yet accepted as paper, on which to print the most foolish matters that man has ever yet been willing to commit to even temporary observation by his kind. Those are not things to boast of, but they are things inseparable from modern institutions. On the way down to the average intelligence and the average practical willingness to use the brain, the entire mass of printed matter has never ceased to decline in value, until the muscles of the prize-boxer, the health of a stable of horses, and the weight of a number of jockeys, din daily on our eyes and ears, as if moral worth and science were huge jests, and only gambling and vaudeville of any real interest to mankind.

A new star blazes forth yonder in the universe; a stone pillar falls in the temple of Karnak after standing there three thousand years; a man dies for principle — crowd these events into four lines. On the other hand, a prize-boxer has hurt his arm, or a mayor is not able to let him box — print *pages* of it, for days and days.

There is in our city a university of learning that prints each month some of the most valuable contributions to human knowledge — truths now slowly struggling into the dense human mind — truths that ages hence are to emancipate us from both hardship and terror. These matters are issued monthly, in some ten or more handsomely printed magazines. Do we hear of them in our daily press? No. Yet a year or so ago we saw in all of the daily newspapers of our city the identical and astonishingly gigantic picture of a youth with one leg in the air. The leg alone occupied the space of two columns of text. At this same university, where accounts are kept with distant stars, where each day the ghost-like streamers of the sun and earth are measured in order that the seasons may be foretold; at this same university, where it is determined that all water has flown off the moon and may also have flown off the planet Mars; where gases are caught on their very way from the heart of our own earth to other worlds — at this same university this boy had lifted that illustrious leg, and had kicked a kick-ball, and the seven columns of text matter following told of the pleasure or mortification which this prodigious act had kicked into the receptive intelligences of the vast concourse of *average mankind* that had witnessed it.

As a sad, practical result on our daily working lives, an august center of learning, instead of ministering to our hopes of knowledge, has sent over us the highest of the mountain waves of autumnal puerility that sweep annually across the people's view on account of the colleges of the land.

Recreation can never become news, history or literature. Recreation must ever be that simple business which relieves the monotony of industry. To foist recreation on us as a thing to be read, studied, discussed, as one discusses questions of industry or knowledge, is against the very laws of our natural being.

In a republic, too, the printing of so many portraits of dukes and duchesses, together with their divorce suits and their yachting affairs, teaches our young people only to despise the industry by which their elders rose to the proudest position in the general scale of life ever attained by a common people in the history of the world.

That kind of fault lies heavily upon our present art of printing, yet we must not forget that in our own day the cost of the news to the people has been so cheapened as to place it within the reach of all, and the wider the circulation, then, of necessity, the lower the average of moral worth. Not one of us, I dare say, would regard any other bulwark of liberty so strong as the free public press of today. If we do not like any of the papers, we can print one of our own, or go without. The directors of the most successful of the money-making newspapers themselves lament the destruction of their own ideals and regret that they can not find room for a record of the daily and yearly progress of morals, science, invention and higher literature.

So much of the secular environment which the democracy of letters has cast about us. How about our own moral being — that part springing out of ourselves? How about our principles?

What did we printers do to beautify the world, to lessen weeping and to strengthen song? What did we do to forward the progress of right? Did we do right? Did we see right done? What is right? Suppose we appeal to our own common sense, as our teachers ever admonished us to do, and lay down a dogma, as follows:

When a man has made something on this earth, it is *his* — he made it. That was true at first, when the thing was first made, and first taken away. It shall be as true, some distant day, when no man taketh away.

That dogma of right we, as a body, believe to contain the highest, noblest, even the most sacred ideal of the human race. Beside it, to our minds, what are called honor, eminence, fame, power, knowledge, as separated from the idea that when a man has made a thing it is *his* — those greatnesses of honor, eminence, fame, power, knowledge, are but fool's lights, will-o'-the-wisps, to keep mankind longer among the animals that go in droves and are led either to the sheep-cote or the shambles, either to be fed or to be fleeced, as their shepherds may elect.

Toward an *age of right,* such right as has been here defined, we know the earth is rolling. But we, ourselves, owing to the faults of our understanding, the errors of our science, the imitative faculties and instincts of our previous animal career through ages in a harsher struggle for existence, have been almost entirely unable to *do right,* as we have already *idealized* it.

We know that these brothers lying here worked ten hours for a day's toil in their boyhood, and ten hours in their last days, although, in the meantime, a human being's production, through the wit of inventors and the aid of machinery and natural energies, had increased two, four, eight, sometimes a hundred fold. It is plain, therefore, that the world *did not do right toward these men,* talk as fervidly, pray as unceasingly as it might. All over the nation, throughout the ten hours of each weary working-day, tired arms and feet and weary brains were lingering painfully at an enforced and unnecessary task, that the traditions of a dark and unhappy past might be kept hallowed, in the century of the spectroscope, the steam engine and the electric cable. In fact, I think we have seen, in some of the latest triumphs of science — I think we have seen that the fellow-creature who guided the potent right arm of the very sun himself was not allowed to see his little children in their waking hours.

We forever inveighed against these things. This monument, while it is a tribute of fraternal affection, is no less a firm protest against the greed of the few when it *unnecessarily* infringes on the ordinary and sometimes the customary rights of the many.

We learned these, our principles, from the printers' union. Whatever we believe, blame it on Chicago Typographical Union, No. 16. *There* were we taught to expect no pay unless we worked, type by type; *there* were we taught that through the hours of toil, gradually, there would accumulate some evidence of work done. *There* did we learn that, in its last analysis, capital is naught and labor is all. *There* it became evident to us that, if all men should join their labor as *we* did — to share and share alike, according to their industry, as *we* did —

then the golden age would be here. As we did not found this faith, but learned it; as I, for one, did not learn it rapidly, but with much stupidity, so it was soon evident to us that we were not the only men in the world who were willing to try to do right, and that we were merely the creatures of a most noble system. How god-like the act of that first man who founded the labor union and taught its simple rules! How assuredly the intelligent man who now toils nine hours under union rules may deride the rest of his fellow-men for not advancing further into the realms of moral and physical science — for failing to enter into that heritage of leisure that for decades has constantly awaited our probating, could union principles of share-alike-among-toilers and nothing for the able idler enter into the government of men.

Every one of these our dead lived true to these ideas, or he would not be here. Every one, in his youth, saw the eight-hour day near, but it did not dawn. I think we can all say that most of the type we set was against us — it was a little like the blacksmith slave, forging his own chains.

But one thing we may ever aver — we who still live, and for those to whom we erect this monument — we bent all our energies and all *our* philosophies — not to new plans of civilization, but to a plain matter-of-fact betterment of ordinary laboring conditions. We believed all should work. We *opposed* the idea that some could not work too much and others could not work too little. The bees kill their drones; we will do better — we will set our drones at work and take a little longer rest ourselves.

These, our brothers, sleep on in the great Slumber Union of the Dead. All other men must join its ranks, must take out its black card. No favor does that union show. Whether he were slave or despot, whether he were persecutor or persecuted, whether he were Napoleon or Rousseau, whether he were the bad uplifted or the good cast down, some time, in the earth, his elements took their newer place in nature and went on with their eternal work. Of our brothers here, their life is over. We can do naught for them today. But, in marking their last positions we can hope, almost with enthusiasm, that the memory of so many fraternal dead, who learned this sublime lesson of equality, *not* finally in their death, but in their very apprenticeship to well-doing, may lift surviving men to nobler planes of duty and beckon them to brighter scenes of life.

POWDERED TALC AS A WOOD LUBRICANT.

The use of powdered talc, or French chalk, as a lubricant for wood is not sufficiently appreciated. On new working or sliding parts a little rubbed in with a flannel or small brush will work wonders in the direction of smoother running; and where a piece of apparatus has been laid aside for some time it should always be lubricated in this manner before use. Talc may be objected to as liable to cause dust, but this can be entirely overcome by making a solid pencil of the chalk mixed with paraffin wax. Melt the paraffin and stir the talc into it, mixing very thoroughly. If the mass, on being allowed to cool, shows a slight tendency to crumble it will be about the right consistency. So far from injuring the wood, this lubricant may rather be considered to season it — that is, it will tend to penetrate the pores and so resist damp.—*Exchange.*

WELCOME TO ARTISTS, ENGRAVERS AND PRINTERS.

The Inland Printer, 212-214 Monroe street, Chicago, publishes a 36-page booklet, 4¼ by 8¾ in size, reproducing in finely executed half-tone work the cover designs of The Inland Printer for several years back. The Inland Printer is said to be the first magazine which adopted the plan to change the covers with every issue, thus elevating the artistic taste of magazine readers. The collection should prove valuable to artists, engravers and printers.—*Printers' Ink.*

NOTES AND QUERIES ON PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Reducing Glasses, unmounted, 35 cents.

Photoengraving.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

Practical Half-tone and Tricolor Engraving.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

Drawing for Reproduction.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

Photoengraving.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Lessons on Decorative Design.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

Theory and Practice of Design.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

Drawing for Printers.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

Photoengraving.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

Phototrichromatic Printing.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

Prior's Automatic Photoscale.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

Reducing Designs to Pica Measurements.—A. R. Andrews, of East Aurora, New York, writes: "Kindly answer the following through Process Engraving Notes and Queries column. Is it an impossibility for a photoengraver to reduce design to a given number of picas?" *Answer.*— It is not only possible to reduce designs to pica measurements, but it is being done every day. If you will furnish your photoengraver with a pica scale he will supply you blocks in the proper measurement. Most engravers know nothing of printers' picas or the point system, so it is customary when ordering work from them to adopt measurements in inches and fractions down to one-sixteenth of an inch.

Peculiarities of Perchlorid of Iron.— J. Le Bee, Montreal, Canada, writes: "I will be greatly obliged to settle these questions in dispute in our place: Does perchlorid of iron etch copper quicker when weak or strong? Old or new? When hot or cold?" *Answer.*—The first question has been answered in this department fully before. Many etchers have three stock solutions of iron to etch with. One will register twenty degrees by the Beaumé hydrometer, another thirty, and the last, a saturated solution, which is about forty-eight degrees. The twenty-degree solution will etch the quickest and soften the enamel the soonest. The saturated solution

seems to tan or harden the enamel, while it etches the copper slower and smoother. Just what the second query means is not clear. If by "new" perchlorid of iron it refers to that freshly purchased or to a fresh and unused bath, in both cases the answer is that the new etches quicker. As to the question of heat, of course perchlorid of iron etches quicker when hot; in fact, some etchers use it that way. All chemical reactions in photography take place quicker when the solutions are warm.

Writers on Processwork.—At the beginning of this year many carefully considered articles appeared in high-class publications on the progress of the last century. The articles on photography might pass criticism, but when it came to describing half-tone the writers generally got tangled up. Process men, as well as photographers, will appreciate this description of the gelatino-bromide of silver emulsion used in sensitizing photographic films. It is found in *Everybody's Magazine,* for August, page 230, where the writer states: "The emulsion consists of bichlorid of gold floating on great glass tables." He might with equal reason have made the emulsion consist of printer's ink, or stereotype paste.

Inland Printer Covers.—This is the title of a thirty-eight page album containing reproductions in black and white of ninety covers of The Inland Printer. This booklet will be a joy to lovers of the beautiful in design and a textbook for decorative artists. Here are masterpieces of design by such artists as Will H. Bradley, E. B. Bird and J. C. Leyendecker, together with examples of the skill of other men who lead in the treatment of decoration. It is interesting to study here the development of Bradley's genius, which received its first stimulus through the encouragement of The Inland Printer. The versatile quaintness of E. B. Bird's conceptions is also shown by comparing the covers designed by him. What boldness and originality is found in the pictorial compositions of Leyendecker! Then there is the clever work of George Wright, C. W. Traver, H. C. Lammers, I. R. Henri, Louis Braunhold, H. L. Parkhurst, Curtis Gandy, W. W. Denslow and many others, besides the modeled designs of Stuart Littlejohn. It is to be regretted that the designer of the June cover of this year and the names of some of the others should not be known. No magazine in the world can present such a galaxy of talent in decoration as this. The booklet will improve the taste of every engraver to whose hands it may go and they need to cultivate judgment of color, composition and decoration.

A New Lens for Three-color Work.—In answer to several inquiries regarding the new "Apochromatic" lens mentioned some time ago in this department, the claim made for it by Voigtlander & Son, the makers, is given below. By way of preface, it might be said that three-color workers have found that with some lenses it is necessary to focus through each color filter in order to get the three images exactly the same size, so the three blocks may register perfectly. Many lenses have what is called a visual and actinic focus: that is, the yellow and blue-violet rays are not united on the ground glass. The yellow ray is the visual one, which is focused, but the ordinary silver-bath plate is not sensitive to the yellow ray; it is sensitive to the blue-violet ray, however, consequently the blue-violet image is the one photographed and found out of focus. Most modern achromatized lenses focus the yellow and blue-violet rays at the same point on the ground glass, but these lenses are not corrected for the red rays. This new "Apochromatic" lens is said by the makers to focus the violet, yellow and blue rays at the same point, so that negatives made through the three-color screens will register perfectly. A lens with such qualities should prove indispensable to the three-color worker.

Etching Aluminum.—There have been many curious mordants suggested from time to time to etch aluminum.



Photo by George Stark, St. Louis, Mo.

AN EARLY MORNING HAUL.

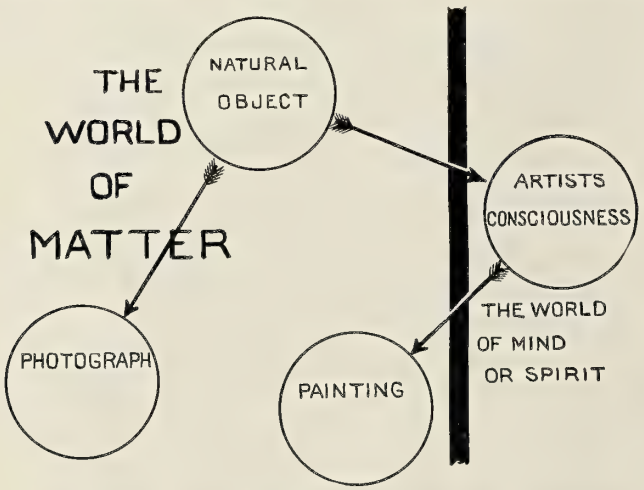
Here is the latest one from Mr. C. Fleck. Judging from the acids used, if this combination does not etch aluminum, it will be about the only metal that it will not etch:

Hydrochloric acid	1 ounce
Nitric acid	1 ounce
Salt (saturated solution)	2 ounces
Gum arabic (strong solution)	2 ounces
Sulphuric acid	1 ounce

The aluminum plate is immersed in it for about three minutes, washed, dried, inked and then transferred to a second bath, as follows:

Ferric chloride (35° Beaumé)	10 ounces
Gum arabic (strong solution)	1 ounce

Is Photography Art?—This is the query put up by "Amateur," of Bridgeport, Connecticut, to this department. It is too broad a question to be answered in a paragraph. "Amateur" might answer it for himself if he will but find a definition of what is meant by "art" and then determine if photography comes within the limitations. Writers on art exclude photography from consideration as a fine art, while writers on photography are just now pleading hard to have examples of photography included in art exhibitions. Mr. Edwin Russell-Thompson, in *Camera-Obscura,* illustrates with a diagram what to him appears the reason why there is a difference between a photograph and a painting of the same object. He says something like this: "For although the eye of the artist looks out upon the same external phenomena as



THE DIFFERENCE BETWEEN THE METHOD OF PRODUCING A PHOTOGRAPH AND A PAINTING.

are reproduced through the camera, it is still only the sober truth to say that his hand moves in direct obedience to something which is separated from that external world by the difference between the material and the spiritual. In its transference to the canvas of the painter the image undergoes a miraculous dual transmutation, passing first into a spiritualized impression in the human consciousness and then back again into material pigments composing the picture. Is it possible to conceive of a more complete and absolute difference in kind than that between the process just described and photography, which imitates the material world by means of the direct operation of a material element — light?" Mr. Russell-Thompson ignores entirely the fact that an artist may handle the camera and manipulate the photographic print. He would also be compelled to admit that all paintings should not be called works of art while some photographs can be.

PATENTS.

A new method of mounting a plate on a printing-block has been patented by J. H. Zearing and Tyler McWhorter, of Des Moines, as No. 679,815. The plate, which must be thin, is scored so that the edges bend down about the sides of the block or base, and it is held fast in locking up the form.

NOTES ON PRACTICAL BOOKBINDING

CONDUCTED BY A BINDER.

This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

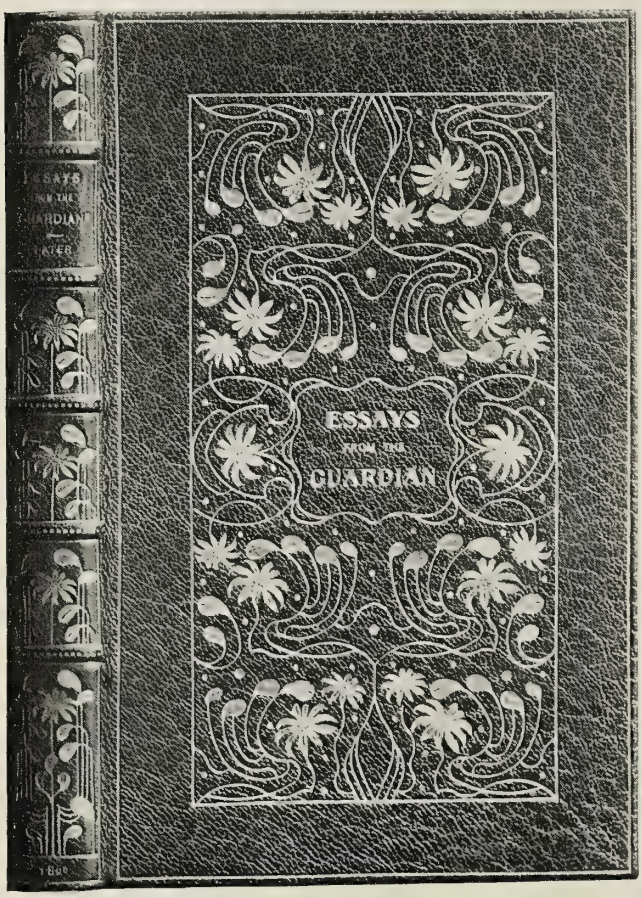
The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

The Art of Bookbinding.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

Bookbinding for Amateurs.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

Manual of the Art of Bookbinding.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

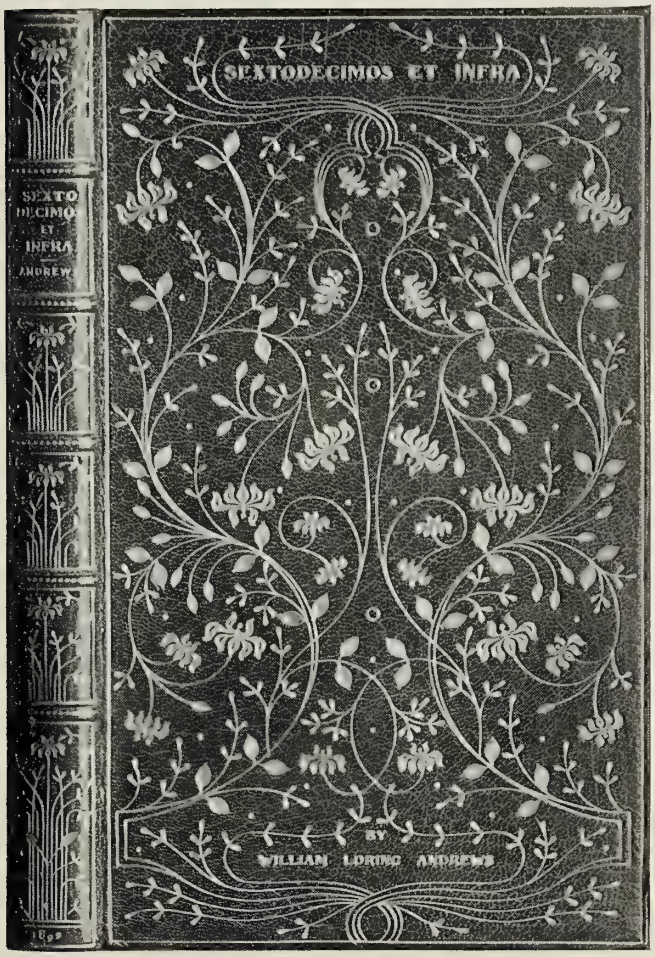
Substitute for Steam Rollers or Clothes Wringer in Casemaking.—A reader asks how to get smooth cloth cover without using rollers. *Answer.*— Cut a piece of the board about four inches square, as for the bottom of a pad; glue on a piece of flesher leather large enough to be turned over edges, and twist into a handle; then cover the whole with stout ledger paper and oil the bottom. When used with both



Hand-tooled binding in brown crushed levant, by S. C. Toof & Co., Memphis, Tennessee. Designed by Otto Zahn.

hands this will rub down without scratching. A folder is very apt to scratch.

GLUE FOR CASEMAKING.— E. C. B. wishes advice about glue for casemaking. He writes that ordinarily the glue he buys — Hide No. 1 — is all right, but now and then he finds it dries too quickly on some cloths or extra large cases, and of course

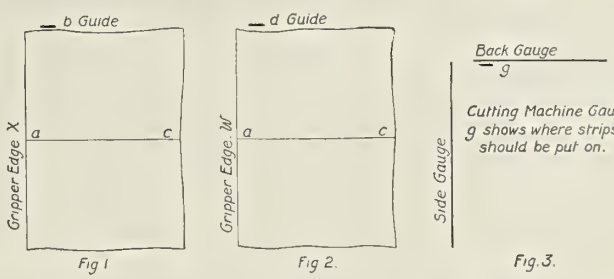


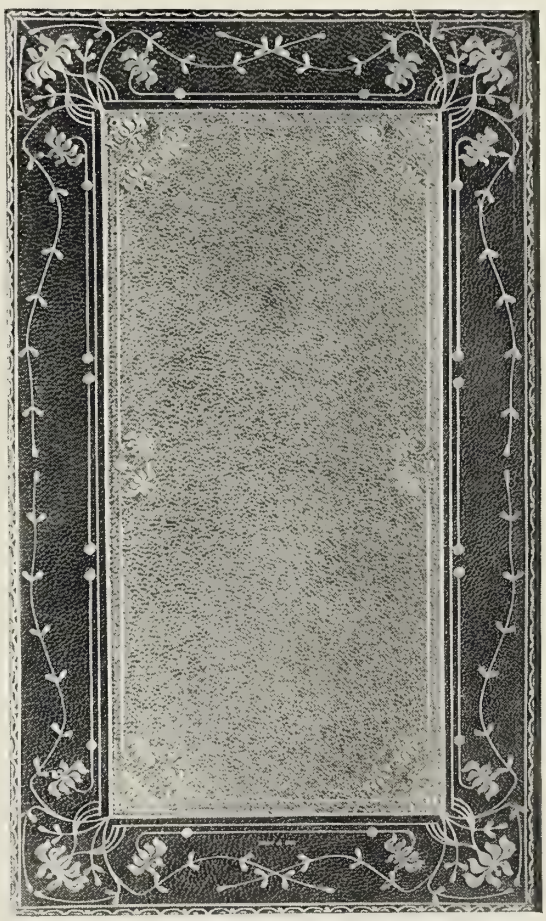
Hand-tooled binding in wine-red crushed levant, with light-blue levant doublés, by S. C. Toof & Co., Memphis, Tennessee.
Designed by Otto Zahn.

blisters badly. *Answer.*—There is a great difference in cloths. Usually "dot," "j" and "fancy line" patterns can be worked without trouble. Silk patterns vary in hardness according to colors, so also do vellum de luxe cloths. When any difficulty in cloth is encountered mix in the melted glue either molasses, glucose or gum fir, but do not *boil* glue after mixing. Have the glue thinned to the proper thickness for the work, then add a little of the glucose and stir up; if it still dries add a little more. Glucose and gum fir can also be used together. The proportions are a pound of glucose and six or eight ounces of gum fir to a gallon of glue.

MAKING SILK CASES.— E. M. W., Milwaukee, asks how to work silk into cases. He has two hundred cases to make, 9 by 12, beveled boards, stamped in gold, silk has part wool in it. He has used paste and glue, and also tried lining silk first, but can not make it work. He also asks how to stamp them. *Answer.*— Strain glue and have it as thick as can be worked smoothly. Then glue off one board only; lay on the silk and rub down lightly, being careful to have bevels well rubbed down while the glue is "tacky." After the second board is laid on put a "filler" in the back. For this, use a thin paper cut the length of board, and made to fill the full width of back. Glue it and lay on and rub down quickly; then put a strip in the center the same as in a regular case. If the filler is not used the joints will stain and when pressed will stick and thus ruin the whole job. The turning in should also be done with glue. The cases can be laid out from two sides, as in flexible casemaking, and the brush run over lightly. Try to glue the edges of the boards principally. Corners should be cut large enough to allow the silk to be doubled over, then tip a little glue on with the finger and turn in. Stamp with powder and no stain will be possible.

SQUARING PRINTED STOCK.— Now and then it falls to the lot of a printer or binder to get printed stock that can not be cut up in the usual way without bleeding. Take, for example, postal cards in sheets, calendar backs, labels, etc. It may be run on a printing-press to a register all right, but when jogged up and placed in the cutting machine it will be found anything but straight or even, on edge where the press guide was. The remedy is to build up either the side gauge or back





Doublé of "Sextodecimos et Infra," in light-blue levant.
Designed by Otto Zahn.

gauge in the cutting machine. See diagrams. If sheets indicated by Fig. 1 and Fig. 2 be run from the same bundle, and be jogged to edges *x* and *w*, and put in cutting machine to be cut at *a c*, it will be readily seen that the margin on the two sheets will vary a great deal when cut. Jog to *x w* or

gripper side only, and put a lift in machine, with jogged side to the side gauge (Fig. 3), then place a piece of board, not over one-half inch wide, between the paper and *back gauge,* at a point *nearest* the side gauge, then run sheets back to *touch* this strip. If the first cut is to be made parallel to the gripper edge, put the strip on side gauge of cutting machine. Always put it as near the position on the sheet to that of feed-board guide as you can ascertain, by taking a few of the worst sheets and pinning to a register. When the first cut is made the trouble is over.

Binding Odd Leaves.—It is very often a source of trouble to the binder to know what to do with certain things left to his discretion to "put a suitable binding on," memoriams, manuscript, clippings, scrap books, albums, etc. For a few leaves that can be gilded all around, a nice binding can be put on by making two loose covers with a hinge on each cover (Fig. 4). The boards should be cut so as to leave an extended square all around. Boards can be padded with about three or four layers of cotton batting and a piece of super laid over and turned in so as to stay the batting; then cut a strip of tag or



Fig 4

press board for stub, not any wider than necessary, for holes to be punched through, after it is covered. Cut the leather large enough to cover board and stub, and allow for turn-in over stub back onto board again. Sufficient space should be left between padded board and stub for a freely working hinge. When boards are covered, lined and dry, punch three holes near edge of leaves to be bound in, then double over stub so as to make cover the size of board alone; lay the punched sheet in the *middle,* thus having an equal square all around, and mark off three holes on stub to correspond with paper. After both stubs are punched this way, lay sheet between the two stubs of the covers—leave covers flat out—(see Fig. 5) and run small paper fasteners through holes. These will keep book more rigid than cord. Now turn covers over book, and the result is a freely opening cover and a rigid book. Put an end paper to correspond with cover *on top* of stub so as to hide that. It can be part of cover, or part of book—part of cover by means of a cloth joint attached to cover, or part of book by laying it on stub and running a tight silk cord through and tying tight.

PATENTS.

Joseph E. Smyth, in patent No. 679,401, shows a machine for inserting sheets for binding, that looks both simple and practical. The pile of sheets is held so that the sheets are vertical, and the forward one is pushed off regularly into a V-shaped receptacle.

A so-called bookbinding machine, patented by Jackson McClellan, of Brooklyn, No. 680,802, consists of a frame, a vertically movable book support, devices for placing a book thereon, a similar support for book-covers, and a means for bringing the two together, as described.

Samuel B. Parmelee, of Saratoga Springs, New York, has patented (No. 680,350) as a new article of manufacture an improved folder, consisting of a sheet so cut and folded that the second fold is at such a distance from the first as to leave stepped margins for indexing.

A new and unique method of bookbinding is the subject of patent No. 680,534, by John N. Ward, of Jacksonville, Illinois. It is designed for binding single leaves into a book by first trimming the back edges of the sheets to present a flat surface; second, applying some adhesive substance to said surface and letting it become hard and dry to form a tablet; third, separating said tablet into sections and stitching said sections end to end along the edge adjacent the glued side; fourth, stitching said sections together into a book form, and fifth, gluing a strip of fabric on the outer edge of said tablet sections, substantially as described.



REMINISCENCES—"THE DAYS OF '49."

EVEN BREVITY HAS A LIMIT.

F. A. Southwick tells an amusing story in a recent issue of *Agricultural Advertising.* He says:

A certain fishmonger in London one morning displayed in front of his shop a fine lot of fish, over which hung a sign:

FRESH FISH FOR SALE HERE.

A friend criticized his sign by saying that the first word implied that he also sold fish that were not fresh, so the sign was made to read:

FISH FOR SALE HERE.

The next friend said: "Why do you say 'here'? No one supposes you are to take them anywhere else to sell." So the new sign read:

FISH FOR SALE.

Soon along came a well-meaning friend who, after reading the sign, said: "Any blooming guy would know you didn't give fish away; why do you say 'for sale?'" Then a new sign was hung with simply the word:

FISH.

But soon along came one who stopped, stared and said: "Were you afraid people would think they were chickens? You are insulting the intelligence of your customers."

So, the story runs, there was no advertising done and the fish spoiled.

My moral is: Let the advertising man alone; he may have method in his acts. If he sells goods, do not question his phrases too closely.

PRINTERS WANTED IN THE WEST.

A Salt Lake city publisher complains of the scarcity of printers in that part of the country. Writing to a Chicago printers' supplies concern, he says: "The dearth of printers is not confined to Salt Lake City, nor even to Utah; it extends to Idaho as well. The condition is not the result of poor wages; wages here are higher than ever. There is more business to do and not enough printers to do it. Three new railroads are being built and many towns are springing up in Idaho and Utah. Any printer can get a job at good wages. There are also many openings for enterprising publishers to locate at points where no papers are now published."

NOTES AND QUERIES ON THE LAWS OF COPYRIGHT

CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

COPYRIGHT ON INSERTS AND ILLUSTRATIONS.

M. R. W. asks: "When a book is printed, published and copyrighted in the United States containing lithographic inserts made in a foreign country, does the copyright of the book as a whole protect the inserts?" *Answer.*— It will at once be observed that the query embraces two phases of the law, as follows: construction of Sections 4964 and 4965. The general rule is that the copyright of a book protects its contents. This, however, like every other rule, has its exceptions. Those parts of a book which are not proper subjects of copyright will not come within the statute. In the case of Harper *vs.* Shoppell, 26 Fed. Rep. 519, one feature of this question is fully considered. March, 1873, *Harper's Weekly* (a copyrighted monthly magazine) contained a cut entitled "Getting Married; Keeping House," designed by a resident artist and citizen of the United States, who sold the cut to Harper & Brothers. They had never parted with it or permitted reproduction. The defendant purchased a copy of the cut from a third person, in ignorance of the plaintiff's rights, made an electrotype of it and sold the same to another illustrated newspaper. Suit was brought to obtain an injunction for damages. The court said, after reciting the facts as above: "The only question in the case is whether the unauthorized reproduction and sale of a copy of the cut by the defendant was an infringement upon plaintiff's copyright. The copyright of plaintiff's newspaper was a copyright of a book within the meaning of the copyright laws." . . . "The plaintiffs might have copyrighted the cut as an independent subject of copyright. They did not choose to do so." . . . "If they had done this, a reproduction of the copyrighted thing would have been piracy." . . . "They preferred to copyright their newspaper and receive protection for it as an entire work. The cut was a legitimate part of the protected property, as much so as the poems and editorial articles. The pictorial illustrations are one form of language employed by an author to express his ideas, and, when embodied in a book, are as much a component part of it as the protected text." *But they did not thereby copyright the cut as a cut.* [Italics the writer's.] The statute not only makes provisions for copyrighting charts, prints, cuts, engravings, etc., but makes a distinction between infringement of a book and of a cut, engraving, etc. "A book is infringed by printing, publishing, importing, selling or exposing for sale any copy of the book; Section 4964. A chart, print, cut, engraving, etc., is infringed by engraving, etching, working, *copying*, printing, publishing, importing, selling or exposing for sale a copy of the chart, cut, etc.; Section 4965." . . . "The copyright of a book is not always invaded by reproducing a part of the work." . . . "The defendant has copied the cut, but he has not printed or published it, nor has he exposed for sale any printed or published by the plaintiff, but by a person to whom he had Judgment is therefore ordered for defendant." It will be noticed how clearly the court draws the distinction between the copyright of a book and the copyright of a cut in applying the two sections of the law quoted. Now, from the query which I am attempting to answer, it will also be observed that the lithographic inserts were made in a foreign country (presumably from plates manufactured also in said foreign country). Section 4956 requires that in the case of books, photographs, chromos or lithographs, the two copies to be delivered or deposited, etc., shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives or drawings on stone made within the limits of the United States, or from transfers made therefrom. Under the same section the importation into the United States of any book, chromo, lithograph or photograph, so copyrighted, or any editions thereof, or any plates of the same, not made from type, etc., made within the limits of the United States, shall be and is prohibited, except in certain specified cases.

First: Books, engravings, etc., which have been printed more than twenty years at date of importation.

Second: Books, etc., printed exclusively in languages other than English, or used exclusively by the blind.

Third: Books, etc., for the use of the United States or for the Library of Congress.

Fourth: Books, etc., specially imported, not more than two copies in one invoice, for the use of any philosophical, literary society, college, etc.

Fifth: Books, etc., of persons or families actually used abroad not less than one year, and not intended for others or for sale.

It is very clear, under this section, the lithographic inserts under consideration could not be copyrighted separately or collectively. Binding them with other matter in a copyrighted



"I SHOULD SMILE!"

Drawn by Bert H. Douglass, Emporia, Kansas. Half-tone made from a photograph of a pencil sketch.

publication will not avail. The copyright of the book as a whole will only protect such matter therein as is proper and strictly within the spirit and language of the statute. Another phase of this question will be found discussed in THE INLAND PRINTER for April, 1901, upon pages 55 and 56, where an extract from an opinion rendered by the attorney-general of the United States is quoted.

ATTEMPTS TO AVOID INFRINGEMENT.

Whenever an article of merit is put upon the market, intrinsically possessing salable qualities, human nature becomes plastic and susceptible to temptation. Let an idea be suggested, let it take tangible form, so that there is "money in it," and how alert the fertile brains of some are to profit therefrom! About seven or eight years ago suit was brought to enforce the penalty prescribed by Section 4965. Three thousand lithographs of a copyrighted photograph of a prominent singer were found in the possession of the defendant. The reproduction was copied from a reversed lithograph, undoubtedly a

copy of the original. This reversed lithograph was not printed or published by the plaintiff, but by a person to whom he had given a license to reproduce the photograph. The reproduction bore this imprint: "Taken from a copyrighted photo by ——," etc. A copy was sent the owner, requesting the privilege to reproduce, which was refused, whereupon the designer of defendant was instructed to make an ideal picture. Upon this point the judge charged the jury in part as follows: "Now, gentlemen, here is the precise difference; here the parties in this litigation. The plaintiff says that the defendant, through its employes . . . departed from an exact copy, but retained



Photo by George Stark, St. Louis, Mo.
CHUMS.

so much of the substantial or distinctive ideas of the original as to produce, in lieu of an exact copy, a modified form of this photograph, but so far removed from it, that it could not be called an exact copy; in other words, intended to avoid infringement, but retain the fruits of infringement. . . . The defendant says, upon the other hand, that it avoided this — intentionally departed from it, and presented finally an ideal photograph, which did not contain the distinctive features of this photograph; that is the precise question before you. Did the lithographs contain the main design, the substantial ideas, the distinctive characteristics, of the original photograph, only so far varied as to intend to avoid the law, without actual evasion? . . . For instance, Mr. Parker says, in comparing the two: "I made a harder chin, I made the teeth more protruding, I made the hair darker and avoided the form or the peculiarities or the droop of the hair. . . . I carried the hair further back over the shoulder." This testimony is somewhat significant to show that, while the artist varied he did not vary absolutely, etc. The jury found defendant guilty. Upon appeal to the Circuit Court of Appeals, where the verdict and judgment were affirmed, the court said: "The defendant's lithograph, while presenting in face, pose and other details resemblances so close to plaintiff's photograph as to satisfy the jury that it had been copied from it, differed from it in the shape and general appearance of the hat." This court quoted with approval the charge to the jury, and especially the following portion of it: "It is not necessary that the copies should be Chinese copies. You will observe that the statute says: 'If the infringer shall copy, either in whole or in part, or by varying the main design with intent to evade the law.'"

The above case is an amplification of the answer to the query which appears upon page 748 of the August number of THE INLAND PRINTER.

LITERARY OR ARTISTIC MERIT.

What degree of artistic merit the matter sought to be copyrighted must possess, is a question of wonderful flexibility. In one case the court, in passing upon this feature, said: "It is clearly no objection to the validity of plaintiff's copyright that her production does not claim a standard of great literary merit. The statute does not make this a necessary element of legal copyright, and it is well known there are works of great practical utility, having no pretension to literary merit, which are yet not only within the words, but the scope and design of the statute." How little the literary matter claimed to be protected has to do with the view courts take of the question whether or not the copyright is valid, is best illustrated by an extract from the case of Daly versus Webster, involving this feature: "An individual is put in peril of his life by being placed by another upon a track over which a railroad train is momentarily expected to arrive, and so fastened that he can not move from his dangerous position. From this peril he is rescued by a third person, who, surmounting obstacles, succeeds at the last moment in releasing him, with very little dialogue, and by the representation of succeeding incidents this scene is displayed before the audience, and to its presentation as the author conceived it, the important incidents grouped in the sequence he desired are essential. Together they make up his story, or 'dramatic composition.'" . . . "In plays of this class the series of events is the only composition of any importance. The dialogue is unimportant, and, as a work of art, trivial." . . . Such a composition, though its success is largely dependent upon what is seen, irrespective of the dialogue, is dramatic. It tells a story which is quite as intelligible to the spectator as if it had been presented to him in a written narrative. The mere exhibition of mechanical appliances to represent incidents is not to be included within this classification. There must be a series of events, dramatically represented in a certain sequence or order. In other words, there must be a "composition," i. e., a work invented and set in order, a work of various parts and characters, which, when put upon the stage, is developed by a series of circumstances. In a later case growing out of a controversy over the right to publish a pamphlet containing advertisements of merchants who would give each cash customer a coupon, which, when aggregating a certain number, entitled him to a premium, the court said: "The office of the Mutual Advertising Company (plaintiff), which gets up the pamphlet is to act as a sort of clearing-house, where the coupons given for cash purchases are redeemed." . . . "Examining this pamphlet, it will be seen that its distinguishing feature, its merit, is its detail and explanation of a certain method by which advantages are secured to cash customers who use it in buying from the merchants named in the pamphlet." . . . "The use of coupons either in the sale or purchase of goods has long been known. Advertising pamphlets are in constant use. This method of using coupons does give some information to the public, and is new. It requires some stretch of imagination to say that this pamphlet comes within the purpose of Congress, the encouragement of learning, and the increase of useful knowledge, but as the official charged with the duty has granted a copyright to this pamphlet, his decision is accepted."



Photo by Brock, Asheville, N. C.

A SWIMMING POOL, HICKORY NUT GAP, NORTH CAROLINA.

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

DO CLEAN back of mold occasionally; don't touch it with emery cloth — use brass.

THE Monotype is called the machine which "eats paper and lays type."

ADDITIONS are being made to the works of the British Linotype Company's plant at Broadheath, near Manchester, England, where about two thousand men and women are employed. The works will cover five and one-half acres when completed.

M. A. B., Sioux City, Iowa.—The Mergenthaler Company issues an illustrated catalogue of Linotype parts and supplies to users of its machines. A study of the various cuts in this catalogue will aid you in understanding the mechanical construction of the Linotype.

A TOURIST operator who blew into a Lincoln (Neb.) newspaper office carried with him a strip of wood fashioned from a cigar box, which he proceeded to fasten to the magazine of his machine the first night he worked, in such a manner that it hung across the large front glass. When questioned as to its object, he confided the information that it was an invention of his own — a sounding board that enabled him to detect the failure of a matrix to drop when the key was struck. Before long all the operators had similar contrivances attached to their machines and were happy ever after.

DISTRIBUTOR CAUSING TROUBLE.— Subscriber, St. Paul, Minnesota, writes: "I am having trouble with the distributor on one of my machines. Certain letters, notably the comma and cap M, keep clogging the distributor. I generally find the matrices lying flat on top the channel-entrance partitions. Occasionally the comma will get into the quad channel. If you could help me I would feel greatly relieved." *Answer.*— Channel-entrance partitions are bent so as to cause the letters to strike on top of the partitions in dropping from the distributor bar. This would result in a matrix going down the wrong channel occasionally. Bend the offending partitions until the matrix drops clear of them.

COUNTING THE COST.— Is a composing-machine beyond the means of the average printer and publisher? This is a vexed question which confronts the man whose purse is the reverse of plethoric. It is a many-sided question. It may be answered Yes and No. By the average is meant the man who controls a plant of some considerable importance. There is no doubt there are many publishers appalled by the price, who could safely install a machine and save money. When reduced to its simplest equation the problem resolves itself into a plain economic measure. Given a certain volume of composition, is it cheaper to pay deferred payments on the machine, with interest due, than to disburse the same money in salaries and type renewals? In other words, if the machine's indebtedness and its running expenses may be made out of the earnings of the business it must prove a paying investment. Why? Because at the end of a few years the purchaser will have come into possession of a valuable fixture and a marketable commodity added to his business assets. And it will have been realized from funds which otherwise must have been swallowed up in current expenses. It is in the nature of a rebate from the expense account. The expense incurred for a composing-machine is a thing that must be met but once and leaves something to show for the money. The cost of all other methods is continuous and inevitable and results only in salary vouchers and receipts for type. Which is preferable? The intrinsic value of any business venture is based upon its returns. A thing is worth exactly what it is worth in results. It is a problem of comparative profit rather than comparative cost. A $10 investment which loses money is costly. A $500 investment which brings returns must prove profitable in the end. To buy or not to buy, is a question which should involve a careful, earnest scrutiny of earnings and expenses, especially the latter. It is no doubt true that in very many instances it is more expensive to refrain than to invest.

THE CAUSE OF TRANSPOSITIONS.—An operator asks: "Is there any way of adjusting the space key so that the spaces drop later? If the space key and, say, the lowercase e, are touched at the same time, the space will come down before the e, and the same with the spaces and every other key. On the machine that I am working the keyboard is in very good order, all the letters and the spaces responding readily, and yet I get several transpositions in every proof. The spaces come down so quickly that they drop before the last letter of the preceding word. It is the same with every other machine in our office. I think if the spaces could be made to drop a fraction of a second later there would be scarcely any transpositions in Linotype composition. I should think that is the same in every machine, as the spaces have such a short way to drop, compared with the matrices. Is it possible to adjust either the matrix keys or the space key so as to avoid transpositions?" *Answer.*—This is a common error of operators — to think that it is the spaceband that drops too soon — whereas it is the last matrix of the word which fails to get into the assembler soon enough, and is therefore beaten to that point by the spaceband. If this questioner will adjust the assembler chute spring as explained to the Operator last month by the Machinist, his troubles will disappear. The philosophy of it is this: As the line is assembled, the bottom of each matrix first strikes against the preceding matrix in the assembled line, while laying back in an inclined position on the assembler rails. The revolving star wheel, by striking the matrix from beneath, swings it into an upright position, the top part of the matrix describing the arc of a circle, the bottom remaining stationary, momentarily, when it is drawn downward into the assembler by the revolution of the star wheel. Should the chute spring points be bent downward, the top of the matrix as it swings forward brushes against the points, and the matrix is detained

an instant, this detention, however, causing no trouble except when the space key is struck, for the spaceband, coming down another passage, is not interfered with, and so beats the last matrix of a word into the line. When the chute spring is properly adjusted as described, the matrix catch spring will not wear flush with the plate, as is usually the case a short time after its being renewed. If the assembling device is turned by hand and a matrix released, the exact path the matrix describes in assembling may be noted.

A Novel Cause of Poor Slugs.— Perhaps no trouble experienced by Linotype users is more aggravating than the somewhat common failure to get a clear, sharp-faced slug. Half the letters of inquiry to this department regarding Linotype difficulties are in relation to the metal pot or the slug. This class of queries is also the most difficult to satisfactorily answer, for the reason that local conditions not stated by the inquirer, and therefore unknown, may to a great extent influence the production of a good slug. A case in point is one that



Photo by George Stark, St. Louis, Mo.

FUN AT THE FISHERY.

occurred in an Illinois town during the past month, the following query being sent us: "I am troubled with a defective face on the slugs I get from my machine, samples of which I enclose. I have done everything I could think of to remedy it, but to no avail. Have removed mouthpiece and cleaned out throat of pot, opened up holes in mouthpiece, dipped all the metal out of pot and cleaned well, cleaned flues of pot, altered the temperature and ordered new metal — but get no better slug than before. Having exhausted what knowledge I possess, I now appeal to you for a solution of the problem." The slugs sent had a chilled appearance, and as a last resort our correspondent was advised to remove the pot and examine the packing between pot and crucible, as the packing might have gradually broken away and so permitted the metal to chill while casting. A few days later the following letter was received: "I received your answer promptly, for which I thank you very much. Well, I have discovered what was the matter with the pot. I took the crucible out Sunday, and what do you suppose was the matter? To begin with, there was a flaw in the crucible about three inches below the mouth. The slug I sent you was a fair sample of the product of the machine for over one year. I also discovered that a deposit had formed all the way from the well to the mouthpiece to such an extent that only a small stream of metal was permitted to flow to the mold, and after examining closely I found that the deposit had almost entirely closed the opening in the well. It took five hours' time to clean the crucible out. The deposit was exactly like sulphur, same color, and solid as stone. I repacked the pot and lined up the mouthpiece and now get a beautiful slug. Do you suppose they could have been using stereotype plate and caused the trouble? I never saw anything like it. I feel like a conqueror over the result, as I understand that the inspector gave it up as a bad job and every one made the same mistake that I did at first — that it was in the metal." The deposit spoken of is yellow litharge and is abundant when using low-grade metal. Only the best metal should find its way into the metal pot of a Linotype machine, and stereotype plates, old type or like metals never mixed with Linotype metal. Perhaps others who are getting poor slugs may profit by our correspondent's experience.

Deaf-mutes and the Linotype.—There are institutions for the deaf in nearly if not every State in the Union. With few exceptions instruction in the art preservative forms a part of each school's industrial curriculum. New York ranks first in having seven schools under the supervision of the State Board of Instruction. All but one of these schools possess printing plants of considerable magnitude. But the Pennsylvania (Mount Airy, Philadelphia), institution leads as the first to introduce a Mergenthaler Linotype machine. For the past several years one has been installed in the printing-office, with the service of an expert machinist-operator to attend it and instruct the young apprentices who wish to become operators or operator-machinists. No public announcement has been made as to what success the deaf apprentices on the Mount Airy Mergenthaler have met with after graduating. But it is not to be presumed from this there are no Linotype operators to be found among the deaf. On the contrary, quite a number have met with success and others are awaiting an opportunity to further demonstrate deafness is no bar in the making of an expert Linotype operator. Some years ago one of the New York *Tribune's* force of operators was as deaf as a post. He could not hear a church bell ring twenty yards away. A little ingenuity on his part, assisted by one of the machinists, brought out a contrivance that told him every time the "lino" gong sounded. Gradually he became so accustomed to seeing the "knocker" fall he was able to send the matrices up without the aid of his announcer. Down in Fort Worth, Texas, Mr. Hodges, a deaf or semi-mute operator, fills a void once supplied by half a dozen case hands on a local daily. He was there when the machine was set up, and is there yet, and besides operating looks after the care of his machine. A year before the change in affairs on the New York *Sun* one of the evening edition's experts was a semi-mute. He is now caring for a brace of Thorne typesetters in a leading book and job office in No. 6's town. In several Southern cities there are known to be deaf-mutes who have become successful operators. One of the financial journals in Boston also has an operator who is classed under the head "deaf-mute." And like the best operators, they are good printers as well. Some machine men have tried to make it appear a deaf-mute was at a disadvantage, first as regards hearing the bell ring, and generally for inability to detect the fall of a matrix in the assembler. One operator, after a week's practice, overcame both these supposed obstacles, and he is as deaf as it is possible to be, and has been deaf for twenty years past. But as to deaf-mute printers becoming expert operator-machinists the odds appear to be against its realization. The sense of hearing appears to be too much in demand. While the general rule with semi-mutes is that they can talk but are stone deaf, in the case of deaf-mutes it often happens inability to speak more than a few words or none at all is compensated for by sense of hearing almost as keen as found in a man possessed of all his senses. Many of the latter are employed as skilled machinists in the factories East and West — and perhaps, to them, some day, may fall the unique assignment of caring for a battery of Mergenthalers. But for operators, deafness would seem to be a help rather than a

drawback. Oblivious of the noise and racket going on about him, the bell, the matrix, "copy" and fingering the keyboard are bunched in the deaf operator's eye and mind. If he has intelligence, so much the more should his services be desirable.

THE MONOLINE.—"Inquisitive," New York city, writes for information concerning the method of operation of the Monoline machine. The following is a description of the mechanical features of this machine, the inventor of which is Wilbur Stevens Scudder: Looking at the three-legged frame which carries the Monoline, the first things that strike the eye are the keyboard on the right and the magazine rising almost from the center of the frame. The magazine consists of only eight channels, containing altogether about four hundred and fifty matrices, each bearing upon its face twelve letters. These are brass plates of eight thicknesses, according to the letters which they bear, each plate about three inches long and three-quarters of an inch wide. In each one of twelve depressions on one one edge of these plates is stamped a character, and into the other edge is cut twelve square notches, one exactly behind each letter on the opposite edge. Thus eight different matrices bear ninety-six different characters. The greatest distance covered by a matrix in the Monoline from magazine to assembling point is five inches; four perpendicularly and one horizontally. When the Monoline matrix is released by the key it leaps downward in one of the eight perpendicular channels, upon one of twelve horizontal steel plates. As the bottom of the matrix touches the steel plate, a rod pushes it to the left so that the notch on the back of the matrix opposite the letter sought to be set engages a steel bar called the lining bar, extending to the left across the front of the machine. Here is the reason for the existence of the twelve notches on the back of the matrices. They are meant to engage the lining bar and align the letter which is opposite the notch. This is achieved through stopping the matrix in its fall by the proper one of the twelve horizontal bars. These bars lie one above the other exactly the same distance apart as the letters on the matrices. As you touch a key to set, say, the uppermost letter on a matrix, the lowermost bar stops it in its fall and so brings the uppermost notch in line with the lining bar, upon which it is then pushed. Should it be desired to set a letter which is the lowest on the matrix, the uppermost horizontal bar stops it and so brings the lowest notch opposite the lining bar. The spaces are released by the spacing key and drop down perpendicularly until a shoulder at the back strikes the lining bar and causes them to hang there. These spaces consist of two very thin sheets of metal, between which two wedge-shaped steel bars move up and down, causing the walls, between which they move, to expand or contract. When the line with the requisite number of spaces has been assembled the operator throws over a lever at the right of the keyboard, and the machine in the first place automatically justifies the line. A block called a "justifier" moves from below against the lower end of the spaces as they hang on the lining bar, and forces the wedge-shaped metal strips upward. Should a line for any reason, such as an oversight on the part of the operator, not be in such condition that the machine can properly justify it, the ringing of a bell warns the operator to make the necessary correction. If he disregards the warning, the line as described below follows the same course through the machine to the distributor as though it were a perfect line, with one exception. The plunger in the melting pot is automatically locked, no type metal is forced into the mold, and the casting of a defective line is avoided. When properly justified, the assembled line is pushed along the lining bar to the left until it reaches a point behind the vise and in front of the melting pot. At the same time the mold has been moved from the left to the right and stops between the aligned letters on the matrices and an opening in the melting pot. The melting pot is moved forward, the mold presses against the edge of the matrices, the plunger in the melting pot is pulled down and forces liquid type-metal into the mold and against the aligned letters of the composed line. The melting pot is withdrawn. The mold, with the cast



Photo by Will H. White, Chicago.

THE WHALEBACK STEAMSHIP, CHRISTOPHER COLUMBUS.

In service between Chicago and Milwaukee, for excursion business exclusively.

line, moves back to its original position on the left of the machine, and in doing so it passes a fixed knife which trims the back of the slug. When the mold has come to a rest, the slug is forced out of the mold and between two fixed knives, which trim the sides and drops into the galley. In the meantime the lining bar has been moved back out of the notches of the aligned matrices, permitting them and the spaces to fall down until the lower edges rest on a narrow steel shoulder. A thin sheet of steel is pressed down upon the upper edges of the matrices and spaces so that they are accurately aligned on their lower edges. The matrices are furnished with hooks, of eight different lengths, all matrices bearing the same letters having hooks of equal length. As the bodies of the matrices are all of the same length, when the lower edges of the matrices stand on the same plane the hooks are aligned at different heights, all those belonging to matrices bearing the same letters being on the same plane. The matrices are now carried back in the direction from which they came until they reach the distributor, the most ingenious part of this machine. The work of the distributor includes the separation of the matrices and the return of each to its proper channel in the magazine. The main portion of the distributor consists of nine pairs of arms, each pair connected by a steel wire. When these arms are at rest, these wires all lie in the same horizontal plane, each one terminating at the upper end of one of the channels in the magazine. As the matrices, newly aligned after the casting of the line, are pushed to the right these arms all move forward and downward until the wires connecting them stand in the same perpendicular plane, the one above the other, in the path of the matrices moving from the casting apparatus. The hooks of the matrices and spaces slip upon the wires, some higher, some lower, according to the length of the arm by which they are connected with their respective matrices. The distributor arms now move back to their original position, with the matrices suspended on the wires directly in front of the proper channels. A metal plate moving to the right just beneath the wires with one motion sweeps all the matrices into the magazine. Only four movements are required to complete the distribution: the distributor moves downward; the matrices are placed upon its wires; the distributor rises and stops with its wires before the channels of the magazine; and the matrices are swept into the channels. Let us assume that a line containing seventy characters is to be distributed. By the time one counts four the Monoline has caused its matrices to disappear into the magazine from which they came and every lever and shaft is at rest. The Monoline is credited with an average capacity of five thousand to six thousand ems per hour.

BATTERED MATRICES.— G. B. R., Baltimore, Maryland, asks: "What causes matrices to become battered on lower ears? This is giving me considerable trouble by reason of matrices sticking in the channels, and I have to keep filing off the burrs." *Answer.*—The small assembler glass is probably set so that its top projects inwardly beyond the large glass and so permits the matrices to strike it when dropping to assembling point. Reset the glass in the holder so that the knob on spring sets into the depression in glass holder. The application of heat will loosen the glass. Sealing wax or rosin can be used to set it.

PATENTS.

The Mergenthaler Linotype Company owns three more patents since last month's report in this column. No. 679,479 is by Carl Muehleisen, and shows a Linotype machine having some radical differences from the commercial form. The shape of the matrices is altered, the spacers travel by a hook on a wire, the matrix elevator construction is altered, and improvements are introduced into the mold mechanism. No. 679,481 is by John R. Rogers and appears to be an improved and simplified form of the Typograph originated by him. No. 679,482, also by Mr. Rogers, describes an endless matrix guide on which matrices may be circulated, with means for taking out or adding new matrices when required.

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

A SIMPLEX has been installed by the Bayonne (N. J.) *Standard.*

THE Sacramento (Cal.) *Bee* is to have a new building, to cost $30,000.

A MILWAUKEE paper offers to completely furnish a five-room flat for the prospective bridal couple sending in the largest number of subscriptions.

THE *Oldham County Index,* La Grange, Kentucky, published a special illustrated edition on August 23, printed on calendered paper, that contained some very fine half-tone work.

THE Baltimore *Herald* starts a savings-bank account with a deposit of $1 for every new or old subscriber who agrees to take the paper for a year. Payment is allowed in the usual way — to carrier weekly.

Swift County Monitor, Benson, Minnesota.—A nicely printed paper, with ads. well displayed. The 6-point single headings are rather small for the body type used, but otherwise there is nothing to criticize.

WILLIAM J. BRYAN has purchased the *National Watchman,* of Alexandria, Virginia, a paper which he considers a rival, as it advocates similar principles to those of the *Commoner,* and will merge it with the latter.

THE Fayetteville (W. Va.) *Journal* published its paper as a daily during the week in which the Teachers' Institute was in session, charging 5 cents per copy, or 25 cents for the week, and 5 cents an inch for advertising.

R. A. CAROTHERS, Stanton, Michigan.—Your specimens of jobwork should be sent to Ed S. Ralph, Springfield, Ohio, who has charge of that department, as this section of THE INLAND PRINTER deals only with newspapers.

RAWLINS (Wyo.) *Republican.*—Ads. show creditable work, and the paper is carefully made up, but the type is so badly worn that it is impossible to get good results on the press. The make-up of the *Republican* shows the advantage of a four-column page.

AN unusually large number of papers were received during August unaccompanied by letters and not marked "For Criticism," and as they contained no special features no reference is made to them. Publishers desiring their papers criticized should either mark their papers as directed at the head of this

department or send a written request, as criticism is not extended except when requested.

On the occasion of its thirteenth birthday the La Porte (Ind.) *Herald* issued an extra large number, fully illustrated, and describing the modern equipment of the office. The *Weekly Herald* is the oldest paper in the county, dating back to 1838.

Dufferin Leader, Carman, Manitoba.—Your paper is carefully made up and nicely printed. Roman caps is hardly prominent enough for head letter — the gothic used for classification heads in the "Business Directory" would be better. Ads. are neatly displayed.

Earlville (Ill.) *Leader.*—The *Leader* is a neat paper in every way. If the business locals were run in the first column of the fifth page, starting the regular local items in the second, it would be an improvement. The box-heading, "Excursion to Whitefish Bay," was nicely put together.

Laurel (Neb.) *Advocate.*—There is a decided improvement in the first page of the *Advocate* since it was criticized last April, as the paid readers are now run separately, but a still lighter dash would be preferable between the editorial paragraphs on the fourth. The make-up of the fifth page is not artistic, and it would be necessary to remodel it entirely to secure a good effect. Ads. are neat and attractive.

The *Commercial Bulletin and Northwest Trade,* of Minneapolis, published its annual "Fall Trade Number" in August, which was fully up to its former efforts. There were about 130 pages, over ninety of which were advertising, giving it the appearance of a decidedly prosperous venture.

C. O. McIntosh, Fayette *Journal,* Fayetteville, West Virginia.—A neat five-column quarto. The make-up shows commendable care, and contents and arrangement leave nothing to be desired. The ads. are all good, the only bad tendency being toward the use of too large type for body letter.

Imperial (Cal.) *Press.*— For neat typography and good presswork one need look no further than the type pages of the *Press,* but the pages on which plate appear are poor, by contrast. Heads and sub-heads are nicely selected and arranged, among them being several box-heads of unusual merit.

The Canon City (Colo.) *Record,* the oldest paper in Arkansas valley of Colorado, recently published a "Building Edition" that was a decided credit to the proprietor, Guy U. Hardy. There were twenty-two six-column pages, profusely illustrated with suitable half-tones, which were nicely printed.

On July 1 the Woodstock (Ont.) *Sentinel-Review* published an Inaugural Edition, excellently printed on enameled book. There were over forty pages and cover, profusely illustrated with half-tones, the matter being set in 10-point, while the headings were neatly arranged in several sizes of the Courts series.

Wayne County Press, Fairfield, Illinois.—The general appearance of your ads., upon which you particularly request criticism, is good. Those of J. A. Cox & Co., Schultz Seed Company and Johnson Brothers are the best. That of Harvey & Son is good, but a few of the flourishes and ornaments could have been omitted to advantage.

Charles H. McAhan, St. Joseph (Mo.) *News.*—The ads. you submit for criticism this month all merit reproduction, but I have only room for a few, all of which were originally double-column in width. No. 1 would be attractive in any position; the display lines are properly selected and the prices nicely brought out. No. 2 shows how it is possible to effectively display in limited space a large amount of matter. No. 3 has one fault — a poor arrangement of the cross-rules near the top. If the plan at the bottom had been duplicated, or if the vertical rules had been broken so as to allow the parallel rules to run across, the effect would have been very pleasing. The "Table and Kitchen" heading and the other ads. are all good.



No. 1.



No. 2.



No. 3.

McHenry (Ill.) *Plaindealer,* having been advanced from the mechanical department. In a letter to The Inland Printer, he says, "As a printer, I have studied the pages of your valuable magazine for several years, and can truthfully say it has been the chief impetus in placing me in my present position."

Charles D. Schoonmaker has been elected editor of the

Maysville (Ky.) *Bulletin.*—The *Bulletin* has an excellent advertising patronage for a small daily, and the ads. are well displayed. The publisher's announcement should contain some reference to the subscription price, and the first page would be improved if there were about six points less space on either side of the date line, with the columns indented evenly at the top.

Oconomowoc (Wis.) *Enterprise.*—A very neat paper. Ads. are properly and attractively displayed, and the paper is nicely printed. The light-faced type used for the box-headings,

"Resort and Lake News," "Social and Personal," and "With Our Exchanges," particularly that in which the latter appears, are poor selections. Plate matter columns on the seventh page have too much space at the top.

Hartford (Wis.) *Press.*—There is considerable improvement in the presswork and ad. display since the *Press* was criticized in May. There is evidently very little attention given the make-ready, as the Kodol ad., the cut in that of M. T. Peterson and the border on that of the Heppe Cash Store Company are not brought up. The news features are well taken care of and the paper is nicely made up.

O. V. Borden, *Adams County Times,* Berne, Indiana.—The *Times* is a neat and attractive paper throughout, and there is very little room for criticism. It would be better to start the "Personal and Local Department" at the head of the column, with the paid items under a separate head. Your Campbell press, which you say was the one exhibited at the World's Fair, does excellent work under your management.

I am indebted to Editor P. A. Philbin, of the Archibald (Pa.) *Citizen,* for a copy of the Fourth of July issue of Luzon *Life,* published at Manila and devoted to American interests in the Philippines. It is nearly all set in 10-point italic and is full of patriotic paragraphs. Don C. W. Musser, the editor and proprietor, announces at the head of the paper that "The editor is responsible for everything which appears in this journal."

Montcalm *Herald,* Stanton, Michigan.—Your question, "Is there enough impression now?" evidently refers to the criticism appearing in this department in June. The *Herald* was still further criticized in August. The impression is about right, although a column rule has worked up on the fourth page and bears it off from the first and second columns. The ads. are also greatly improved and the paper as a whole is very creditable.

Onaga (Kan.) *Republican.*—Your paper is full of news, nicely printed, and has some particularly attractive ads. Instead of scattering the short local items on nearly every page, it would be better to separate the personals and run them on one page with a neat box-head, with the short locals on another with a similar head, putting double or single heads on the longer items. A little larger type than is now used for headings is advisable.

This item is credited to the Muscotah (Kan.) *Record:* "For the first time we were married Wednesday. We have contemplated this step for a long time, but lack of funds has always prevented, until we finally decided to get married and trust to Providence for the rest. The subscription rates of the *Record* will remain at the same price. Only the immediate relatives were present at the ceremony. Our views on the money question will remain the same, only we need more of it."

Contest No. 10.—Ad.-Setting Contest No. 10, which was announced last month, should prove very interesting and instructive to compositors. One of the conditions of the contest calls for one hundred slips of each specimen submitted, and as there will probably not be over this number of contestants, this practically insures that each will receive a full set. Specimens should be sent in as early as possible, however, as after the winners are supplied the balance will go to those whose specimens are first received.

F. E. Miner and A. A. Kist, publishers of the *Whitley County News,* of South Whitley, Indiana, are much pleased with the result of the change in size of their paper to sixteen four-column pages, and claim to have more than doubled their circulation and tripled their advertising rates. Mr. Miner, in a letter to the *Practical Printer,* says, however, "I would not advise any country publisher to undertake a change to the magazine form unless he is able to put money into the enterprise for several weeks. It takes time for any new movement to bring results, but the results will come to the country editor who puts the proper effort to the wheel. So much faith do I have in the magazine form of a country newspaper, that I believe our regular subscribers would raise strong objection should we go back to the old form."

White Rock (S. D.) *Journal.*—Your publisher's announcement and editorial belong on the fourth page, but if these must be run on the first, by all means start them at the top of the column, as they are completely lost in their present location. The presswork is bad and is made worse by a poor quality of ink which is unevenly distributed. More of the 12-point roman in the ads. and less display would be an improvement, although some are quite creditable, notably that of the White Rock Lumber & Hardware Company.

Marysville (Ohio) *Tribune.*—The *Tribune* has greatly improved during the past year, the defects mentioned in July, 1900, having entirely disappeared. The first fourteen items of local news are paid readers and should be run separately. The best of judgment is not used in selecting the words for display in some of the headings, a noticeable offender being the word "Crisp" as the most prominent line in the head, "Crisp Medley of News Concerning Late Happenings Round About Us." The first line should always give some intimation of the nature of the matter which follows.

C. W. Steinberg, Newark (N. J.) *News.*—I don't wonder that your friends disagree as to which is the best page ad., as all are very attractive. The one headed "A Jersey Paper for Jerseymen" has one advantage over most of the others, as the various features are broken up and thereby made more readable. I would ask the editor to designate each week a few of the features that he would like particularly emphasized, and display these a little more prominently than the others. The ad. beginning "Being a Good New Jersey Newspaper" would be my second choice — the panel at the left is very neat.

Trade papers are making lengthy complaints about the Pan-American Exposition not using newspaper advertising. It is too late now to do more than lament the inaction of the papers early in the season. A better course would be to use every effort to educate publishers as to what they should do when the next big fair is proposed, and to informing the advertising agent where it will be necessary to direct his first efforts. Newspapers should with one accord refuse to give the next enterprise more than a three-line notice before a contract for a certain number of lines or inches of space is made, to be used at the option of the exposition. The agent will say that they expect to use newspaper advertising, but it is too early yet to make contracts, as their plans are not complete; but if they realize that it is necessary to make these contracts first, the advertising plans will be completed first. With such a contract no newspaper would refuse to write up the enterprise as liberally as they have in the present instance when no money was expended, and it is reasonable to suppose that they would do even better.

For years it has been customary for editors of weekly papers to vie with each other in describing the martyrdom of the country editor and in detailing his abject poverty, and trade papers delight in copying these descriptions. It is refreshing, therefore, to find a man who takes the opposite view. LeCount & LeCount, publishers of the Hartford (Wis.) *Press,* whose paper is just thirty years old, on the occasion of their anniversary have this to say on the subject, which comes nearer the truth:

> We are not like some of our friends in the trade, who look upon the life of a newspaper man as a burden thrust upon them, which they patiently endure in threadbare clothing, with empty provision boxes and scantily filled purses, but we believe that according to our deeds we are rewarded, and that no newspaper man needs to suffer these things. If he does it is because he does not hustle. In proportion to our hustling, then, has our success been. The blame is not with the public that we are not millionaires, but because we have not hustled to that extent. That

we have prospered has been due to hard work, and striving to give the public the kind of paper they want. We do not look upon their taking the *Press* as an act of charity on their part, as we hope we have always given them their money's worth.

BUREAU OF INFORMATION.— Since the announcement in the editorial columns of THE INLAND PRINTER several months ago of the establishment of a Bureau of Information in connection with its several technical departments, many publishers have taken advantage of the offer and applied for information by letter. When the inquiries are of general interest they are published later in this department, but in no case is the name of the writer disclosed except where consent is given. Through this plan correspondents are enabled to secure replies to their questions in greater detail than space in THE INLAND PRINTER will allow, and much more promptly, as from one to two months must frequently elapse after receiving a request before the answer appears in print. For the benefit of those who may not have seen the conditions of this arrangement, they are republished below:

Inquirers are cautioned not to send their letters to the head office, but to address the department editors, as indicated at the head of each department, accompanying each letter with the fee of $1.

Answers demanding more than one page of letter or requiring special research on the part of the editor will be charged additional, according to the nature of the work.

No letters asking information on technical matters will be answered by mail if unaccompanied by the fee of $1. The reply will appear, in lieu of this, in the columns of THE INLAND PRINTER.

A. J. ULSH, foreman of the *Brown County Republican,* Hiawatha, Kansas, writes: "I inclose a few ads. set by myself in the *Republican* office. These ads. are the regular weekly changes, and usually crowd in on press day and go up with a rush. The Hamann ad., or rather, the frame for it, was set on a Saturday afternoon when work was slack, and is practically a copy from a trade journal. I took a proof of it and



No. 4.

sold it to the first man I showed it to, a shoe dealer, leaving the proof with him so that he could write his matter to fit. Nothing original in it only that I sold twenty-five inches of space for my employers by using an hour's time that otherwise would have been lost to the office." *Answer.*—Your ads. are all nicely displayed, good judgment being shown in the selection of the proper lines to be given prominence. Readers of THE INLAND PRINTER will no doubt be interested in the ad. referred to by Mr. Ulsh, and it is reproduced herewith (No. 4). The original was three columns wide and about eight inches deep. This demonstrates what could frequently be accomplished in the way of securing advertising, as a proposition a little out of the ordinary will often obtain an ad. where direct solicitation fails.

A. VANCE PIERSON, of the *Jerseyman,* Morristown, New Jersey, writes: "Under separate cover I inclose copies of the *Jerseyman* and would be pleased to read a criticism of the paper in the next issue of THE INLAND PRINTER. Some months ago you criticized the paper and, as you will doubtless notice, I have endeavored to improve the make-up of the *Jerseyman* along the lines you mentioned. This time I would like to know how the paper compares with the general run of country papers. We do not see many others than those published in near-by towns, and we think that the *Jerseyman* outclasses them." *Answer.*—The two changes suggested last March have been made and your paper is improved thereby. There are comparatively few weeklies in any part of the country that equal the *Jerseyman* in quantity of news, careful make-up and press-work, although some follow more modern styles in ad. display. While the ads. are not bad — if each stood by itself they would be quite creditable — yet a few borders and an occasional change in the arrangement would break their present monotony. However, the paper has a generous advertising patronage, and is clearly in the front rank.

A PRINTER'S COLLEGE DEGREES.

The editor of the *Century* notes the recognition which has come to the printer of that magazine, Mr. Theodore L. De Vinne, in the honorary degrees (in each case that of Master of Arts) which in June were conferred upon him by the universities of Columbia and Yale.

At the commencement of Columbia, Mr. De Vinne's claims to this distinction were thus recounted by Dean Van Amringe:

"The sumptuous volumes that have issued from his well-known press, the noble folio of the Book of Common Prayer, the notable publications of the Grolier Club, have won for him the proud title, 'Master of the Art Which Is the Preserver of All the Arts.' As author and typographer, in the broadest sense, his name will be associated in the coming time with those of Gutenberg, Aldus, Caxton, Plantin, the Elzevirs, Baskerville, the Didots, the Whittinghams, and our own Franklin."

High as this praise may seem, we believe it is not overstated as to Mr. De Vinne's rank in the history of printing; but it is clearly incomplete in omitting the chief item which entitles him to the regard of his countrymen and all lovers of art. We refer to the eminence which he has achieved as a printer of illustrative work, first of wood-cuts, and then of subtle and difficult half-tone plates. In this field of modern progress, in which the rotary press, with its thousands upon thousands of rapidly printed sheets, has reached results once thought possible only to individual hand-printing, Mr. De Vinne has had to contend with novel, changing and harassing commercial conditions of great complexity. His progressive and intelligent grappling with these problems first gave world-wide fame to the school of American wood-engraving, which, though in the retrospect it seems almost a part of ancient history, is still one of the artistic glories of the country. For, though most of the engravers who gave the movement its *cachet* and importance are now engaged in work upon half-tones (a necessary and honorable work, ably done, but of secondary individuality), Mr. De Vinne still has the task and pleasure of doing considerable wood-cut printing for this magazine, so that he is not yet *emeritus* in this field. Chief in scope and importance of such work is Mr. Cole's series of wood-engravings from the masters of painting, in which series the examples of English art are soon to be succeeded by those of the Spanish school.

NOTES AND QUERIES ON ELECTROTYPING & STEREOTYPING

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing —Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

REASONS WHY STEEL, BRASS AND SUNDRY OTHER METALS CAN NOT BE USED.

Doubtless many printers have queried at one time or another why typefounders did not make type of steel or zinc, or at least of something harder or more lasting than the present alloys, says the London *Stationery Trades Journal*. At first thought steel would appear to be the ideal material for making indestructible type, but a little reflection will show that the readiness with which it rusts would render it totally unfit for printers' use, since it is necessarily always more or less subject to moisture, even when not deliberately soaked with the ever-present sponge. Liability to rust or corrosion prevents any form of iron from being considered, even if there were not a further difficulty in finding a material to make molds of the required accuracy, for iron requires a great heat in melting, and nothing short of platinum would be likely to stand the heat required in a mold for casting iron. Sand is the material of which are made most molds for casting iron, and that only lends itself to the formation of coarse forms. Probably even a platinum mold would not cast many hundred steel types before breaking down and becoming deformed with the great heat.

Brass type is made to some extent for bookbinders' use, but the metal (which is a mixture of copper and zinc) is costly, the casting expensive, and the liability to corrosion from verdigris is also present. While not impossible, the use of brass has proved at least impracticable for ordinary type. Silver would make a very satisfactory type, and if it continues to be crowded out of the money market it may some day come into use, though the prospect is very distant, and not worth calculating upon. Nickel and copper are used to a certain extent in the alloys now on the market, but the mixtures will not take up a large percentage of either, hence the quantity is limited more than it would be if cost were the only consideration; for it is sure that the leading makers give as good an alloy for the money as they reasonably can, and that a small extra expense of material would not deter any of them from improving their alloys, if it were chemically possible to do so.

The rarer metals are not to be thought of, simply because they are rare, though there are a number which might be suitable. Aluminum has been much discussed as a possible material. At present it is too costly as a metal, and too expensive to work to render it possible to put aluminum type on the market at a price which would be likely to induce buyers. A suitable admixture or alloy, including aluminum, has not been found, although it is among the possibilities that such may yet be discovered, as the new white metal has not yet been as fully tested as to its alloying qualities as have other more familiar metals.

The study of alloys is most absorbing and interesting, and, it may be added, most expensive. It is an item of cost with progressive buyers, and an item which type buyers have probably seldom considered. No one, not even the most experienced chemist, can tell what will be the qualities of a new mixture or alloy of given metals. There are large tables showing the qualities of alloys containing so much of this and so much of that, and so on, and such tables are being constantly increased by the chemist in his laboratory work. But when one goes outside the tables, and introduces a new metal, or varies the quantities, he gets new and different results, some of which are in the nature of surprises. For instance, if a little of a certain metal added to two others gives added hardness to the whole, it is natural to suppose that a little more will give increased hardness. Yet a trial may show that instead of increasing the hardness of the alloy the exact opposite results, or the mixture may be so imperfect that it crumbles away on a slight pressure or strain.

Wood type has obtained an apparently permanent place for use in the larger sizes of type, in spite of the fact that the best of it will warp and swell. Its use is not wholly because of its cheapness, as many printers infer, but because it is harder to cast large metal type with the same accuracy as small type. It must be remembered that leads have to be shaved to insure accuracy, and metal furniture is so shaped that the inaccuracies will come where they do not affect the size of the piece; besides, pinholes are of no consequence in these. But it is not practicable to cast metal type of, say, forty-line pica size and secure a uniform, smooth, flat face to the letters. There is also great liability to poor casts from pinholes, which are more or less common in all castings, and the liability to which increases with the size of the piece cast. These difficulties would be as great with other metals or alloys as with the type metal now in use. Broadly speaking, it is the nature of all castings to shrink as they cool. In shrinking there is a tendency to deformation. If a metal can be used which melts at a low temperature, as does type metal, then it does not have much cooling to do, and there is generally less shrinkage. This tendency to shrinkage is obviated by casting under pressure, and by introducing some metal, such as bismuth, which actually increases in bulk as it cools.



Photo by W. W. Vosburgh, Allegan, Mich.

THE HORSELESS CARRIAGE.



Amateur photo by Lee Moorhouse, Pendleton, Oregon.

SAC-A-JA-WE-A.

Great-granddaughter of the celebrated Indian woman of the same name who crossed the continent with the Lewis and Clark expedition in 1805-6.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE PRINTER'S SALESMAN.

To the Editor: DES MOINES, IOWA, September 12, 1901.

The solicitor or salesman for a printing-house who seeks to sell goods at good prices always finds employment and a good salary.

In the short experience I have had I have known one house to employ four different salesmen, and discharge as many inside of one year's time. Why? Because they do not educate their salesmen how to sell their goods, and the majority of people today want the best kind of work, and are willing to pay fair prices to the man who knows how to produce good goods and sell them.

If the price was the sole object of selling, mail-order business would be a cinch. In selling printing or advertising, the salesman must be anything but a cheap clerk. He should be a student of the art, a subscriber to the trade journals, and should first like the work, then study it, and finally apply himself to it.

Customers are always ready to listen to a man who can tell them something that they did not know. They are ready to patronize him, and in that way show their appreciation of what he tells them, or, in other words, pay him by patronizing him, and they are willing to pay liberally to the man who knows his business. A salesman can work up a regular trade, and hold it, with large concerns, by keeping his eye open and by keeping posted on all the late things pertaining to his business.

The cheap man never draws a very fair salary, his employer is never able to make much money, and before he knows it he is behind the times, and his business is limited to the most ordinary kind of printing, in which there is little if any profit.

I have known salesmen who made it a point to talk price before everything else, and when he got an order he would take the rest of the day off enjoying himself with a cigarette, or something worse. I have known good salesmen whom it was really hard to get a price out of until the order was completed, and their customers are always the most pleased, because the order is generally the result-bringing kind, the printer is not hindered on account of a limit to do certain little things that are essential to good advertising printing, and after the work is all done and a moderate charge is made, the customer is well pleased and it is a profitable deal for the customer, salesman and employer.

The employer whose mail reads: "Dear Sir,— Please quote your lowest price," etc., is generally a man with a heavy-frowned face, nervous, irritable disposition, who is always trying to squeeze a low price, and then squeeze his customer's order so that he can pay his rent; wearing a blind stare, wondering if his customer will rebate the life out of his bill for both of his squeezings, never giving him credit for squeezing the price.

The man whose mail reads: "Dear Sir,— Please print for us . . . and send bill," etc., enters his customer's order and tries in every way to serve his customer best; he charges him a fair profit and has enough to pay his rent; his customer sends him a prompt remittance in full, because he is pleased with the results of his work.

It is up to our salesmen to teach the people this way of doing things, and there is no better day to begin than today. If I had a salesman who talked price only, I would discharge him today if I did not and could not hire another for a year. They are a detriment to our business, and they kill more good orders than profits, if any, on the orders they get amount to.

I would like to hear other views on this subject.

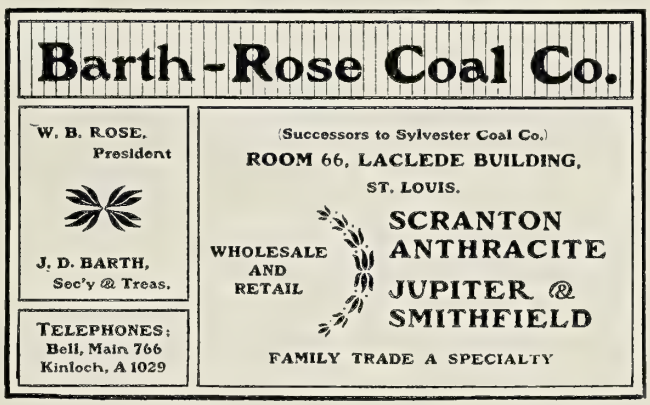
CHARLES WRIGHT.

[Mr. Wright is with the George A. Miller Printing Company, of Des Moines, Iowa.— EDITOR.]

A SUGGESTION FOR LABOR-SAVING RULES.

To the Editor: ST. LOUIS, MO., August 17, 1901.

I trust the suggestion herein advanced may not be considered presumptuous from one whose only excuse is that he writes from experience, and is interested in THE INLAND PRINTER by reason of the many benefits derived from the meritorious and interesting articles and artistically displayed examples presented from month to month upon the pages of the "king of them all."



CARD IN RED AND BLUE.

A great many ideas have been advanced by the printers in general over the country as to the most serviceable and practical rule-case, the latest being in the June number. But it is not rule-cases that I wish to talk about — as almost "any old case" will do if the material is in sight — but the *rule* itself. Printers in large and small offices have apparently accepted the foundry fonts of labor-saving rule without a question, and I find that, as a rule, if you seek to convince an old-timer that the system can be improved upon he will invariably ask to be shown, whether he is from Missouri or not.



CARD IN TWO SHADES OF BLUE.

The suggestion I wish to make is the addition of an 8-point piece in all 2-point rule fonts, which, as furnished by the type-founders in general, begin with one-em pieces (12 points)—

necessarily making all combinations multiples of six points, which all job-printers employed on good work know is productive of vandalism. Now, if foremen and proprietors in general would make the addition — at a very trifling expense — of an 8-point piece, the printer would be enabled to make



CARD IN BLACK, RED AND GREEN.

his combinations to the multiple of 2 points, and would mean that all tables and rulework could be accurately set, besides dispensing with the cutter.

I submit several samples of my work (not that they display conspicuous ability) and several examples of rulework, to show more clearly the advantage this small piece would be to the job-printer.

The tabular form, you will notice, is set with a parallel head-rule — single rule being used. The first being set as close to



the measure as can be accomplished with the ordinary system, and the second shows that with the addition of the 8-point piece (which are wrong fonts in table) the head-rules can be made to fit accurately. The jobs in question were not set with a view to placing them on exhibition, but are only ordinary,



every-day jobs, turned out by the Skinner & Kennedy Stationery Company, without the use of a rule-cutter, and who, by the way, have one of the finest offices in the city, everything being new and up to date, and who are getting a generous share of work. CHARLES R. SNIDER.

A VISIT TO THE PRINTERS' HOME.

To the Editor: PHILADELPHIA, PA., August 12, 1901.

Having lately returned from a visit to the Pacific coast, a part of which included a somewhat hurried trip to Colorado Springs, and incidentally to the Printers' Home at that place, it occurred to me that the impression gained might be of interest to those of your readers who are contributors to the maintenance of that admirable institution. I had myself but a vague idea of what the members of our craft had done and are doing for our brothers who are incapacitated from further labor, and was accordingly surprised and delighted with the Home and its surroundings.

Colorado Springs is a beautiful town about two hours' journey from Denver and within an hour's drive of the Garden of the Gods and other wonderful parts of the parks of Colorado. It is said to contain more wealth than any town of its size in the United States. From the railroad depot a trolley line runs about every half hour to within a short distance of the Home, making the trip either way in about fifteen minutes.

The Home is located on a beautiful plateau overlooking Colorado Springs. From its broad porch and upper piazza a beautiful view is seen of the Springs, with Pike's Peak in the background, its summit almost perpetually crowned with snow, and standing like a giant sentinel over the lesser mountains which surround it. The site of the Home is an ideal one, and I can conceive of no more lovely place in which to pass one's declining years. Connected with it are about eighty-five acres of fine grazing and farming land, on which everything for the comfort of the inmates can be produced.

Passing up a broad flight of stone steps you enter a fine reception hall, from which on either side corridors lead into the rooms on the first floor, which have been furnished by the liberality of the Denver and California unions, and as memorials of Mrs. George W. Childs and Mrs. Anthony Drexel. These rooms are beautifully fitted up, the California room being furnished entirely from the redwood trees of that State. These rooms form the front of the building, and in the rear and on the upper floor are the rooms for the use of the inmates, all neatly and substantially furnished, and all, as far as I could see in the limited time at my disposal, having an outlook into the country by which the building is surrounded. In the basement is an admirably appointed dining-room, as comfortable and nicely arranged as in many large hotels. The basement also contains a good billiard-room and card-rooms, so that the pleasures as well as the other creature wants of the inmates are amply provided for. In detached buildings are the kitchens and excellent provision for hospital and incurable cases.

In short, the Printers' Home is an ideal institution, and I came away with a feeling not only that the time spent there was well spent, but one of pride that the Typographical Union and its generous contributors had provided for the declining years of the members of the "art preservative" such a beautiful, healthful and comfortable home. WM. H. LEES.

A PHILIPPINE PRINTING OFFICE.

To the Editor: MANILA, P. I., August 5, 1901.

Just as a sketch, Mr. Editor, explanatory of the accompanying photograph, for, you know, we would not for the world have the readers of THE INLAND PRINTER so far belittle their guessing qualities as to jump to the conclusion that those of us here pictured are the entranced spectators of a common bull-fight, an ordinary naval battle, or any such conventional performance. No, sir; these are the employes, every one of them (posing for their picture), of the great printing-house of E. C. McCullough & Co., of Manila, Philippine Islands, more popularly known as the "Government Printing-office," and whose enviable reputation has long ere this crept far beyond the confines of the Philippine Archipelago.

From a small beginning (oh, so small!) shortly after Dewey's victory, the establishment has grown and grown and spread, until now it boasts all the accessories of an up-to-date and flourishing printing business — tons of new and modern type and "trimmings," three Miehle cylinders, one Cottrell cylinder, six Chandler & Price Gordon presses, two Colt's Armory presses, latest pattern steam cutter, complete bindery, rubber-stamp outfit, and the like; nothing, in fact, is now lacking wherewith to print anything from an envelope to a several-volume Government report on short notice, and to

show that the latter has been done we will mention that during the month of June, just past, a two-volume report (General MacArthur's annual), of six hundred pages each, including two hundred pages of tabular work, was turned out, besides the regular run of other work.

There are, on an average, 150 people on the pay-roll. This takes in all the departments — the front office, the composing-room, rubber stamps, pressroom, bindery, stockroom, etc. You may not have noticed that the natives predominate; well, they do and always will, in this country where native labor is the basis of all industry, and white men are restless — coming and going, particularly the latter — it is in the climate, presumably. The supply of Filipinos who have "worked at the trade," Spanish style, is inexhaustible, and in time some become passably fair workmen, while a few develop into first-class craftsmen.

The heads of departments, with a few others sprinkled in, are white men, naturally, as without them the natives are at sea, being entirely lacking in that stamina and push-aheaditiveness for which the average American is noted.

A fitting conclusion to this modest sketch is a special mention of the esteem in which Mr. E. C. McCullough is held by each and every one connected with his printing-house.

J. C. Howe.

RELATIVE COST OF SETTING VARIOUS SIZED TYPE.

To the Editor: New Orleans, La., August 4, 1901.

For many years after beginning work at the printing business I was puzzled by the fact that I could not set as many thousand ems in small pica or pica type as I could in nonpareil. Nowhere have I ever seen an explanation for the great difference in the way type of the different sizes "stacks up." Not until long after I had begun work on the machine did the real reason occur to me. My discovery may be by no means original, but I have talked with many printers since, explaining and demonstrating my theory, and all see that it is perfectly true. It is simply this: A given number of words set in large type will measure a less number of ems than exactly the same words set in smaller type.

When this theory occurred to me I went to an office where there was plenty of hand type. First I set a line in 6-point, 13 ems pica long. That made 26 ems of 6-point. Then I set the composing-stick at 26 ems of 11-point and set the same words. The line failed to fill the 26 ems of 11-point space, and there were 6½ ems to spare, demonstrating that in 26 ems of 11-point type twenty-five per cent more letters could be placed than in 26 ems of 6-point.

Not long afterward, while working in another office, I was



EMPLOYES OF THE E. C. MC CULLOUGH PRINTING-OFFICE IN MANILA.

1. E. C. McCullough, proprietor.
2. Walter D. Witham, chief bookkeeper.
3. John C. Howe, superintendent.
4. F. G. Kertson, foreman.
5. Frank F. Bollinger, foreman pressroom.
6. Enrique Fiol, foreman bindery.
7. Maurice Bloomington, in charge job department.
8. Lennard A. Porter, in charge book department.
9. Asher P. Anspacher, in charge special order department.
10. James LeDoux, in charge platen presses.
11. C. H. Noronha, Spanish proofreader.
12. Roscoe E. Baber, English proofreader.
13. Ruch C. Johnson, in charge rubber stamps.
14. Edward Brodenstein, in charge stationery department.
15. Alfred Anderson, stoneman.
16. W. W. Watson, make-up.
17. H. Ellis, job printer.
18. Joe Reuben, job printer.
19. William Wallace, compositor.
20. Charles Silvers, pressman.
21. Thomas Galligan, pressman.

given a piece of reprint to set. The copy was 6-point in a column 14 ems pica wide. I reset it in 11-point, 25 ems pica wide. Of the copy each line made 28 ems; of the matter as reset in the larger type, each line made a little over 27 ems. Three lines of the copy made two lines of reset matter in the larger type, or 84 ems of 6-point were changed into 54 ems of 11-point.

On the machine I had often noted that I could not set a line containing 24 ems 11-point as quickly as I could a line containing 26 ems 6-point. Also I have noted that I could not crowd a line of 24 ems 11-point into a line of 26 ems 6-point. It will run over every time. Just what the proportions are which exist among the various sizes of type in this regard I have not had opportunity to demonstrate to my satisfaction, but the little investigation made has satisfied me that I have the real reason for the difference in results in ems. My conclusion, based on the limited observations made, is, that between 6-point and 11-point type the difference is twenty-five per cent; or, in other words, an article of four hundred words will make approximately only 1,000 ems 11-point, while exactly the same matter set in 6-point will measure 1,250 ems.

The following table shows the lengths of line in 12-point and other sizes down to 6-point to equal the number of ems in the width of the ordinary newspaper column, and in each case it will be found that the same letters and spaces which exactly fill 26 ems of 6-point will fall short in the others:

	Total points in line.	Ems pica.
26 ems 6 point	156	13
26 " 7 "	182	15
26 " 8 "	208	17½
26 " 9 "	234	19½
26 " 10 "	260	22
26 " 11 "	286	24
26 " 12 "	312	26

This condition being made clear, it now comes to a discussion of the matter of increased pay for setting the larger sizes of type on the machine. In a haphazard way proprietors and printers generally have guessed at what should be the added amount for the big type. I have seen one good proposition put forth and that from Texas. It proposes a basing rate per one thousand ems for 6-point, then add 2 cents per point per one thousand ems. This would seem to be a reasonable method of progression, to judge from the increase in the number of words which can be crowded into the one thousand ems of the larger type. Proprietors must consider this matter in their estimates on composition. Under the plan as advocated and practiced in Texas, adding 1 cent per one thousand ems differential between day and night work, a reasonable scale for city workers might be made as follows:

	Per 1,000 ems. Day work.	Night work.
6 point	12 cents	13 cents
7 "	14 "	15 "
8 "	16 "	17 "
9 "	18 "	19 "
10 "	20 "	21 "
11 "	22 "	23 "
12 "	24 "	25 "

Also, the condition that where the length of line is less than 20 ems of the type set it should be measured at that figure.

I believe if these principles are observed in the formation of scales of prices and also by proprietors in figuring on work it will make a more satisfactory condition all round, also that if the piece system is universally adopted for machine work it will be as satisfactory as it always was for hand composition.

WILLIS L. HALL.

NEEDS "THE INLAND PRINTER" IN HIS BUSINESS.

I could not get along without such a valuable publication in my business as the one you get out.—*C. W. Luse, West Fairview, Pennsylvania.*

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

PROGRESS OF LITHO ENGRAVERS' AND DESIGNERS' LEAGUE OF AMERICA.—The record-breaking meeting nights have been twenty-three initiations in one evening, followed by twenty-one applicants the following meeting, and affiliation with the printers and allied crafts is established on a permanent basis. Now keep your head cool and your feet warm.

SCARCITY OF GOOD LITHO ENGRAVERS AND LETTER DESIGNERS.— Several letters have been received from Western houses, as far as Portland, Oregon, for litho help, but the demand seems greater than the supply, and in New York good workmen are constantly in demand; even the second and third rated have had ample chance to try for higher honors.

ALUMINUM LITHOGRAPHY FOR MAPS.—Kel A., Boston, Massachusetts, writes: "Would you advise an intending aluminum printer if the aluminum plates are useful for printing maps in colors?" *Answer.*—Aluminum plates can be highly recommended for map work. Ordinary map work can be drawn direct upon the same, or transfers can be produced from copper plates, cerotype, stone or paper drawings. Printing is easier than from stone, generally speaking.

CAN THE METAL ENGRAVING MACHINE BE USED FOR CUTTING ON STONE.—J. K. K., engraver, Peoria, Illinois, writes: "I have received the sample book with THE INLAND PRINTER cover-designs (ninety beautiful designs), and I am very thankful. I have recently started classification of sample work. By the way, could you say if the engraving machine I saw advertised for engraving on silver and aluminum can be used for stone in marking small lettering?" *Answer.*—The machine (a pantagraph) used for decorating aluminum with ornaments and small lettering can certainly be used on stone, if the stand was arranged to admit of a stone. This the manufacturer of the instrument could do. We have tried the engraving machine on etching-ground, and found that the most minute ornaments or letters can be executed with it, and repeated as it could not be done in any other way. Furthermore, a pattern roughly cut on zinc can be reproduced in a flattened-out shape, or elongated to any extent. Price, $200.

REPRINTING OVER FINISHED CHROMO WORK.—P. L. T., Cincinnati, Ohio, sends samples of colorwork in which the yellow has been printed too pale, and would like to know what could be done to save the edition. Has seen similar questions answered before in these columns. *Answer.*—The fault with the work, which has been executed in six colors, is that the yellow has not been properly gauged in the start. It takes experience in the artist to get the yellow just right, and the result greatly depends on the proper strength of the yellow. Still it is difficult to see it, without having had experience in chromo work. I think the work can be saved, if sheets are not cut up, by printing the same plate over in a transparent yellow tint. The yellow this time should be reduced by varnish. It certainly will improve the entire work. Would say, in conclusion, that a grave error must have been committed by not

having had a progressive proof; or, if the latter was existing, the pressman could and should have been able to get the right color by comparing his first sheet with the color on the progressive impression.

Imitation of Wood Textures by Water-color.— H. L. G., Newark, New Jersey, sends several specimens of clever imitations of various woods, supposing they had been accomplished by lithographic method and printed from stone. *Answer.*—To imitate the effect here shown would take six or seven printings; the careful workmanship, by an expert lithographer, of as many color-plates, and would finally, perhaps, not result in the desired effect. This work is easily done, however, by sprinkling or "spattering" several mixtures of thin water-color upon a tinted paper, and then quickly, but lightly, brushing the wet spots of the different shades or strengths of color into one another by a badger blender in the direction you would want the grain to run, much on the same principle that a grainer finishes the panels of doors, etc., in house-painting, or the way bookbinders produce their marbled effects. When dry the paper can be varnished, giving an exact imitation of different woods, as per sample shown.

"Commercialism and Art."— In answer to the query: "What right has an artist to his work after selling the product?" H. P. du Bois says, in the New York *Journal:* "An artist of reputation and philosophy, and one who consistently follows nature, and heeds only the subtle voice of true poetry, can not listen to a commercial customer. A Leighton, who produced the frescoes of 'Peace and War'; An Alma Tadema, who gave us 'Roman Anecdotes,' lines and colors; a Watts, who, with his 'Sermons in Lines and Colors,' has set thinkers to thinking; a Sir John Everett Millais, who produced the 'Novelletes in Lines and Colors'; a Sir Burne Jones, who created those beautiful 'Legends' in lines and colors — would these men need to accept suggestions from commercial customers? When harmony, when perfect accord, were hushed; when the troubles of the philosophic spirit began to agitate the sons of the soldiers of Marathon; when the rights of the individual were imprudently proclaimed; when science ruined useful prejudices; when the gods of the city were attacked by reason and avenged by legal poison — what opposed the anxious and melancholy figure of Euripides expressive of the new Athenian mind? What have these things to do with commercialism? Pshaw! Read what the Penells say about the commercial artist in their grand work, 'Lithography and Lithographers.'"

The Air Brush Printing (Painting) Machine.— H. L. B. T., London, England, describes a new color-printing process, consisting of four boxes, each containing an apparatus upon the principle of the air brush, provided with certain water-color liquids, which are automatically blown out upon a sheet of paper presented alternately to the four different color sprays. The registering and disposition of the various color limits is determined by previously cut friskets. The strengths of the tints are regulated by the distance of nozzles from the paper and by the amount of air forced through. We should think it of little value from a commercial point of view; as a finished picture is out of the question. No contour could be produced — only vague shadings and tints, therefore a black impression would have to be printed in the regular way, and then, perhaps, when operated upon by these different sprays or air-brush tints something like a colored picture could be produced (upon the monotone print). This is not a press or printing-machine, but a painting-machine, with multi-blow attachment.



Photo by George Stark, St. Louis, Mo.

IN THE BARNYARD.

The Ever-increasing Domain of The Inland Printer.— E. B., Hoboken, New Jersey, writes: "I observe that you have room for such an insignificant (and more debasing than elevating) thing as a 'smoker,' held by the Litho Engravers' and Designers' League of America. But when the bones of such an illustrious worker in the field of lithography as Mr. J. Brinkert were laid to rest you had not a word of comment, calling attention to the benefit he had brought to the litho trade and the high ideals which he placed before the rising generation of lithographers, of which I am one." *Answer.*— We are very sorry to have offended any one by not praising the work of our mutual friend, Mr. Brinkert, when he gave up his struggles, although it was mentioned in a simple paragraph in the obituary part of these pages. Aside from the fact

that we have limited room in this department for matters outside of a purely technical character, we endeavor to gather up matters of general interest to the trade and would rather bring material which is of an encouraging vital nature. The death of a brother lithographer is a thing we do not want to brood over, neither do we care to announce officially the birth of a possible candidate for litho honors. We may not know where to stop if once entering upon such phases of the litho industry. But when we see the majority of any one branch of the litho fraternity assembled in peace and harmony, under the auspices of one big organization, which is promulgating sensible doctrines and devising means for realizing better conditions and a higher plan of coöperation, then we feel that it is a matter of *general interest to all in the trade.* Our respect to the fame of Mr. Brinkert, to which we could not add an iota anyway, is just as sincere.

Litho Stone.—A. F. C., Kentucky, writes: "I notice the item in the current number of The Inland Printer relative to the litho stone found in California. I wish to state in this connection that we have discovered fine litho stone in Rowan county, Kentucky, a small sample of which I am sending you by mail today. I am interested with others in the enterprise and we have begun developing with a view to forming a company to operate the quarry. We have two grades. The small sample by mail is chipped from a piece which we have had in use in this office. I am sending by express a larger piece representing the other grade, or, in other words, the lighter color. Of the lighter color I have a piece 30 by 44 ready for the press. This stone is absolutely without vein or lime spot. Our quarry is hardly so vast as that of California, being only about three miles long, one hundred and fifty feet wide and three hundred feet deep. I would like your opinion of the samples and ask that you kindly show them to others as you may have opportunity. We expect to have a good supply of large pieces in a short time. Our stone very strongly resembles the Bavarian in that it comes in strata of from four inches to eight inches thick; the larger sample is from the two and one-quarter inch stratum; the next lower ledge is five inches thick and can be gotten out easily and with very little stripping. I have tested samples from various parts of the United States and Canada, but I have never seen anything that approached this, either for appearance or for working qualities. Those who have used it have no trouble whatever with it. Being a practical lithographer myself, I am in a good position to study the stone from all standpoints of utility. The enclosed sample was transferred and run from this stone (14 by 18) from our Kentucky quarry." *Answer.*—The lithographed specimens which, as you say, have been engraved and transferred on the stone in question are superb samples of lithography. The stone is also of a much better grade than that usually obtained from our supply dealers in late years. If the average of the stone found in your quarry is the same as the sample sent, then I congratulate you upon another genuine advance in our litho industry this side of the Atlantic. The sample has the right consistency and is composed of the right material in the proper proportions, in order to do fine engraving, drawing and printing thereon.

To Keep Gum Fresh — Consistency of Ink — Burn Etching.— G. & M., Amsterdam, New York, write: "Will you kindly inform us what is best to put in gum water to keep it from souring? How often should it be made fresh? Is there any preparation sold to keep the stone moist? How strong a varnish can be used for massive printing; about what grade? That which we now use soils the stone; it is Fuchs & Lang's No. 00. In burning-in rosin and other powders, is it good to moisten with alcohol and then ignite it? Will it have any bad effect on the surface of the stone? If these questions have been answered before in The Inland Printer will you kindly give number of same and greatly oblige?" *Answer.*—To prevent gum arabic from becoming sour or moldy add a drop of carbolic acid to a bowl of the solution. If yours has just become sour add a little chalk, which neutralizes the acidity. Regarding the varnish, I should say that the tinting is caused by inexperience in handling the roller. With thin ink on roller the motions across the stone must be quick and light. It certainly is easier to make impressions with stiff ink, having thick varnish. Litho varnish should be used on stone; type printers' varnish contains rosins, injurious to stone transfers. In burning-in, or "topping-off," as the etcher calls it, on stone, it is best to use rosin powder, which is dusted over the work after it is rolled up good and strong, then glazed by heat in passing a flame quickly over the surface. When using ether it is not intended to use heat, as the rosin is supposed to become fused through the melting power of the vapors of ether or alcohol. No bad effect on surface of stone is produced if the heat is not allowed to become too strong on one spot — for it requires little heat to melt the rosin. To keep the surface of stone moist long add ordinary brown sugar.

PATENT.

Horace G. Bauder, of Akron, Ohio, has taken out patent No. 680,752 on a lithographic-press blanket, the object being to protect the rubber from oil, etc., by covering it with a fabric that can not readily be penetrated.

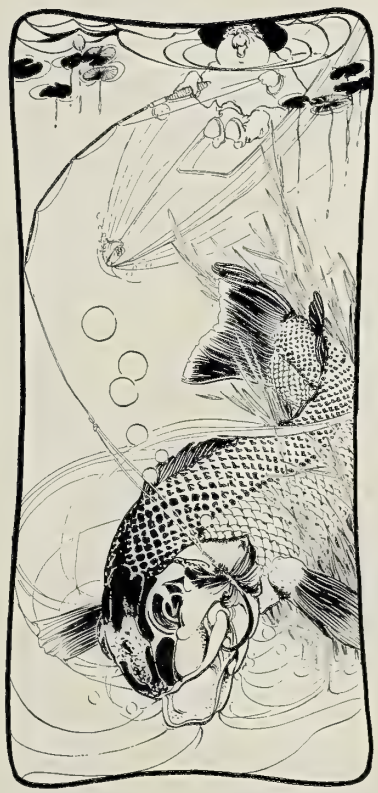
A "FAKED" PICTURE.

Articles have been written in reference to photographing animals in their natural haunts, and pictures reproduced that were said to have been made from photographs taken on the spot. To show that it is not always necessary to do this, the



accompanying half-tone is given. This plate is from three different pictures, all being half-tone prints placed together and photographed. The background was one portion, the bear another, and the foreground of rocks and water the third. The parts worked in well together, and the result gave the appearance of a picture made in the locality shown. We are indebted to H. W. Fay, De Kalb, Illinois, for the photograph.





Yes, sir, it's the truth —
The man I got on the other end of a line
Day before yesterday
Was the biggest in this lake.
You just ought to have seen him.
I've had some luck this season,
But this old fellow
Beat the record.
I found him a little way down the lake
In a cove
Lurking among the weeds.
My, but he was a gamey old rascal!
I bet he weighed 300 pounds if he weighed an ounce.
I got a clear look at him when I started to play him
And he was fully seven feet,
With a beautiful red and purple color
Around the gills.
And gamey?
Say, he was something fierce!
As soon as I felt him strike I knew
I had a tough proposition.
For a time I thought he was going to jerk me
Right into the air.
But I held on and commenced to play with him
In my best style.
I knew I had him secure so he
Couldn't let go
And the only question was whether I could tire him out.
You can judge of his size when I tell you
He hauled me clear round his boat twice
And I had to hold on tight or he would have got
Clean away.
Just as I began to feel that he was
Getting tired and I was beginning to think how
Fine he'd look
In a photograph hanging up beside me,
The line parted
And I had to let him go.
It's a shame, isn't it?
I'll never rely on one of these dinky little
Silk lines again.
But I know where to find him.
I know his favorite place and you bet
I'll get him yet.
There'll be sport when I have him on a line
Next time.
If any of you fellows think you've had fun with a
Ninety-pound boy
Or one of these five-foot city dudes,
Wait till you see the
Man I nearly caught.
I had him good and proper
And I'd have him up home now preserved in a frame
And neatly varnished —
If the line hadn't broken.





A NEWSPAPER PAGE BY FRED RICHARDSON.

(Courtesy Chicago *Daily News*.)



HISTORICAL SERIES.—The prisons of New England were opened, and the Quakers liberated in 1659. Where is the jailer?

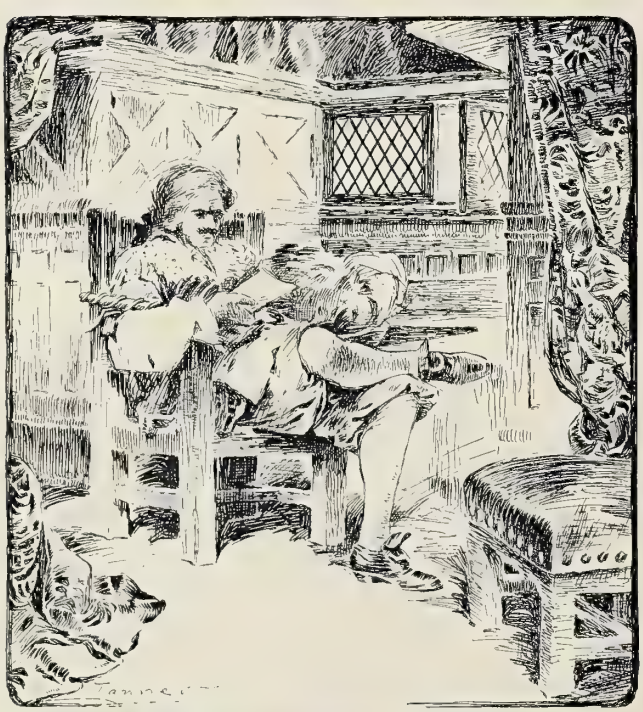


HISTORICAL SERIES.—Auction sale at Jamestown. Introduction of negro slavery, 1619. Where is the Dutch slave-trader?

CHICAGO DAILY NEWS PUZZLE PICTURES.
Drawn by W. Charles Tanner.

A MAKER OF PUZZLE PICTURES.

W. Charles Tanner has made his way into the world of newspaper illustration despite the fact that he is not a newspaper man by inclination or training. The creator of the puzzle pictures of the Chicago *Daily News,* he has, in less than a year, been brought before an interested public as an artist of originality and fancy, and his name is connected with one of the daily diversions of thousands of persons, all the way from lisping little toddlers to their spectacled grandfathers. These puzzle pictures, a number of which are here reproduced through the courtesy of the *News,* have made a hit. Not too vexatious to be laborious or too easy to be interesting, they have appealed to the readers of the big daily as a worthy permanent feature of the paper. Mr. Tanner started to make them while he was comparatively new to the art staff of the paper. The older artists did not care to try it. They lacked the patience, perhaps, to struggle with the essential practice. This patience Tanner had, together with a natural



"Rosalind will return tomorrow." Where is she?



Where is the Czar of Russia?

CHICAGO DAILY NEWS PUZZLE PICTURES.
Drawn by W. Charles Tanner.



Who sent the valentine?



"Ah, Brother Jacob, where is Brother Ezra?"

CHICAGO DAILY NEWS PUZZLE PICTURES.
Drawn by W. Charles Tanner.

love of decoration. Before he realized it he had made the work a success.

Mr. Tanner is twenty-four years of age. He served as an architectural draughtsman for five years, part of which time he was studying at the Art Institute of Chicago. He has been with the *News* a little more than a year. It is a curious fact that he secured a position with the *News* on the strength of some comic sketches. He is entirely serious in art and has aspirations decidedly different from the puzzle pictures. The cuts on this and the opposite page, as well as the one on page 76, show several styles of Mr. Tanner's handling.

IT BEATS THEM ALL.

THE INLAND PRINTER leads all trade journals as a celebrated race horse leads all his competitors—"Eclipse is first and the rest nowhere." The August number is as beautiful as superb paper and all the excellencies of the typographical and engraver's arts can make it. A more pleasing number is impossible to imagine. The colored frontispiece, "Forging the Anchor," will challenge comparison with similar productions in the best Eastern magazines, while all the pictures are of the highest quality.—*John N. Crawford, in the Chicago Journal.*



"Nellie, will you kindly bring my fan?" Where is Nellie?



"Hurry up, Douglas!" Where is he?

CHICAGO DAILY NEWS PUZZLE PICTURES.
Drawn by W. Charles Tanner.

PRESSROOM QUERIES AND ANSWERS

BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

HOW TO PRINT ON CELLULOID.—J. M. K., of New York city, asks for this information on a postal card. If the writer will turn to page 861 of the September number of this journal he will find this question answered in full. (We have departed from our usual rule of not answering communications which do not bear the writer's full name and address, and take occasion to add that this will not occur again. If a person in quest of valuable information is ashamed to sign as requested at the head of this department, then he is hardly deserving of our time or attention.)

PRINTING ON WAXED PAPER.— G. J. H. & S., of Pictou, Nova Scotia, write: "Will you please inform us if there is any special method of printing on waxed paper? We use a Colt's Armory press, but find it difficult to get ink to take over the wax surface." *Answer.*—Your press is all right; the trouble lies with the condition of the ink used by you. It is necessary to use a firm and good quality of ink of whatever color employed on the job. It should be what is known to the trade as "Quick-drying Job," if black, or "Bronze-blue," if blue. The black should cost not less than $1 a pound, and the blue about $2.50 for same quantity. Before beginning to print, mix up enough of ink for the day or job, with a drier made of equal quantities of copal or dammar varnish and venice turpentine. It requires from eight to ten drops of this drier to every square inch of ink — blue requiring less than black ink. Carry on the form rollers just enough ink to give a solid and clear print. The printed work should be laid about in small lifts, in order that there may not be set-off and also to dry in reasonable time.

ABOUT HOW LONG GOLD PRINTS SHOULD DRY BEFORE EMBOSSING OVER SAME.— C. W. J., of Minneapolis, Minnesota, writes the following: "Would you kindly give us advice through your journal on the following: Our work is done in bronze and silver, and is similar to embossing, except that it is small instead of raised. After applying the bronzed powder, we countersink it with the same die to give it the proper shine. What we wish to know is whether it is necessary to let the printed cards dry for any length of time, after the first run, before they can be run again; or whether the same degree of shine could not be obtained by wiping the die frequently during the second run; and if it is better to let them dry, then how long should they be left to do so?" *Answer.*—The printing and bronzing should be done while the sizing is fresh on the stock; the dusting off and cleaning followed up when the bronze has become *perfectly dry* — the time of drying often depends on the nature of the size ink used and the kind of weather at the time of doing the printing. At any rate the bronze should be firm and not rub off, and this usually takes twenty-four hours to ripen. By following this course you will have much less trouble from the die filling up with damp and surplus bronze, besides securing a brighter and *more permanent* shine, or luster, on the gold surface. The cleaner bronze is removed from the stock before countersinking the better will be the result and the edition quicker run off.

RULES SLURRING ON A PLATEN PRESS.— F. M. K., of Lafayette, Alabama, has sent us copies of a printed blank that has been run through the press on two separate occasions. About six open columns appear on the job, and the rule forming one of the columns next to the bottom gauge pins shows a slight slur on the sheet worked the first time, and a bad slur on the one printed last — the slurring appearance on both sheets about the same place. He writes: "I enclose you two cotton bills (blank forms) printed by me; No. 1 on a secondhand



"I wish I were young again." Where is the old man?

CHICAGO DAILY NEWS PUZZLE PICTURE.
Drawn by W. Charles Tanner.

7 by 11 Gordon, and No. 2 on a new 8 by 12 Chandler & Price. As you can see, the two jobs were set at different times. Now I wish to know what causes the rule opposite the 'amount' column to slur as it does. I have tried every remedy that I ever heard of for it, but with no success." *Answer.*— Slurring on such blank work and at the place indicated on your printed sheets is a common occurrence. To have pasted onto the top sheet of the tympan a couple of pieces of strong cardboard, about an inch wide each, allowing these to almost touch the face of the rule — the card strips being apart about two inches and set so as to take the sheet in the middle — would have prevented the slur. In a case like yours, we would suggest locking up the form so that the other end of the blank would be next to the gauges. It is very desirable to lock up all forms a little *below* the center of the chase to secure sharp and clear impression. Apparently you have not done this, because No. 2 sheet shows more impression at the far end of

the sheet than at the near end. You could have improved the appearance of the job if you had underlaid the lines of type with a thin layer of paper, cutting away all the paper from under the brass-rule lines and some of the lines of type leaders; all the column rules are too high up on the impression and need make-ready.

Is His Cylinder Properly Adjusted?—L. R. W., of Taylorsville, Illinois, is in doubt about the adjustment of a cylinder press in his establishment. He desires information regarding this in the following words: "Will you please tell me whether, if a cylinder press is properly adjusted, the cylinder will raise off the bearers when on a full form? I run many sixteen-page forms, and the cylinder raises, then bumps the bearers at the margins. I do not think the cylinder is set close enough; yet an expert from Chicago set the press 'correctly.' Also please state how you get so fine a black print as is shown on The Inland Printer cuts without it setting off? About what priced ink is suitable for half-tones on toned paper?" *Answer.*—Under the conditions stated by you, we would say that your cylinder is not in its proper position for printing any kind of work; provided your press bearers are set to height of paper—that is type-high—or that you are not carrying too much packing—tympan—on the cylinder. The cylinder should be adjusted in the impression boxes on each end of the cylinder, so that when all the tympan and make-ready are *complete* (by being about one sheet higher than the bearers on each end of the face of the cylinder) the face of the form will print clear and sharp when the press is started. If the cylinder of the machine is set too low, it will then be apparent by too much impression; and if too high, the impression will be weak. Of course the press bearers should be set to within a very small fraction of the type height—say a *thin* book-paper thickness. The raising or lowering of the cylinder must be accompanied with care and sure precision, so that both ends are exactly of the same height above the *bed* of the press. When this has been accomplished, then both ends of the bearers on cylinder and bed should hug each other closely when a strip of French folio paper has been laid on the press bearers and the bed run through so as to bring the bearers of both in contact. This forms the plan and test of "setting" a cylinder press. If your machine does not conform to these, then it is not properly adjusted. There should not be any difficulty in getting your press down to its working duties if you follow our suggestions, and do not find other causes of trouble as you go along. Skilful workmanship is the secret of rendering ink effects pleasing. Only such workmanship is employed on The Inland Printer. Black ink, costing on an average about 60 cents a pound, is used on this journal, and is run in such nice quantity from the ink fountains as not to need "sheeting," but demanding careful handling of the printed product as the printing proceeds. For high-class half-tone illustrations, on toned or coated papers, inks costing from $1 to $2 a pound are often used.

To Print on Palm-leaf Fans.—H. L., of Reading, Pennsylvania, writes as follows: "I have been a reader of The Inland Printer for the past ten years, and have received many valuable pointers in reference to the pressroom, both newspaper and job. Indeed, I regard your journal as invaluable to any one who has any ambition to improve himself; and a reference to its files will often be interesting and instructive. I would not be without it for double its price. Will you kindly let me know through your columns how the ordinary palm-leaf fans are printed? We tried to print fans with a stereo cut, as we did not want to spoil the type; but as each rib on the fan comes at a different position at each impression, we had no success. We also tried a rubber stamp; but the stamp was so shallow, and required so much impression on the ribs of the fan, it smeared up the entire body of the stamp on the fan. Also, is there a special rubber type made for this purpose?" *Answer.*—We are gratified to receive an inquiry from so old a friend of The Inland Printer, and to know that he has reasons for appreciating its efforts to elevate the printing profession. Our experience in printing on palm-leaf fans has not been as extensive as some others, hence can not tell what is the best way to succeed with such work; but we will give an experience something like this: Have used both hand press and platen press—preferably the latter—for such printing. Get an extra thick electro or stereo, and have all the open parts routed out deep, and the edges cut clear up to let-



Photo by C. F. Whitmarsh.

COUNTING THE DAY'S RECEIPTS.

tering. Lock this up in the usual way, having type-high bearers locked up in each side of the chase with the form, but far enough from form to clear the fan. This is done to prevent the ink from getting below the face of the form. Next, make up a *thick* tympan, consisting of one or two thicknesses of rubber blanket (soft rubber) and draw a muslin, or two muslin sheets, over the rubber; this will give a safe tympan for the ribs of the fan, which, by yielding under the impression, help to save the form and fan, as well as the tympan. Of course the platen of the press must be let down to make allowance for the thickness of tympan and fan. Soft impressions are essential to success in this line of work, and the method outlined will help to obtain that desideratum. Special rubber type is made for stamping purposes, but the height and manner of mounting the rubber letters would hardly suffice for the kind of printing under notice.

An Australian Friend Asks a Few Questions.—J. W. D., of Perth, West Australia, writes the following interesting letter: "Dear Sir,—I take the liberty of writing to you in search of information *re* the latest methods of working half-tone blocks. Some three years ago I obtained a copy of your book entitled 'Presswork,' which I found very useful. The theory you laid down (the cut-out overlays) I have stuck fairly close to ever since, and with very fair results; but being aware that this branch of the trade has not been standing still since your work was published, and owing to the isolation of this city from any center where a quantity of such work is done, I am only able to obtain an occasional glimpse, through the pages of The Inland Printer (of which I am a subscriber), of the methods now practiced in your country and elsewhere. Hence I would be very thankful if you will enlighten me as to any methods which are superseding the cut-out overlay system. There are several processes which have come under my notice, which I would like your advice about, namely: The Severy process—an automatic tympan; Rhodes' automatic make-ready blanket; Dittman's overlay process; liquid overlay

process; photographic process, etc. (I do a lot of work with the camera.) There are, no doubt, others which I do not know of, but I am desirous of obtaining the most practical and quickest method of securing good results. I am forwarding you a copy of our illustrated paper, which will show you the class of work I need it for. Our blocks are mounted on Kauri pine and planed up by hand. What do you think the best material for drying half-tones after brushing-out?" *Answer.*—Your remembrance and opinion of the editor are warmly appreciated. We wish we had you here in America for a few weeks, to show you the enthusiasm with which every new scheme, method and device in printing is taken hold of. Sometimes we hear regret because some "bait" has been swallowed by some one too suddenly who then takes a long time to digest it. But it is all intended to do good and foster the printing business. Your paper did not reach us. Of the different processes of make-ready, and of no make-ready, you will be informed by personal letter, as requested. Stick to the method you know something about in the meantime, because few pressmen are losing any sleep on account of what is new in the market to do away with overlaying or make-ready. Still, some of the processes are better than others, and the promoters are working hard for the supremacy. We use clean muslin (linen) rags for drying-out half-tone cuts after washing same. Tarcolin, benzine, etc., are used for brushing-out blocks when dirty, or at end of editions. Our engraved half-tone cuts are mounted on machine-planed wooden bases — cherry, maple, etc., being used for the bases.

Wants to Know How to Prevent Off-set on a Two-roller Press.—"Constant Reader" has sent us a neatly printed sheet showing styles of footgear, etc., executed in fine half-tone illustrations. He says: "Being a reader and subscriber of your valuable publication, I take the liberty of asking for information on the subject of offset. The enclosed sheet of sixteen pages shows a class of work we are doing on a two-roller press; and although we have invoked the aid of the ink manufacturers far and near, we have not been able to print this class of work with any degree of satisfaction without slip-sheeting. Can you suggest a remedy for the difficulty? We have used 'electric annihilators,' driers, etc., to no purpose, and if you can assist us in any way it will be much appreciated." *Answer.*—The illustrations and type are beautifully printed; and while these are all of a small size, still they all require intensity of color without carrying too much ink. Apparently, the presswork is remarkably faultless in so far as such work can be done on a two-roller machine. You have succeeded in getting about as effective printing out of such a press as is possible. Of course, you have used first-class coated stock and good ink. With a two-roller press we can not suggest any method to escape slip-sheeting, because you can not carry the *exact* flow of ink indispensably necessary to obviate that. Your positive remedy lies in the use of a four-roller printing-press, because on it the inking possibilities are much nearer what you require than anything else. We run The Inland Printer on four-roller presses and thereby seldom resort to slip-sheeting, even on the very heaviest inked forms.

Rollers Giving Much Trouble in Summer.— C. E. W., of Frankfort, Philadelphia, has experienced the usual summer complaint with printing rollers. He says: "We have been having the hardest job to make rollers work this hot, damp, murky weather, that we ever experienced. Have tried all the remedies which we could think of, including powdered alum and alum water, sometimes spoiling new rollers with alum, in desperation. Indeed, we have ordered new rollers, telling the rollermakers to make us rollers that would work; and yet we have not solved the mystery. If you know of any way to make rollers work or to keep them in good condition in this kind of weather, for goodness sake let us know it." *Answer.*— We fear our correspondent has been in unusual haste in the treatment of his rollers, and in his desire to get them to work, as well as in conditionable weather. Alum has assisted many a pressman during such weather as complained about; but it must be applied with good judgment and with patience as well. When rollers need such an application they are pretty "sick" and need skilful doctoring to bring them back to working condition. However, it is wisest to try and avoid such sickness, and this can best be accomplished by allowing black ink to remain on the rollers when not in use; and if colored inks are on rollers then thoroughly coat them over with machine oil, and allow them to so remain until time for use again, when all ink and oil should be cleaned off with oil and very slightly sponged over with clean water previous to being put into the press for work. Then again, many persons are regardless as to where the rollers are kept when not in press, and this neglect often causes serious consequences. Rollers should be kept in the driest parts of a printery in summer weather, permitting free access of air, when it is dry and cold; and closing out air when the same is damp or humid. Putting new rollers to work too soon is a crime. Save out the winter's batch of old ones; a few sets of the best of these and the pressroom is well fortified for the evil day. The addition of a little soft ink to that in use will often help to overcome an unavoidable dilemma.

Further Information Regarding Slurring and Bumping on a Secondhand Dispatch Press.— Mr. J. Arthur Richards, pressman on the Sandusky (Ohio) *Journal and Local,* kindly furnishes us with the following: "In looking over our department this month, I see two more articles about slurring on a Dispatch press; and, as I have had quite a little experience with that make of press, have read all of the articles lately written about their slurring, and seen in none that fault fully explained, which, I think, is giving the California brother so much trouble, I willingly undertake to help him, not from observation, but from experience. I have been in the employ of this office just six months, and since taking charge have rearranged the pressroom and seen to making some necessary repairs, of which the following was chief: When I first examined the press I found that the type line was too close to the end of bed, being only 2¼ inches, with the chases against the clamps. To remedy this I set the cylinder back one tooth (by slipping off intermediate gear), and placed a piece of furniture between the clamps and chases, making the type-line 2⅞ inches from the end of bed, allowing the bearers a good firm hold before type struck the cylinder; I also raised the brass bearers on the ends so that they are about one point stronger than the main bearers. I found that this experiment helped the matter considerably, but did not *entirely* remedy it, so that I still had at all times that 'thumping' noise that the California brother spoke of, which sounded like the press was coming to pieces every time the bed reversed. I then put new leathers on the air-plungers, and after getting a fine compression (tested by hand) tried it again with results still better, but with an occasional slur. I knew it was not in the tympan, as I had run a Dispatch before without trouble and was now using the same make-up, namely, felt blanket and seven sheets news, with a draw-sheet of xxx manila. You will see that I had now used about all the remedies that have later been suggested, without entirely removing or overcoming the trouble. The 'buckling' that Mr. Jones speaks of in last month's issue at no time occurring in my press — the impression being smooth and even after contact. I had about given the thing up when an accident came to my relief and revealed the trouble. The press is a secondhand one and has been in use about eight years, being in this office one year before I came; still the proprietor insisted upon a speed of 2,400 on the last side (you can better imagine the racket later). Well, to make a long story short, one day when we were making about 2,400 to the hour, the power (electric) suddenly gave out and caught the press on the air before I could relieve it. The

result would have been nothing more than a back-up had the press not been worn; but examination revealed the first tooth behind the end roll-bearing on the bed-rack broken out, it having been caused by one of the teeth and part of the next one being worn completely out of the star wheel, just at the point where the roll-bearing engages it. This, you see, had been causing all the trouble; and after putting in a new star wheel and bed rack I had no further trouble, the press running as high as 3,000 without any noise or apparent jar. Therefore I would advise the California brother, and others who have any trouble with secondhand or much-worn Dispatch presses to first look around and see if all the parts are there."

PATENTS.

A novelty in color-printing machinery is shown in patent No. 679,453, by Emanuel Carlson, of Los Angeles. He provides a web-press with removable spur-gears, that may be changed as to reverse the direction of rotation of the printing cylinders, and by this means is able to print a second color on the web in reversing it through the press. If his means of keeping the register of the web are perfect, there ought to be something in the device.

A guard for platen-presses has been patented as No. 679,691, by M. T. Barber, of Manchester, England.

Thomas M. North has assigned to Robert Hoe patents Nos. 681,252 and 681,253, covering details of improvements in single cylinder printing-machines.

The Duplex Printing Company owns two new patents. No. 680,128 is by Joseph L. Cox, and describes a form of duplex press in which both the beds and the cylinders reciprocate oppositely. No. 681,610, by Henry F. Bechman, covers a type of duplex press in which the beds are stationary, the cylinders reciprocating, and the sheets are carried singly from one cylinder to the other, instead of printing the second side from the web.



"BLUE JEANS."

AN OPINION FROM CALIFORNIA.

It would seem that THE INLAND PRINTER had long since reached the topmost round to perfection as the "leading journal of printing and allied industries of the world"; however, the remarkable genius of the men who publish this magazine make it possible to improve each number. The INLAND for July is a Pan-American number, and a perusal of its pages is indeed next to a visit to the exposition. The masterpiece of this number is a well-written article on "The Unclean Printer," by Leon Noel, and is commendable to every printer — dirty or clean. The INLAND is a necessary factor to any up-to-the-times printshop.—*The Imperial Press, Imperial, San Diego County, California.*

POSTAL INFORMATION FOR PRINTERS AND THE PUBLIC

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

RIGHTS OF NEWS-AGENTS.

Under amended section 301, of the Postal Laws and Regulations, issued July 17, 1901, unsold or "return" copies of second-class publications sent by news-agents to other news-agents or to publishers must not be accepted at the pound rate.

The pound rate of postage is a special privilege at the public expense, and the Department will restrict the privilege to those publications which are fairly within the contemplation of law, and properly meet the requirements. No circumvention of law or regulations will be permitted.

The Postmaster-General's order in relation to the above is as follows:

1. News-agents are persons, including newsboys, engaged in business as news-dealers or sellers of second-class publications. A mere local or traveling agent for a publication is not a news-agent.

2. When a person, firm or corporation desires to mail second-class matter at the pound rate, as a news-agent, formal application for the privilege must be made on blank form No. 3501-c, which will be furnished by the postmaster at the proposed office of mailing, who will transmit the same to the Third Assistant Postmaster-General. If the application is approved, a certificate will be issued allowing the applicant to exercise said privilege so long as he conforms to the regulations of the Department.

3. In admitting to the mails at the second-class rates of postage publications sent from news-agency, postmasters will observe the following:

(a) The news-agent must furnish the postmaster satisfactory evidence that the publications offered are entitled to the pound rate, and have been duly entered at the office of publication, and are being sent to actual subscribers, or to other news-agents for the purpose of sale.

(b) A printed notice of entry will be regarded as sufficient evidence that a publication is entitled to pass in the mails at the second-class rates of postage, and postmasters will be warranted in refusing to mail at said rates publications which do not bear such a notice. The printing of such notice, unauthorized by the Postoffice Department, is a violation of law.

(c) Satisfactory evidence must also be furnished that the persons to whom bulk packages are sent from a news-agency are also news-agents, and the addresses upon bulk packages sent to or from a news-agency to a news-agent should show that the addressees are news-agents.

4. A news-agent can not be permitted to take packages of newspapers or periodicals out of a postoffice, write an address on each copy, and return them to the office for mailing or delivery without additional prepayment of postage at the pound rate (or at the rates prescribed by section 304, P. L. & R., when mailed at a letter-carrier office for local delivery by its carriers), except in the case of publications entitled to pass free to actual subscribers thereto, under section 374.

5. The postmaster is without authority to open a package

addressed to a news-agent and distribute any of the papers or periodicals contained therein, either through the postoffice or otherwise.

6. News-agents are not entitled to return unsold second-class publications at the pound rate of postage to either publishers or other news-agents; but when such matter is mailed for such purpose, postage thereon at the rate of 1 cent for each four ounces or fraction thereof must be prepaid by stamps affixed.

7. When news-agents desire to return to publishers merely the heads or small portions of copies as evidence that said copies have not been sold, such portions are not entitled to pass at the pound rate, or four-ounce rate, but must be rated as third-class matter.

8. On all copies sent by news-agents, either gratuitously or to fill orders or otherwise, to persons not subscribers or other news-agents, postage must be prepaid at the transient rate by affixing ordinary stamps to the package at the rate of 1 cent for each four ounces or fraction thereof.

9. Postmasters are enjoined to examine carefully second-class matter offered for mailing at the pound rate by news-agents, to see that there is a strict compliance with the



AN ARTISTIC WINDOW DISPLAY.

The above gives an idea of an artistic window display made by Robert J. Stein & Co., agents for THE INLAND PRINTER, 109 Third avenue, New York city. The picture hardly does the display justice, as the depth is about six feet. The covers in the front row were cut to a uniform size and mounted on dark green mat board with a narrow margin, with the words, "For sale here" placed between. In the background the covers were mounted on dark red mat board, with a deep margin on all sides of the outer edge in green mat board, making a striking contrast. The Inland Printer calendar was placed in the center, and the August number arranged on each side. Some of the copies were open to show color-work, attractive pictures, etc. Mr. Stein says the display not only attracted a great deal of attention, but largely increased the sales of the magazine. He proposes to make displays of this kind from time to time. There is a suggestion in this for other Inland Printer agents, which it is hoped they will take advantage of.

foregoing regulations, and to report to the Third Assistant Postmaster-General any violation thereof; and postmasters at delivery offices are enjoined to the same effect.

Definition of Second-class Publications.— Under section 276, of the Postal Laws and Regulations, as amended, issued July 17, 1901, only publications which are devoted, primarily, to the dissemination of current news or miscellaneous literary matter (or both) will be admissible to the second class. Publications having the essential or distinguishing features of books will be excluded. The Postmaster-General's order reads as follows: "Mailable matter of the second class shall embrace all newspapers and other periodical publications which are issued at stated intervals, and as frequently as four times a year, and are within the conditions named in sections 12 and 14. (Act of March 3, 1879, Sec. 10, 20 Stats., 359.) The sections referred to are 293 and 277. Second-class matter above described is of two kinds: (1) That sent by publishers or news-agents (Sec. 299). (2) That sent by others than publishers or news-agents (Sec. 302). 'Periodical publications' herein referred to are held not to include those having the characteristics of books, but only such as consist of current news or miscellaneous literary matter, or both (not excluding advertising), and conform to the statutory characteristics of second-class matter."

Subscription Price and List Requisite for Second-class Publications.— Under amended section 281, of the Postal Laws and Regulations, issued July 17, 1901, the "legitimate list of subscribers," upon which entry to or the maintenance of the second-class privilege is based, must be founded on the value of the publication as a news or literary journal, irrespective of any extrinsic inducement or consideration to the subscriber, and must approximately equal fifty per cent of the number of copies issued and circulated. All subscriptions induced by premiums, chances to win prizes, or other consideration to the subscriber in effect reducing the subscription price to a rate apparently nominal, will be held to be not legitimate within the meaning of the statute. The Postmaster-General's order reads: "When an application is made for entry of a publication to the second class of mail matter, under the provisions of the Act of March 3, 1879, the postmaster must require satisfactory evidence that the publication offered for mailing at the pound rate has a legitimate list of subscribers, approximating fifty per cent of the number of copies regularly issued and circulated, by mail or otherwise, made up not of persons whose names are furnished by advertisers or by others interested in the circulation of the publication, but of those who voluntarily seek it and pay for it with their own money, although this rule is not intended to interfere with any genuine case where one person subscribes for a definite period of several issues for a limited number of copies for another. The subscription price must be shown by the publication, and when it appears from the contents, or from extrinsic inducements offered in combination with it, that the circulation of the publication is not founded on its value as a news or literary journal, and that subscriptions are not made because of such value, but because its offers of merchandise or other consideration result, in effect, in its circulation at apparently a nominal rate, such publication does not come within the requirements of the law for acceptance as second-class matter."

INFORMATION FOR PUBLISHERS.

Edwin C. Madden, Third Assistant Postmaster-General, in disseminating instructions to postmasters in reference to the three important changes in the postal regulations which are mentioned above, takes occasion to also call attention to the following:

"The postal laws make no special provision for publications seeking establishment; the requirements apply the same to all. Prior to application for entry no restrictions or conditions are imposed, and a publication may be circulated in any manner the publisher elects, and if in the mails, it is classed as printed matter and is subject to the third-class rate.

"It should be understood that the excess of copies printed of any publication (fifty per cent of the issue) over the number necessary to supply the legitimate list of subscribers, may be sent as sample copies, for the purpose of inducing new subscribers or advertising patronage; but all sample copies must be properly so marked on the exposed face of the publication, or on the wrapper, with the words 'sample copy,' and must otherwise conform to the requirements of the regulations.

"Owing to the material changes of practice which will be necessary by some publishers and news-agents in order to comply with the new regulations, the Department will not, where it would be inequitable, enforce these regulations immediately; but in no case will extension of time be granted beyond October 1, 1901."

One-cent Postage.— Clarence E. Dawson, secretary to Postmaster-General Smith, has this to say in reference to 1-cent postage, in a recent issue of *Leslie's Weekly*: "Without doubt, 1-cent postage is today more nearly probable than it has ever been before, made so through a courageous administrative step recently taken by Postmaster-General Charles Emory Smith. On July 17 last the Postmaster-General, after consultation with the legal branch of the Government, issued orders relating to the admission of publications to the second-class rate of postage — 1 cent a pound — which are confidently expected to accomplish reforms, the urgent need for which has been called to the attention of Congress in every report of Postmasters-General for the last ten years. The effect of these orders, which become operative October 1, will be to exclude from the second class thousands of tons of matter which will either be diverted to other channels entirely and thus relieve the Department of the heavy loss involved in carrying it at the second-class rate, or will be transported at the third-class rate, 8 cents a pound, which brings in a fair profit. With this largely reduced weight of the mails would come, through reweighings, greatly lessened expenditures for mail transportation, and it may be that retrenchments can be effected along other lines which will tend to swell the aggregate. This would mean the saving of many millions of dollars annually, although it will, of necessity, be some little time before exact results can be stated. Assuming, however, that as a result of these orders the deficit, which for the fiscal year just ended amounted to something less than $4,000,000, is wiped out, and a surplus of, say, $15,000,000 shown at the end of a year or two, what shall be the next reform, made possible by this unusually favorable condition of the finances of the department? Shall it be 1-cent postage? Or shall there be a universal extension of the rural free-delivery service — a service yet in its infancy, but already deep-rooted in the hearts of the rural population? Shall the farmer, who in the past has complained of neglect by his Government, be favored; or shall the city dweller, who undoubtedly contributes in far greater proportion to the coffers of the Department, be given the advantage of a postage rate cut in half? Why not compromise? Say to the farmer that he shall have his mail delivered and collected daily at his gate, which is undoubtedly his due; but at the same time permit the business man of the large cities and towns to mail all letters intended for local delivery, 'drop letters,' at 1 cent an ounce. If present predictions of great gain in revenue as a result of reforming the abuses of the second-class rate of postage are verified, and some radical change in our postal system seems justified, the problem then to be solved may, perhaps, be stated in the following terms: Whether we shall have a universal rate of 1-cent postage; or whether we shall not, rather, use the surplus for the general extension of the rural mail service; or whether a combination of the two can be effected, and thus favor both city and country? The answer to the above will, of course, have to come from Congress."

Abilene, Texas, ... 1900.

M .....

BOUGHT OF R. W. ELLIS,

BUYER OF .....

Wholesale and Retail Dealer In

Grain, Wool and Hides. Corn, Oats, Bran, Hay,

PHONE 5

Free Delivery to all Parts of the City. Both Houses Close at 7 p. m. CORN CHOPS, COTTON OIL MEAL AND CAKE

TERMS STRICTLY CASH..... North First Street, Opposite Freight Depot

..Warehouse West of Compress on T. & P. Switch..

A.

Abilene, Texas, ... 190....

M .....

BUYER OF Grain, Wool, Hides	BOUGHT OF R. W. ELLIS & CO., Wholesale and Retail Dealers in Corn Oats, Hay, Bran, Corn Chops, Cotton Oil Meal and Cake	Free Delivery to all Parts of the City Phone 5
Warehouse West of Compress, on T & P Switch		North First St Opposite Frt Depot Both Houses Close at 7 p m
		Terms STRICTLY CASH

B.

Special



Welsbach Gasoline Mantles

C.

Correspondence Solicited. Pay Taxes for Non-Residents.

FRANK E. JONES,

Real Estate.

Office over Andrews' Clothing Store, Post Office Box 903.

Farm Loans, Fire and Life Insurance.

Corning, Iowa,

D.

Pays Taxes for Non-Residents

FRANK E. JONES

REAL ESTATE....FARM LOANS

FIRE AND LIFE INSURANCE

OFFICE OVER ANDREWS' CLOTHING STORE .. POST-OFFICE BOX 903

Correspondence Solicited.....

CORNING, IA.,

E.

HELVETIA. MILWAUKEE. VERNON.

MAJOR & BRUCE,

Fire and Cyclone Insurance Agents.

Shelbyville, Ind, ... 189 -

F.

Helvetia
Milwaukee
Imperial

Shelbyville, Ind., ... 190....

.....

To MAJOR & BRUCE Dr.

FIRE AND CYCLONE
INSURANCE AGENTS

G.

Established 1865.

M. E. FEITH,

Funeral Director and Embalmer.

1101 Washington Avenue.

PHONE 155. Cairo, Ill. ..... 190....

H.

ESTABLISHED 1865.

M. E. FEITH,

FUNERAL DIRECTOR
AND EMBALMER.

TELEPHONE NO. 155. 1101 WASHINGTON AVENUE.

CAIRO, ILLINOIS, ... 190...

I.

IVER IVERSON, JR.

AUDITOR OF WORTH COUNTY

Northwood, Iowa, ... 190....

J.

Button Boots are coming sure

The report from ..... LYNN:

"Forty per cent. more button shoes than during the spring season of one year ago." And, so it is all along the line; therefore, be prepared, and install the

New Reece Buttonhole Machine

which vastly *saves on labor* and improves *quality.*

Reece Buttonhole Machine Co., *500 Harrison Ave., Boston.*

K.

Oak Soles

We are selling large quantities of Oak Soles, which we cut from the Best Scoured Oak Leathers. When you buy Oak Soles from us you are not paying

Hilliard & Merrill
LYNN, MASS.

for the NAME, but for QUALITY. Our customers secure the benefit of our judgment and experience. Write for samples.

Oak Soles

L.

The Conway Printing Company Printers and Publishers

PUBLISHERS OF *The* Conway Log Cabin, *The* Conway Democrat

PRINTERS OF *The* Hendrix College Mirror, *The* Central College Magazine

Commercial, Book and Job Printing, Legal Blanks, Etc.

Conway, Ark., ... 1901

M .....

Terms .....

M.

Ladies' and Misses' Cloaks

Paper Hangings, Curtain Goods, Fixtures, etc.

AGENTS for Barrett's Dye House and Standard Patterns.

B. O. STRONG & SON

B. O. STRONG — DRY GOODS — C. A. STRONG

13 and 17 Court Street

Plymouth, Mass., ... 190

Terms..... Sold to .....

N.

SOME LEFT-OVER SPECIMENS.

(See opposite page.)

NOTES ON JOB COMPOSITION

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. 60 cents.

Practical Printer.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

Diagrams of Imposition.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

Campsie's Vest-pocket Estimate Blank-book.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

Cost of Printing.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

Modern Type Display.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

Keystone Press, Portsmouth, Ohio.—The blotter sent is very attractive.

H. R. Landis, Rock Creek, Ohio.— Specimens quite good, all things considered.

R. A. Carothers, Stanton, Michigan.— Booklets excellent. Other specimens only fair.

A. F. Hoyle, Worcester, Massachusetts.— Cover-page artistic and forcefully displayed.

John E. Retzer, West Bridgewater, Pennsylvania.—Your envelope composition is very good.

L. R. Scott, Vinta, Indian Territory.— Specimens up to date as to design and well displayed.

John P. Garvey, Hamilton, Ontario.— Business card well displayed; color scheme harmonious.

Thaddeus S. Walling, Freehold, New Jersey.—Your card is quite artistic. Your work is improving.

U. A. McBride, Warrensburg, Missouri.—Work neat and quite good as to design and well displayed.

Charles T. Adolph, New Orleans, Louisiana.— Composition quite creditable, all things considered.

Jay Crawford, Shenandoah, Iowa.— Bank ads. fine. Department headings attractive and artistic.

A. L. Chipman, Poland, Maine.—Your present parcel of specimens is rather better than any of your other work. It is neat, attractive and artistic. Decided improvement in reset note-head over reprint copy.

Chester Spencer, Chester, Pennsylvania.— Specimens good as to display and plan. Presswork ordinary.

H. H. Stalker & Co., Lansing, Michigan.— Circular folder very neat. The reading matter is to the point.

H. C. Ramsdell, Hoosick Falls, New York.—Your specimens are all very neat, artistic and attractive.

C. T. Adolph, New Orleans, Louisiana.— Forceful display and artistic designs characterize your specimens.

William A. Bixler, Center, Colorado.—Commercial specimens excellent. Display and designs up to date.

N. W. Anthony, Chicago, Illinois.— Blotter very good, but n t as artistic as some of your previous work.

Hal Marchbanks, Ennis, Texas.— Only criticism we have to make on your card is that it is by far too large.

Charles L. Powers, Bristol, Connecticut.— Blotters well calculated to bring new business nd hold what you have.

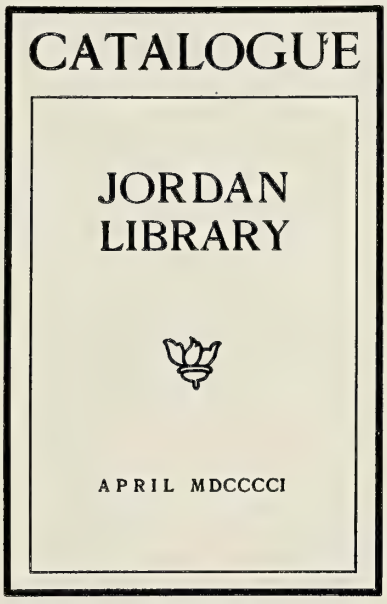
Will Marshall, Norman, Oklahoma.—Your specimens are all up to date and artistic. We have no criticisms to make.

L. Forrest Richardson, Bedford, Indiana.— Envelope corner creditable as to design and display. Other specimens neat.

Thomas H. Little, Norfolk, Virginia.— Letter-head up to date and artistic. The yellow and black combination is the best.

Sterling Hart, Bryan, Texas.—Viewed collectively your work is quite good. Envelope-corner composition is your best work.

Some Left-over Specimens.— Owing to an unfortunate accident the copy for the department "Notes on Job Composition" was omitted from the July issue of The Inland Printer. The copy was prepared and the illustrations were made, but the copy was afterward lost. We have no means now of knowing to whom to give credit for the illustrations shown on the opposite page. However, if the gentlemen to whom



O.

the credit belongs will kindly send their names to the editor of this department due credit will be given. There were some very excellent specimens among the number to be reproduced, and we take pleasure in showing them this month. Specimen A is the reprint copy of a bill-head. B shows this heading reset on the panel style. Certainly the B specimen is a decided improvement over the reprint copy. Specimen C is a title-page and a good one, too, with the exception of the ornament, which

is not appropriate. Specimen D shows a note-head, and it is quite an ordinary piece of composition, very ragged in appearance and not well whited-out nor good as to balance and display. Specimen E exemplifies a much better and neater way in which to do the work. F illustrates a statement-heading set on the old long-line short-line plan. G shows that the compositor mixed a few brains with his type. He proceeded to break up the reading matter, grouping it together after approved methods, properly whiting it out and paying attention to good balance. The above applies to specimens H and I also. J is a corner note-head. We object to the disposition made of the wording, "Auditor of Worth County." This was done in order to secure a "balance." It is a mistake to divide wording by rules or otherwise that properly belongs together. K and L illustrate two very forceful bits of ad. composition. M and N are two good forms for bill-heads. The compositors should feel gratified with the work. O is a very excellent cover-page. Its neatness and simplicity are truly gratifying.

C. Eugene Wells, Reading, Pa.— Specimens attractively displayed. A better grade of ink would improve the press-work.

Clarence Aldrich, Carson City, Michigan.—Your work is creditable in every respect. Display, balance and whiting-out excellent.

George B. Cranston, New York.—Your composition is all artistic and up to date as to design. The work shows that you are studious.

Roy B. Bradley, Richmond, Virginia.—Your specimens are well displayed, the designs are good and the balance and whiting-out correct.

E. W. Stutes, Spokane, Washington.—We reproduce your Western House Café card, specimen No. 1. This is an excellent italic card.

Twenty-One Meals for Four Dollars

Western House Cafe

J. M. Merrick, Proprietor

The Best 25-Cent Meal in the City

240 Riverside Avenue
Spokane, Washington

No. 1.

Fred E. Bryant, Moberly, Missouri.—We have no criticisms to make on your specimens. The composition is modern in every respect.

Lamar Press, Harper, Kansas.—You are to be congratulated on the artistic specimens you submit for review. We have no criticisms.

Dakin Printing Company, Kalamazoo, Michigan.— Good display and artistic designs are characteristic of the specimens you send for review.

H. S. Stevens, Faribault, Minnesota.— Specimens neat, well displayed and attractive. Ornamentation on the Nutting note-head should have been omitted.

R. H. Parmlee, Rochester, New York.— Blotters very artistic and forcefully displayed. The artistic merit of your other specimens is unquestioned.

M. L. Vincent, Newport, Rhode Island.—The editor of this department does not indulge in "taffy." We say what we think and mean what we say. We have no criticism to make on your letter-head. It is very good as it is, notwithstanding the large cut. To be sure, we might have set it differently, but as regards the style and general effect it is all right.

R. H. Dippy, Philadelphia, Pennsylvania.—Your present parcel of specimens only enhances our opinion of your artistic work. They are all fine. We reproduce one of your cover-pages, specimen No. 2. This cover was printed on pearl-gray cover-stock in two printings — red and black.

Roscoe Thompson, Ransom, Michigan.— You are correct. July copy was accidentally lost. Your specimens are well displayed and good as to design.

T. L. Turner, Martin, Tennessee.— Inside title-page of booklet good. Considering the class of work the booklet represents, it is a good piece of work.

J. Guy Miller, Kansas City, Missouri. There is not a poor specimen in your entire collection. The work is all of a high grade. It is artistic and very attractive.

Càtalogue 1901

Shubert & Cottingham

PHILADELPHIA, PA.

MANUFACTURERS OF

TACKLE BLOCKS

and Dealers in

Manila & Wire Rope and Marine Hardware

Established 1855

No. 2.

William P. Cantwell, Marlboro, Massachusetts.— Composition very neat. Wherever a chance for artistic display was afforded you have taken good advantage of it.

G. Leslie Callard, Lyons, Kansas.—Your "Type-set Designs" are creditable as to display and good as to design. But the presswork does not do the typework credit.

Eli Conrad, Buchanan, Michigan.— Booklet very good. One size larger type would have been better for the cover. Other specimens well displayed and good as to design.

William Knutzen, Chicago, Illinois.—Artistic and modern ideas are evidenced by the specimens you send for criticism. We have no criticisms to make other than those advanced by yourself.

M. D. Coyle, Frankfort, Kentucky.—Your specimens show that you study and make the best possible use of the material at your command. The composition is good and the designs are up to date.

J. H. Bohn, La Grange, Missouri.—While your work is neat, yet it is not much out of the ordinary. The Heather Bros.' note-head is too crowded. You should give your work better margins.

G. H. Liddell, Plover, Iowa.—Your work is only ordinary. Get a copy of "Modern Type Display," published by The Inland Printer Company. Study it and you will see where your work is weak.

Earle N. Low, Evanston, Illinois.— Calendar is certainly improved in appearance. Every one of your specimens furnishes evidence that you are profiting by your study. Your work is certainly creditable.

Charles D. Rowe, Blue Earth, Minnesota.—We think a little of the trouble you have with the joining of your rules is due to imperfect justification. This is not all that causes your trouble. It may be the furniture, as you say, and it may be that the rule is not perfectly square. It sometimes happens that rule is not absolutely true. When this is the case, you can

always expect it to "bulge." Your specimens, when taken collectively, are quite creditable.

CHARLES G. POLLARD, Yarmouth, Nova Scotia.—Your work evidences artistic ability. Your specimens are all up to date.

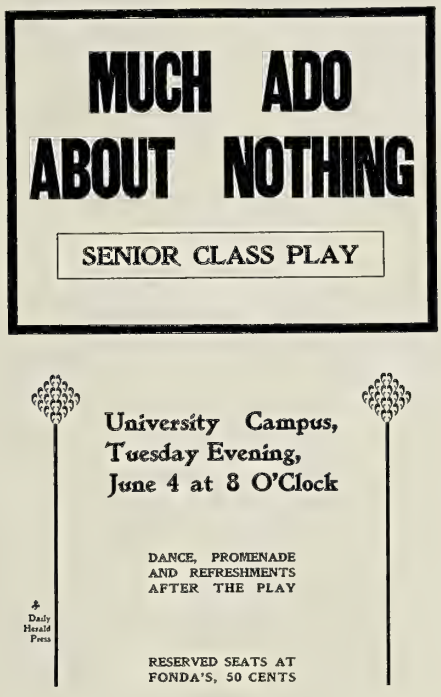
PAUL B. VAN WINKLE, Richwood, Ohio.—Your No. 1 Goodman & Thornhill letter-head is better than the No. 2. However, give your customers what they want. Blotters excellent. Other work very good.

O. W. WALKUP, Galesburg, Illinois.—The Typographical Union letter-head is a good one. It is your best specimen. While the other work is neat, as the term goes, yet it is not out of the ordinary. Note-head O. K.

J. W. TUCKER, Markdale, Ontario.—The only criticism we have to make on the Winlaw letter-head is the bad joining of the rules. The composition is quite good. More prominence might have been accorded the business engaged in.

J. A. EVOY, Kemptville, Ontario.—Ad. composition quite good. Your commercial work is only ordinary. To get benefit from this department, do not send more than six specimens. We review large parcels of specimens only in a general way.

RUSSELL THOMPSON, Boulder, Colorado.—There is no question about the artistic merit of your window cards. The forceful, correct display, coupled with attractive designs, makes them very attractive. We reproduce one of them, specimen No. 3.



No. 3.

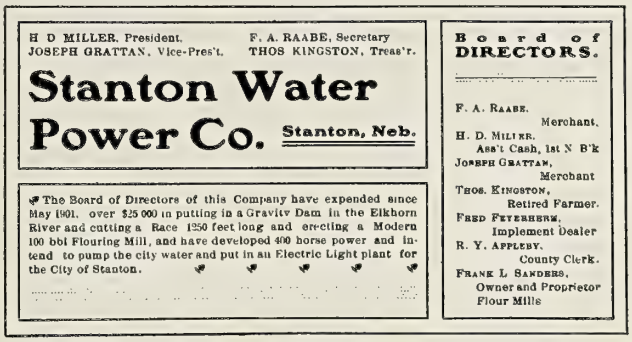
MACK PAYNE & Co., Owensboro, Kentucky.—Your card is very artistic and would attract attention anywhere. Other specimens good.

W. V. HERRICK, Coffeyville, Kansas.—Blotter quite good as regards composition. It is not a good plan to place more than one month of a calendar on a blotter, because it will not remain on an office desk more than a month, if it does that.

S. A. STANSBURY, Kingston, Ontario.—The Windsor Hotel note-head set in Engravers' Roman is by far the better heading of the two. But you should always aim to give your customers what they want, if you expect to hold their patronage.

ERNEST HESSE, Glouster, Ohio.—You have much to learn regarding display composition, but being so young there is plenty of time in which to study. Your composition is not creditable. We do not say this harshly. It is done merely to set you right and induce you to study. Get "Modern Type Display" from The Inland Printer Company. It will help to put you on the right track.

C. E. WHEELER, Staunton, Nebraska.—Specimens neat, well displayed and artistic. We reproduce one of your cards, specimen No. 4. This card contains a profusion of matter, yet it is forcefully displayed.


H D MILLER, President. F. A. RAABE, Secretary
JOSEPH GRATTAN, Vice-Pres't. THOS KINGSTON, Treas'r.

Stanton Water Power Co. Stanton, Neb.

The Board of Directors of this Company have expended since May 1901, over $25 000 in putting in a Gravity Dam in the Elkhorn River and cutting a Race 1250 feet long and erecting a Modern 100 bbl Flouring Mill, and have developed 400 horse power and intend to pump the city water and put in an Electric Light plant for the City of Stanton.

Board of DIRECTORS.

F. A. RAABE, Merchant.
H. D. MILLER, Ass't Cash, 1st N B'k
JOSEPH GRATTAN, Merchant
THOS. KINGSTON, Retired Farmer.
FRED FETZERHERN, Implement Dealer
R. Y. APPLEBY, County Clerk.
FRANK L SANDERS, Owner and Proprietor Flour Mills

No. 4.

H. V. CLINE, Cherokee, Iowa.—Your chalk-plate designs are certainly very clever and artistic as to workmanship. They demonstrate beyond doubt in our mind that you have more than an ordinary talent for the work—a talent that deserves cultivating.

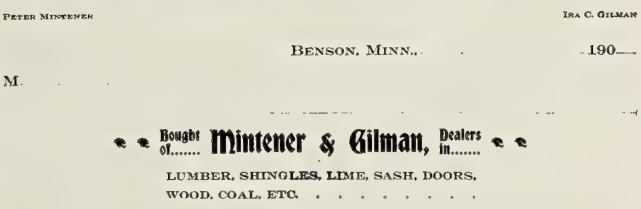
BERT R. MEEK, Maxwell, Iowa.—Our criticism on the *Review* memorandum heading is that the space between the inside and outside border-rules is unequal; otherwise it is excellent. Other specimens good as to design and very pleasing in appearance. Presswork good.

HENRY ANGER, Denver, Colorado.—It has been some time since we were called upon to review your work. We see that you have not lost any of your artistic ability. On the whole, we think you have improved. You are to be congratulated upon the artistic merit of your specimens.

MIKE J. HUBER, Marysville, Ohio.—The review of your specimens was probably contained among the manuscript that was unfortunately lost. This was why no "Job Composition" department was contained in the Pan-American number. Your specimens are all well designed and good as to display.

W. M. DAVID, Carson, Nevada.—Letter "M" on Mardi Gras ball card is too far away from the line to which it belongs. This is specially bad, owing to the fact that this letter is printed in a different color from the rest of the line. This plan effectually cuts it off from the rest of the line. Other specimens good as to plan and display.

T. B. EDMINSTER, Benson, Minnesota.—There is a small defect in the whiting-out of the Alsaker statement-heading. "In account with," and like unimportant wording, when set in small, light-face type, is always counted as white space. This you have failed to do, consequently the heading is out of balance. We reproduce the Mintener & Gilman bill-head in order that every one may profit by the criticism. See specimen No. 5. The unimportant wording, "Bought of" and "dealers in" have been given undue prominence. The business engaged in should have been accorded a more forceful


PETER MINTENER IRA C. GILMAN

BENSON, MINN., 190

M.

Bought of..... **Mintener & Gilman,** Dealers in.....

LUMBER, SHINGLES, LIME, SASH, DOORS, WOOD, COAL, ETC.

No. 5.

display. Had the unimportant wording been set in small, light-face type of a smaller size — Bradley, say 12-point, been used for the business engaged in — the heading would have been much better.

Ed J. Carey, Port Jervis, New York.—Taken as a whole, your specimens are quite creditable, although not out of the ordinary. Get "Modern Type Display," published by The Inland Printer Company. You will find in it many helpful suggestions. Do not send so many specimens at a time if you wish to derive benefit from this department.

RUNS TO LINES.

A correspondent in Newark, New Jersey, sends a bill-head with the request that The Inland Printer express an opinion on the way he has treated the cut of the fish. The customer insisted that the fish should be set up on its tail, which the correspondent believed to be an unnatural position. His companions in the office suggested that the fish be planked and put



Established 1880.

NEWARK, N. J., ...190

M .....

BOUGHT OF

G. E. Hanser & Son

RETAIL DEALERS IN

SEA FOOD,

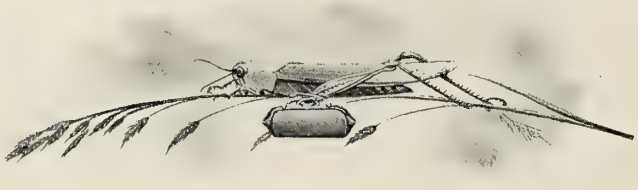
92 BELLEVILLE AVENUE, NEWARK, N. J.

in a panel. The young lady compositor suggested driving a nail through it and fastening it there, but even that did not clinch the matter, for the correspondent strung the fish as shown in the cut and asks our approval. Here it is: "It's all right." But there is another matter — or string. Our correspondent writes verses to the young lady compositor, and sends them to The Inland Printer. The first draft was disregarded, and the cat ate it. The second attack comes with the fish story:

LINES TO A LADY COMP.

All printers love beauty
When linked to a heart,
Where type has its dwelling
And "pi" knows no part —
You — oo — oo — oo — oo.

Mr. Gordon Coogler must look to his laurels if our Newark friend continues to chortle after this fashion.



"JUST ARRIVED FROM KANSAS."



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Punctuation.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

Pens and Types.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

Proofreading.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

Bigelow's Handbook of Punctuation gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

English Compound Words and Phrases.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

Punctuation.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

Compounding of English Words.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

A Typographical Error.— Here is the way a reviewer recently noted an error in a book under review: "The last line of page 195 contains a most amusing typographical error in 'gurgling and bauba rigma.' 'Bauba rigma' may well seem a recondite expression, intelligible only to the inner circle, until one imagines that the author dictated to a stenographer, who reproduced the approximate sound of the unaccustomed syllables which compose 'borborygmi.'" Why was it not corrected in proof?

A Misused Preposition.—B. G. S., Ithaca, New York, writes: "Kindly tell me if the phrase 'conversant of,' that you use in the paragraph under head 'Following Copy in Advertisements,' page 539 of Pan-American number of Inland Printer, is correct. I see no reason for saying 'conversant of,' the original meaning of conversant being 'intimately acquainted,' 'being familiar,' etc." *Answer.*—The phrase is not correct. It should be "conversant with." No one could find a reason for saying "conversant of."

Teaspoonfuls.— C. & G., Cleveland, Ohio, ask us whether it is correct to say "eight teaspoonsful" or "eight teaspoonfuls." *Answer.*—All plurals of such words are correct only when written in the latter way. Goold Brown says that both authority and analogy favor the plural forms cupfuls, handfuls, spoonfuls, etc. He does not name any authorities. He himself is now deemed an authority, and all the dictionaries may stand as sufficient; none of them authorize any other form. As to analogy, the words are more correctly classed as derivatives than as compounds, the individuality of the latter element having been lost in this use, both in form and in function. No word is pluralized in the middle, or in its first element. As these words are single ones, although their suffix represents an original word, the plural must conform to the analogy of all regular plurals, just as if their elements were not still usable separately. A teaspoonful is not a teaspoon that is full, but a quantity sufficient to fill a teaspoon. Eight teaspoonfuls are eight of these quantities, having nothing to do with eight spoons.

Would Rather, Had Rather.—A. J. E., Sandwich, Illinois, writes: "The attached clipping is from George Barr McCutcheon's 'Graustark'; '"Perhaps you would better get aboard," he said, and proceeded to assist Aunt Yvonne up the steps.' The use of the auxiliary 'would' in such sentences is so frequent that I should like to know the rule for it. Would it be a solecism to write, 'Perhaps you had better,' etc.? I can see that the use of 'would' instead of 'had' shows a nicety

of diction, as I believe it is a fundamental law of grammar that the use of 'would' expresses the will or pleasure of its own subject. But what is the grammatical objection to the use of 'had'?" *Answer.*— No persons can disagree more violently, or express their disagreement more acrimoniously, than grammarians who hold opposing opinions. No controversy could be more unyielding on both sides than that between the upholders of "had better" and "would better." The use of "had better" and "had rather" dates from the earliest period of the language, and was unbrokenly preserved until a comparatively recent time, when some grammarian imagined



Photo by Carl P. Dayton, York, Neb.

A HOT WEATHER IDYL.

that "would" was more grammatical, and other prints accepted his reasoning. This reasoning was somewhat similar to that of our correspondent, though not identical, and one of its strongest supporters, if not its introducer, was Professor Alexander Bain. "Would" has found so much support, on the ground that all expressions must conform to grammar rules, that the most recent impartial writers now say that "would better" and "had better" are equally good, and that any one may choose for himself. So far is it from being a solecism to say "had better," that it is the form chosen by the best writers, and as thoroughly established as any idiomatic expression in the language. Some of the strongest grammarians even now insist that it is better grammatically than the other. Mr. McCutcheon would undoubtedly have done better to make his foreign lady say "had better," for undoubtedly that is by far the commoner form, both in speech and in print, and it would be exceptional for a foreigner to learn the other.

A Question of Form.— C. N. I., New York, asks a question that must be answered in the first person: "In your book 'Proof-reading' you compound the word 'proof-reading.' In The Inland Printer for August you have it one word, 'proofreading.' As a proofreader I am curious to know which is correct." *Answer.*— Both are correct. The only form that I would call incorrect is two words, "proof reader." It is one word, not two words. I prefer to use a hyphen in the word, and the printers of the magazine prefer it without a hyphen. In the magazine the matter of which the book is made had the word their way, just as the current articles have it; but, the book having no matter other than mine, I had the form that I prefer used in it. That will also be the form used in my "Study of Proofreading" if my intention to make a book of it is fulfilled. The older dictionaries do not give the word. It is in the Century and the Standard Dictionaries in its better form, "proof-reader." In the Webster's International it is "proof reader." I happened to be intimately concerned in the making of the first two of these dictionaries, and know positively that every term that presents any question as to compounding or separating of words was carefully considered, and the form decided with the closest regard to usage and principle. On the Standard this department was peculiarly my own, so that I can not cite that as final authority, except so far as to say that I conscientiously studied the matter in all its aspects, and believe that the resulting record is the most systematic one yet made, as well as the truest transcript of prevalent usage. In the making of the Century Dictionary the final decision of such matters rested with Professor Whitney, though I know, from observation in course of the work, that he seldom found occasion to change forms, as to compounding, from those prepared originally. The manuscript was first made entirely in the editorial rooms in New York, and sent to him in New Haven, for any change he chose to make. On the Webster's International the question of compounding was influenced most directly by the managing editor, who often yielded to the importunity of a proofreader against his own opinion, though at times he would not yield. As a result, since the editor liked his occasional hyphen and the proofreader liked no hyphens, the record in that dictionary is a mass of confusion that may be exemplified by the following forms, copied from it literally: dressing room, drawing-room, countingroom; bell bearer, armor-bearer, cupbearer; bower bird, egg-bird, riflebird; cockshead, snake's-head, dragon's head. Many terms that are, both in usage and in principle, properly two words, are there given as one, and many that are properly one are given as two; corndodger, downstroke, are two of the first kind, and air way, breech pin, dog fancier, gun cotton, hair worm, moss rose, sand bag, are of the latter. All of these very plain analogues command similar forms in the other two dictionaries, and they had such recognition in general in earlier lexicography, as they always have had in the best books. The matter has not had sufficient attention. As an expression of my personal opinion on the whole subject, I am satisfied, after the lapse of ten years, with continual attention to the matter, with the record I made in the Standard Dictionary, although I did not think then, and do not think now, that it matters much whether proofreader or proof-reader, typewriter or type-writer be chosen. I can see actual error only in proof reader, type writer, *i. e.,* only in splitting such really unified words into two, or in confusing the forms as I saw a while ago in a short newspaper article, common sense, common-sense, commonsense.

IN THE HANDS OF THE PHILISTINES.

We show herewith a miniature reproduction of the picture called "In the Hands of the Philistines," a large print of which appeared in The Inland Printer for April, 1901. We



have impressions of this cut on paper 9 by 12 inches in size, the half-tone being 6 by 9½ inches, copies of which will be mailed to any address on receipt of 10 cents. It is an attractive picture and suitable for framing.

Yellow Journalism

"LET all things be done decently, and in order." There is no occasion for alarm, worthy reader; the words of St. Paul may be used to "point a moral" as well as suggest heads for a sermon. Yellow journalism, in the modern form, did not exist when Paul was writing his letters to the faithful in Corinth, else the already heavy labors of the saint would have been sensibly increased, yet he had to deal with human passions and evil tendencies, which often enough burst into flames in the great furnace of depravity, though the latter was not provided with a hot-blast attachment in the form of an up-to-date, sensational, décolleté, American newspaper.

There is a time, a place and a proper method for doing all things, as a still older biblical authority asserts. The fashions, follies, frailties and crimes of mankind must sometimes be held up to public view, but it should be done decently, carefully, prudently, that the results may be good rather than evil. The modern journalist wields a power more potent than that exercised by the prophets of old, and his caution and sense of propriety and responsibility should be correspondingly developed. He should have a present sense of the "eternal fitness of things," should cultivate order and decency. Perhaps it is not going too far to say that he should possess a conscience.

Yellow journalism did not, in feeble imitation of Minerva, spring, completely formed and fully grown, from the brain of the evil one; its production was a development. Before spoken words were given immortality, through the introduction of written forms, they had already begun to pander to the vague desire for entertainment, as opposed to a yearning for knowledge; were used to please idle curiosity, wonder, the love of the marvelous, superstition, scandal, envy, lust — all the lower and baser passions which the wisdom of God implanted in the breast of man. The lying words of the fanged and yellow-skinned serpent, "Ye shall become as gods," would have made an excellent head-line for a contemporaneous yellow newspaper.

Yellow journalism, in a nascent form, long enough preceded the invention of printing. It is seen in the erotic verses of ancient poets, in sybaritic records, in false and fulsome epitaphs graven on the tombs of royalty, in boastful, exaggerated accounts of cruel conquests, in the pages, even, of historical writings that we have been taught to revere. We, in the boasted self-sufficiency of our power, are wont to speculate how the ancients managed to exist without railways, automobiles and the art of distillation; we should rather marvel how they managed to develop such a liberal supply of licentiousness, dishonesty, crime and general immorality, without the aid of yellow journalism as it exists today in the leading cities of America. How the *Yellow Citizen* would have enlivened society in those "Twin Cities of the Plain," Sodom and Gomorrah! How the Queen of Assyria would have doted on the pictures in the *Naked Truth!* What a zest to pleasure the *Tinted Times* would have been in the groves of Antioch! With what pleasurable emotions Cesare Borgia would have gloated over accounts of murder and outrage as printed daily in scores of so-called modern newspapers!

It is in no sense an exaggeration to declare that, of all the evil influences now at work in our broad land, none exerts a more corrupting and debasing effect upon society, without regard to age or sex, than the sensational newspapers, to which, in doubtful compliment to the trashy novels of a generation ago, the phrase "yellow journals" is now generally applied. There is no intelligent, self-respecting man or woman but knows that this is true, in a general way, yet few appreciate the evil already accomplished and the threatening prospects for the future.

"Man is prone to evil as the sparks fly upward"— to adopt again the Scripture-quoting habit into which some of our yellow contemporaries "relapse" when there is a dearth of horrid murders and toothsome scandals, and an opportunity for administering an antidote thus presents itself. Reversing the suggestion of Isaiah, we are inclined to reject the good and choose the evil. Knowing this, those who pander to evil impulses and longings by presenting in an attractive, taking form, detailed accounts of hideous, unnatural crimes and other corrupt doings of degenerate men and women, should be made to answer for the same on earth as they surely will above — or rather, below.

It is to these accounts that the majority of those who habitually read your genuine yellow newspaper first turn and over which longest linger. To this charge, which is not made here for the first time, the "yellow" editor replies that crime, when recounted in a realistic way, presents an awful object-lesson from which the reader may be expected to recoil in disgust, turning with increased ardor to the pursuit of virtue. Within certain limits this is doubtless true, yet custom dulls our sensibilities, acquaintance with crime and evil-doing in general gives us new, seemingly just, but really false views of society and our relations to it. In the oft-quoted words of Pope:

> "Vice is a monster of so frightful mien,
> As, to be hated, needs but to be seen;
> Yet seen too oft, familiar with her face,
> We first endure, then pity, then embrace."

Our yellow journalists point triumphantly to their long circulation lists as at once justifying their policy and appealing to advertisers. As well, almost, might the devil jubilate over the number of his adherents as showing the moral excellence of his work. Not only the depraved, but the thoughtless throng that "eddy round and round," and those upon whom the routine duties, cares and pleasures of a monotonous daily life are beginning to pall, turn to that which promises excitement because appealing to passion and prejudice, and eagerly devour highly colored, suggestively illustrated accounts of missteps, misdoings and crimes, which prove all the more attractive when the principals are persons of wealth, occupying exalted positions in society.

But the intelligent advertiser considers, not alone the number, but the character of the persons who read a paper, the solicitor of which appears with contract blanks. Compare two newspapers published in any one of our large cities; one a yellow journal, the other clean, reliable, conscientious. Which has the larger amount of really respectable, valuable advertising? Which leads in lines which appeal to the low and vulgar? This test, which is easily applied, will throw a flood of light on the way in which men of discernment and affairs regard, for purposes of advertising, the circulation of a daily paper that appeals chiefly to sensation-loving, morbid-minded people.

Not only does our modern yellow journalism cater to low tastes and tend to convert into rakes and criminals the children of honest parents, but it gives false ideas of life and leads to no end of failures, where, otherwise, signal success might have been scored. The young clerk reads an escapade of one

who has embezzled his employer's money and cut, for a time, quite a figure in the world. The fine clothes and jewelry he wore, the excellent dinners he indulged in, the wild orgies which he led, the fair women he captivated — these and other details artfully illustrated by excellent delineators, inflame the reader's mind, corrupt his heart and cause similar plans to originate in his mind. Too frequently he forgets the sad ending of the brilliant wrong-doer, or, more often, ascribes his detection and downfall to a lack of sense and sagacity, which he himself possesses, and enters upon a course of crime.

But these minute details of wrong-doing, particularly when accompanied with portraits and illustrations depicting the offender, actually encourage his class to pursue an evil course. Vanity is the strongest characteristic of the true criminal, "born or taught," and the world-wide notoriety he achieves atones for the loss of his liberty — his life, even. How the bravado of Claude Duval would have increased if, from his coign of vantage on the scaffold in front of Newgate, he could have looked down upon a score of reporters taking notes, and as many artists making sketches for warm and realistic articles descriptive of his execution in numerous yellow journals. How the influence of his "taking off" would have multiplied among those who emulated his example and thirsted for his earthly immortality.

While keeping carefully within the limits of the criminal law, many of our yellow journals produce pictures of a decidedly demoralizing character, well calculated to corrupt the young and inexperienced. That they simply "hold the mirror up to nature" is no manner of excuse. At the best human nature is frail, and the conscientious publisher will bear that truth well in mind, printing nothing that may cause his weaker and less well-informed and experienced brother or sister to offend.

Such journals offend in another and almost equally culpable way. They make savage, frequently venomous attacks upon the rich, respectable and influential members of society, thus arousing feelings of envy and animosity on the part of the poor and humble. This raising of ill-feeling between classes is one of the most dangerous tendencies of our sensational times, for discontent is easier aroused than allayed. The rich, as well as the poor, possess their faults and follies. These should be condemned and, as far as possible, corrected, but the line of demarcation should be the law and the practice of virtue, which are the true touchstones of human conduct, not the possession or absence of wealth and social position, which may, or may not, be an indication of merit.

Anarchy, which has so recently and signally reared its horrid head in our country, is, indeed, a foreign product, but yellow journalism is doing much to render it indigenous to our soil. No one charges that our sensational newspapers advocate anarchy, but the application of opprobrious names to the Chief Magistrate of the nation and the publication of scandalous cartoons, portraying him in mean positions of servility to what they are pleased to term "organized wealth," can not but have produced upon overheated, morbid, degenerate minds an effect of encouragement, a feeling that a considerable portion of the American people, in patronizing such journals, showed their marked disapproval of the course the President was pursuing.

The yellow journalists of America are not, Ephraim-like, unalterably joined to their idol, but have been misled, dazzled by what seemed brilliant success. The tragic death of Mr. McKinley is already bearing fruit; objectionable cartoons have disappeared and publishers have awakened to a knowledge of the fact that a great man has been stricken down, to the irreparable loss of all loyal Americans. It has not been found necessary to mob their offices; they have arisen to the emergency — have taken a hint, without waiting to be thrown down stairs.

The freedom of the press is one of the boasts and bulwarks of our free land, and it must be preserved inviolate. But yellow journalism must be checked, controlled within the limits of decency and propriety. How is this to be accomplished? By the force of public opinion! Yielding to insidious attractions, thousands, millions of good people have accustomed themselves to yellow journals, until an entirely proper, high-grade newspaper has lost its flavor, become "flat, stale and unprofitable" to their overheated imaginations. Like the prodigal son, such persons will "come to themselves," and the publishers in question, noting the change of sentiment, will adapt themselves and their publications thereto.

In the meantime, all Americans who love virtue, home and country should taboo yellow, or parti-colored newspapers, and thus hasten the day when journalism will be restored to its old-time respectable and influential position, and the objectionable variety wither and fall with the "sere and yellow leaf."

PROFITS IN RARE BOOKS.

The current issue of the *Fortnightly Review* contains an article of unusual interest to bibliophiles on "Book Collecting as an Investment." It calls attention to the remarkable profits realized by the sale of the great collection of old and rare books and manuscripts gathered by the late Earl of Ashburnham. The collection as a whole cost less than $300,000, while the total proceeds from the sale amounted to more than $1,000,000. The Earl began his book-buying as early as 1814 and continued it almost to the day of his death in 1878. The remarkable increase in the value of the collection was due partly to the discernment of the collector and partly to the advantageous conditions under which he pursued his favorite pastime. During the first half of the nineteenth century an unusually large number of collections came under the hammer and caused a widespread "slump" in values. This will account for some of the bargains that offered themselves to the Earl of Ashburnham, enabling him to purchase, for instance, three such treasures as the Mazarin Bible (paper), 1450-'55; Biblia Sacra Latina, 1462; and Biblia Pauperum, 1430, for a total of only $2,250. These three books realized $27,750 at the sale. A copy of the Mazarin Bible bound in vellum sold for $20,000, an advance of $3,000 over the price paid by the collector. As a rule, however, there was a loss on old Bibles. The writer in the *Fortnightly* calls attention to the fact that any man who buys old books merely as an investment or for profit is almost certain to lose money. He cites the great library of Richard Heber, bought for $400,000 and sold for $285,000, and that of Prince Bonaparte, bought for $200,000 and recently sold to a Chicago library for $30,000. In spite of the enormous profits on the Ashburnham collection, the mania of the bibliophile is not to be recommended for speculative purposes.—*Chicago Tribune.*



Photo by George Stark, St. Louis, Mo.

BUFF COCHINS.

ADVERTISING FOR PRINTERS

BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, Lockport, New York.

It has been said before, but still remains true, that a good advertisement can be made without expensive cuts or a whole catalogue display of type faces. Here is a little slip that might be very useful sent out in correspondence or delivered with goods. It consists of a small cut of a country scene in which there is a farmer plowing:

LIKE THE FARMER

I go beneath the surface on all work given to my care. Printing is an art, to which over a score of years I have practically applied all my best energies, early and late, rendering faithful service to everybody. Is not this knowledge enough to convince you that I can do your work well?

D. B. Landis,
Proprietor,
Pluck Art Printery,
Lancaster, Pa.
I print to please.

Again, a dog and a cat flank the heading of another slip, which reads:

EVERY
DOUBTING
THOMAS,

(who, after experimenting with slip-shod printing at "cheap" prices, had his "leg pulled" and stock of patience exhausted), can calmly avoid future trouble by leaving his orders at . . . . . .

Pluck Art Printery.

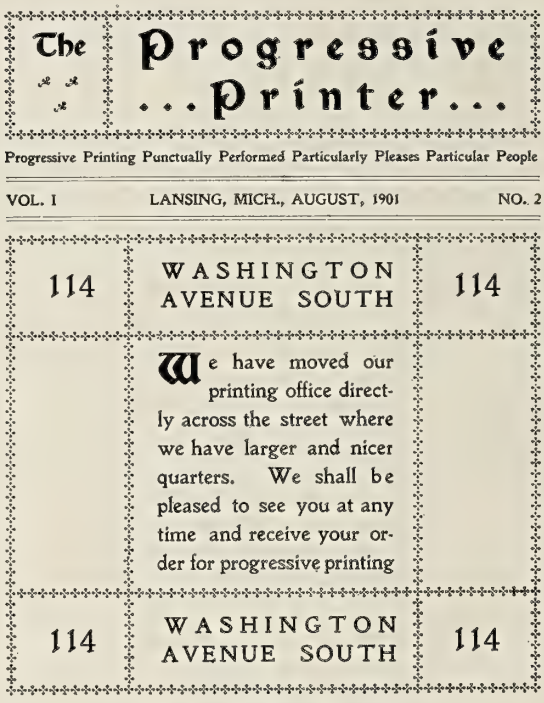
Another "Progressive Printer" is the publication of the Stanton Printing Company, Grand Rapids, Michigan. It is of a pleasing, but unusual, form, as the margins of the inside pages project each beyond the preceding, with a repeated electro figure of a bell-man under the marginal titles.



BOOKLET PAGES.

Original in red and black, on white stock.

The imprint of the De Vore press contains the press name on a keystone between two palms, a scroll with the word "Indianapolis" crossing the stems beneath. It is too light to be reproduced well and I fear is a little too light to be effective with many kinds of work. It has not strong originality to impress one that the house is brimming with ideas, for marks of this refined, but negative, style have long been used.



PAGE OF A PRINTER'S PAPER.

Original in red and black, on white stock.

The Cat's Paw is from Boston. It seems the Croke Publishing Company is monkeying with this idea of a petty periodical for the printer, and has put forth a pamphlet for 5 cents which they say "is written and managed by our own 'devil,' who is securely chained to one of our big presses." The table of contents is quite long and three-seventeenths of it is actually presented in the number. The leading article shows the writer to be a disciple of the Billy Baxter school of literature, and the last word on a printer's advertising is embodied in the final page:

We are the printers that made Boston famous. We do every kind of work that can be coaxed out of a printing-press. When it comes to juggling the type and producing the artistic, we are the whole bandwagon. Our prices are so low that some customers, out of pure shame, give us more money than we ask for. We've got so much help that we don't have to "moonshine," but take off our bib promptly when the whistle blows. We deliver the goods 'way ahead of time.

Distance cuts no didos with us. We pay the freight to any part of the world, because we add that much to the cost of the printing. The forty-seven thousand printers of the United States are doing some short-distance rubbering to find out how we can do work so cheap. We print in all the colors of the rainbow, and in some colors not found in the heavens. We would dearly love to correspond with you, for we just dote on epistolizing. We will bet our straw bonnet that you never read a printers' ad. through before.

Ads. and Prints, "published occasionally," by Henry J. Wiegner, Philadelphia, is a matter of four pages in a cover of heavy pink stock, two colors and round corners throughout. The make-up is good and the periodical should bring results.

Assurance is a good thing, but the Peldon Art Printing Company, Grand Junction, Colorado, sounds an over-loud note in the title of the booklet, "Some One Must Lead — We Never Follow." It is more suggestive of obstinacy than of progress. Perhaps this art printing company leads in Grand Junction,



Photo by George Stark, St. Louis, Mo.

WHERE APPLE CIDER IS CHEAP.

but it will take a Napoleonic career to compel the rest of the printers in the United States to follow its fashion of unequal top margins, "gray" impression of type, and its manner of omitting a few leads here and there to get in over-running matter.

THE term "Palace of Printing," which is used by Albert Scholl to designate his place of business in Chillicothe, Ohio, is unfortunately bombastic and suggestive of the standing to which we relegate "Tonsorial Parlors" and the like. But a clever advertisement given out by Mr. Scholl was that of a green folder, declaring "The First Dividend," and containing in its envelope one of those aluminum pocket pieces framing a new cent:

> As a patron of the
>
> PALACE OF PRINTING
>
> you are entitled to receive the first dividend which has been declared and which you will find enclosed.
>
> To be a participant in the future dividends of the PALACE your patronage is solicited.

A VEST-POCKET folder of manila card, labeled "20 Points," and containing a section of a paper of pins, is a thing used by the *American Artisan* (a hardware journal), and easily adaptable to printers' work.

HENRY S. BARKER, Printer, Lansdowne, Pennsylvania, has some well-printed advertising matter that is rather lacking in argument. An undemonstrative advertisement is like a man who, without speaking, lends his presence to a cause. It does good, but not half as much as a few well-delivered remarks.

A NEAT "souvenir program," printed on coated stock and bound in green cover, with red and black display, is sent out by Horwinski Brothers as an example of this class of work, to which they give special attention. The booklet is a "josh" all through, except for two pages of the firm's own advertising.

AMONG some other examples of neat advertising done by John Temperley, Printer, of Newton Center, Massachusetts, is a little weekly of six pages, folded 5½ by 8 from a sheet 16½ by 8.

The "Town Crier" is issued and distributed free of charge. It seeks to present each week matters of local interest to the residents of Newton Center. Readers are invited to make use of these columns for announcements of fairs, entertainments, and other matters of local interest.

In regard to his publication Mr. Temperly says:

The "Town Crier" has been running now for nearly three years. You can see its object in part. I have marked on the fourth page [quoted above]. I have been much interested in your department of THE INLAND PRINTER, especially about printers' papers. I consider my venture has paid me.



Illustration from "The Town Crier."

COPIES of "Hints" have been received from the Leeds & Biddle Company, Philadelphia. Volume I, No. 1, is a four-page leaflet of coated stock, while No. 2 changes to a fairly heavy book paper, each having two colors. The little periodical is made up with excellent taste in display and very good sense in the brief, but pointed, matter contained.

EUGENE L. GRAVES, of Norfolk, Virgina, has a line of calendars with attached objects that are very neatly made up,

but are often lacking in the necessary argument that leads effectively from the object itself to the point of the advertisement. One for August had a piece of coal on it — not a very appropriate thing for a summer calendar perhaps — with the matter reading:

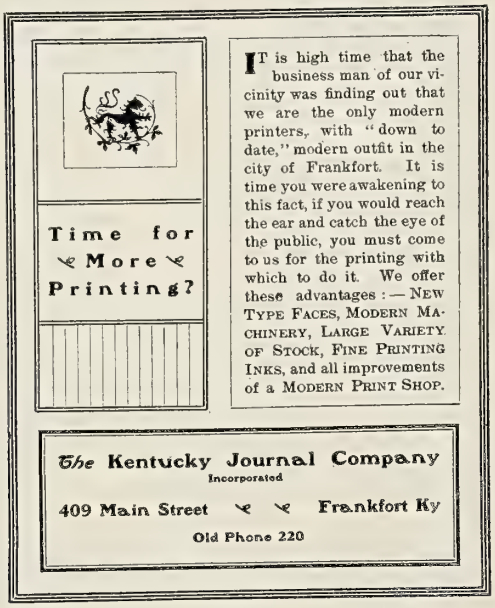
You would hardly think of giving an expensive setting to a piece of coal, yet it is more truly a diamond than your advertising, to which you are giving the setting of your business. Are you using Coal, or those Gems of the printer's art that make Graves' Printing the Standard of Progressive Business Men?

It seems to me he might have done better to talk of the advisability of providing fuel for the coming winter and printed matter for fall trade, or even to resuscitate the old "Ideas to burn," or perchance to say that coal is a black diamond, which gives light and power, and that printing should not be simply ornamental, but able to produce lasting light in the minds of people and have a latent strength to move things in a business way.

A SIX-INCH badge, of inch-and-a-half blue ribbon, was headed: "Compliments of the June Press, Printers," and Mr. June, Syracuse, New York, explains how it made a "big hit":

August 22 was Syracuse Day at the Pan-American and we distributed two thousand ribbon badges among the excursionists. We have already received enough orders from different social organizations to print badges that alone repay us the cost of the advertisement, not mentioning the favorable newspaper comment on our donating the badges, and the impression it made with our old customers.

MR. M. D. COYLE, foreman of the *Kentucky Journal*, Frankfort, Kentucky, gives some specimens of excellent advertising display done by him in that paper. We reproduce one that, although it is not the best of the lot, bears upon the subject of this department. With a "very limited amount of material"



DOUBLE-COLUMN NEWSPAPER ADVERTISEMENT.

at hand, this work certainly represents careful study and it may be of interest and an encouragement to others to know what Mr. Coyle writes: "I have been a constant reader of THE INLAND PRINTER for several years and find it to be one of the best instructors in the world."

THE *Denton County Record and Chronicle*, of Denton, Texas, issued a few months ago a statement of the local postmaster showing that this paper furnished 3,400 out of the 5,800 pounds of second-class matter passing through the postoffice during the previous quarter. I see no reason why this in itself does not make a good advertisement, but as it was printed (and rather poorly) in brown ink, with overwhelming borders in crude red and blue, the result was not so happy as it might have been. Less display of unassisting decorations, and more prominence given to the point of the argument, together with a style comporting with the dignity suggested by a governmental report would surely have made it more effective.

A NEAT pasteboard box, about 9 by 11 inches, having on its top a little label, "High-grade Office Stationery from the Acorn Press, Jackson, Michigan," brought me an excellent assortment of job specimens, including some of the advertising matter distributed by Mr. Rollo A. Moote for this press



A SIMPLE BUT STRIKING BLOTTER.
Original in green, red, and a pink tint.

of his. One of the prominent things was a green cover, complexly folded upon a leaflet, which displays a good, bold, red-and-black Fourth of July firecracker design and some readable matter on "Doing Our Best." After the cover was folded in at both top and bottom, and doubled over again at the outer edges of the leaves, the binding-string of blue twine was passed through perforations in this extra flap of cover and made fast with a bow-knot. Nothing but an embossed acorn appeared on the outside. Says Mr. Moote:

The July ad., which I enclose, proved a good bit of advertising and paid for itself within twenty-four hours in new business. I took it around personally on the third, rather than send it through the mail, and the fact of its being tied as it is, I think, helped to arouse interest and curiosity in opening it up to see the contents. The box in which I am sending these is one of two sizes in which I send out my stationery. It has proved a splendid idea, and for convenience in placing near the typewriter and keeping sheets clean, free from wrinkles and especially avoiding the light in case of fancy colored bonds, makes it appreciated by my customers.

THE Armstrong Press, Des Moines, Iowa, now makes a good little monthly called, "Real Advertising." Within covers of colored stock are presented sixteen pages of well-chosen and well-written matter on advertising by means of the printers' product. For example:

DIRECT ADVERTISING.

When you get through listening to the fair-weather stories of salaried advertising solicitors who supply the major circulations of most newspapers, and have wasted as much substance as necessary in that sort of riotous living, take yourself over in a quiet corner and figure out how much less it would have cost to go after that business directly by mail.

How these fifty thousand circulations dwindle when you use a checking system such as employed by large advertisers, like Dr. Coffee, for instance, and record every inquiry. And how many less replies you get than the glib solicitor knew you were absolutely sure of getting!

The daily paper is the strongest advertising proposition there is for a retail store that can sell to women. It will help some retail lines that do not sell to women, if they operate on the bargain-counter plan. But for manufacturers and others selling to dealers and men in general, direct advertising can lay the newspaper out so cold it would be comfortable even in this atmosphere.

Probably at least half the circulation of a newspaper is waste for any given business. That leaves you a possibility of reaching not more than half the readers of the paper, with the chances less — they will be out of your territory, etc. Besides which you chance missing half of those by reason of your ad. being buried by being on a back, inside page that was jumped in the haste of reading the paper. And it requires a big space to compel attention.

By direct methods you can really know who you are reaching. You select the list yourself. Your circulation is actual. You get just what you pay for.

The printing of the advertisement may be so unusual as to compel attention, without going beyond the limit of expense. Any up-to-date

advertising printer can produce effective work in novel, attractive colors at nominal rates, compared with the definite, tangible returns it brings.

THE Speaker Printing Company, of Detroit, sends a handsomely printed black blotter, a gray-colored booklet, and a blotter which is one of their "Actress Series," printed delicately in two colors, with a half-tone portrait and border. The booklet has a plain cover with a title in white, "Are You In the Dark?"—a white owl sharing the panel of the initial A. It begins inside:

Are you in the dark as to when you can have your business stationery, booklets, ... printed in up-to-date and attractive manner, at reasonable prices?

A display of green typography, with gold rule-work, makes the pages quite dainty. Mr. Hines, of the company, has written regarding these:

We make bold to submit some more specimens which we have sent out, and from which we have received many flattering returns in the way of new business. Some time ago we started getting out advertising matter in a somewhat desultory fashion and found that it paid so well that we now send out something twice a month, and have been very well pleased with the results we are obtaining. We find THE INLAND PRINTER of great value to us in furnishing ideas, and along this line we would be pleased to correspond with several advertising printers with a view of arranging an interchange of specimens.

ANOTHER printer's periodical is "Impressions—Done not for fun, and as often as time allows, by the McCormick Press, which does business at the crossroads of William and Market,



A BLOTTER.

Printed in black and red. Home-made cut in patent leather.

opposite where your Uncle Sam keeps shop in the city of Wichita and State of Kansas." This is printed in blue and red, on azure deckle-edge paper. The pages are given principally to display, with various things of interest done in paragraphs.

JULY blotters gotten out by John M. Driver, Philadelphia, saved the exertion of soliciting in the hot weather. "The orders have been coming from all directions," says Mr. Driver, "and also the request for more of these blotters. I believe that they are the best advertising medium a printer can get." The blotters are good specimens of printing, though somewhat inconsistent in the combination of two ideas (with their attendant designs) upon the same blotter. Some for August are less artistic, though more expensively gotten up.

THAT the idea of periodicals for printers' publicity has met the fancy of a good many is evident from this month's review of specimens and the following list, revised to date:

PRINTERS' PERIODICALS.

Art Ad. Age, W. H. Wright, Jr., 70 Ellicott street, Buffalo, New York.

Ads. and Prints, H. J. Wiegner, 2234 North Twenty-ninth street, Philadelphia, Pennsylvania.

The *Cat's Paw,* The Croke Publishing Company, 11 Harcourt street, Boston, Massachusetts.

Hints, The Leeds & Biddle Company, Philadelphia, Pennsylvania.

The *House Organ* of the Cramer-Krasselt Company, Milwaukee, Wisconsin.

The *Imp,* W. S. McMath, 204 Main street, Dallas, Texas.

Impressions, The McCormick Press, 122 Market street, Wichita, Kansas.

Perry's Push, Perry's Printery, 14 Second street, north, Great Falls, Mont.

The *Progressive Printer,* Calvert Brothers, Rockford, Illinois.

The *Progressive Printer,* The Evans Printing Company, 37 East Spring street, Columbus.

The *Progressive Printer,* H. H. Stalker & Co., 109 Washington avenue, south, Lansing, Michigan.

The *Progressive Printer,* The Stanton Printing Company, Grand Rapids, Michigan.

The *Proof Sheet,* Woody Printing Company, Kansas City, Missouri.

Real Advertising, The Armstrong Press, Des Moines, Iowa.

The *Town Crier,* John Temperley, Newton Center, Massachusetts.

Typology, The Daken Printing Company, Kalamazoo, Michigan.

HOME FOR NEWSPAPER MEN.

Articles of incorporation under the laws of New Jersey have been granted to James S. McCartney, of Philadelphia; Thomas J. Keenan, of Pittsburg; John M. Carter, Jr., of Baltimore; C. Frank Rice, of Boston, and S. H. B. Martin, of Camden, New Jersey, as the Journalists' Home Association, for the purpose of establishing a home where newspaper workers, who are broken down in health through over-work, may rest and recuperate. An admirable site for the home has been found on the shores of Lake Wewanna, New Orange, New Jersey, where a gift of eight acres of land has been reecived from the Industrial Association. For the erection and maintenance of the building a sum of $250,000 will be required, which it is proposed to raise from the sale of a magazine, entitled *Bohemia,* to be issued next year, and to consist of contributions from some of the leading novelists, artists and litterateurs of the world. The primary use of the home will be to serve as a sanitarium.—*The Caxton Caveat, Chicago.*



SUGGESTION TO LEGISLATORS.

The next "nuisance" to be abolished—the Sunday comic artist.
Drawn by Don C. Wilson, Lincoln, Neb.

THE JENSON CONDENSED

These pages are set without embellishment other than is likely to be found in almost any printing office. There is no straining after accidental effect, the plain truth being told in a plain way. Besides being truthful, the matter is informative and interesting



PATENT APPLIED FOR IN AMERICA AND REGISTERED IN ENGLAND

HE JENSON CONDENSED is the latest and in all probability the last addition that will be made to this universally popular style of type. While it is impossible to design a type face that will adapt itself to every class of printing, it is a noteworthy fact that Jenson Oldstyle has approached such usefulness in a much nearer degree than any other existing letter. Originally designed for old-style book composition, finer grades of general commercial work, and for use in display advertisements, Jenson Oldstyle, upon its introduction, became popular at once, and is today more extensively used than any similar letter, in EVERY line of work for which it was intended. The fact that this wide usefulness of the Jenson letters is materially broadened by the addition of the Condensed face is too evident to dwell upon here

American Type Founders Co.

Originator and Manufacturer

10 Point	14 A	28 a	$2.25
12 Point	12 A	24 a	2.50
18 Point	8 A	14 a	3.00
24 Point	6 A	10 a	3.50
30 Point	5 A	8 a	4.00
36 Point	4 A	7 a	4.75
42 Point	4 A	6 a	5.50
48 Point	4 A	6 a	7.00
60 Point	3 A	4 a	9.00

The 6, 8, 14, 72 Point Jenson Condensed are now being cut

THE JENSON CONDENSED

As an instance of the popularity of Jenson types, there were, by actual count, in a recent number of a leading daily paper, 44 display ads. In three fourths of them (33 out of 44), the Jenson types were used exclusively. Of their attractiveness there could be no question. Viewed from any standpoint they were far and away the best and most practical in the paper

THE THIRTEEN SIZES
COMPRISED IN THE
JENSON CONDENSED
ARE SO MADE THAT THEY WILL
COMBINE IN TRUE ALIGNMENT
WITH POINT LEADS

Long and short line composition, showing Jenson Condensed in combination as caps and small caps

American Type Founders Co.
Leading Printers' Furnisher

CASLON OLD STYLE

IS THE ONLY FACE MADE IN THE EIGHTEENTH CENTURY WHICH RETAINS ITS POPULARITY IN THE TWENTIETH

The INLAND TYPE FOUNDRY
Is the only concern which has acquired the right to make the CASLON OLD STYLE in the United States.

The INLAND TYPE FOUNDRY
Is the only typefoundry which casts this face on STANDARD LINE and on multiples of Half-Point Set.

The INLAND TYPE FOUNDRY
Is the only typefoundry which casts this type on correct bodies, so that that there is no surplus metal. While you are buying this POPULAR FACE, why not get the best instead of the defective and unauthorized imitations?

The INLAND TYPE FOUNDRY
Now makes the *Italic* for this popular series in all sizes. The Italic has been *recut*, making it much handsomer and more desirable in every respect. It is cast by a *new method* so that there is *no danger* of the over-hanging letters breaking off. Send for specimens of the Caslon and *Caslon Italic* to

The INLAND TYPE FOUNDRY

SAINT LOUIS AND CHICAGO

Caslon Old Style Italic

HERE are shown a few sizes of our Caslon Old Style Italic, a very useful companion to the popular Caslon series. In this connection it is only proper to state that this face has been almost entirely recut. The original Caslon Old Style Italic, cut by Caslon I, differed so much in slope, width and weight, that it did not always harmonize with the Caslon, or even with itself. While we have purchased the right to cast this face, the changing and correcting we have done, amounting to nearly the entire recutting of the face, make it differ considerably from the original. We think printers will agree with us that the new Caslon Italic is a vast improvement over the old, and much to be preferred thereto. In this connection we wish to state that the face is cast in an entirely new manner, the overhanging parts being supported in such a way that it is almost impossible for them to break. This innovation will be appreciated by the printer who has had occasion to complain of this class of letters, and he need have no hesitancy in purchasing the Caslon Italic, in view of his past experience with other sloping faces. The Inland Type Foundry may always be relied upon to be the pioneer in the introduction of improvements. The Caslon Italic is made in fifteen sizes, taking in all from 6-Point up to 42-Point.

INLAND TYPE FOUNDRY

SAINT LOUIS and CHICAGO

PATENT PENDING

NIAGARA SERIES

STANDARD LINE

48 Point 5 A 7 a $8.50

Nickel-Alloy Types 5

6 Point 28 A 52 a $2.00

ANTIQUE METHODS OF IMPRESSION THE STAMPED BRICKS OF ASSYRIA AND EGYPT. CYLINDERS OF CLAY

Engraving must be regarded as the first process in all methods of printing. The impression of engraved forms on metal and wax, for the purpose of making coins and seals, is of great antiquity, having been practised more than three thousand years ago, and, by some people, with a skill which cannot now be surpassed. In Babylonia and Assyria, engraved forms were printed or stamped upon clay specially prepared for this purpose.

8 Point 25 A 46 a $2.25

INSCRIPTIONS AND STAMPS ON KILN-BURNT BRICKS IN RUINS OF ANCIENT EDIFICES

The inscriptions on stone appear to have been cut with a chisel, after the usual method of stone-cutters; the stamps on the bricks were made from engravings on wood, or by the separate impressions of some pointed instrument. A stamped brick taken many years ago from ruins of ancient Babylon, when in perfect condition, was thirteen inches square and three inches thick. The inscription $706.98

10 Point 22 A 38 a $2.50

THE MODERN PRINTER DEMANDS ORIGINALITY

Note this Beautiful "Niagara Series" as an Example 37

12 Point 20 A 34 a $2.80

EXCELLENT PRODUCTS ARE ON EXHIBITION

Printers Highly Pleased with Keystone Types 568

14 Point 18 A 26 a $3.00

ELEGANCE WITH EXCELLENCE

A Profitable Combination for Printers 82

18 Point 12 A 18 a $3.20

SUPERIOR WEARING TYPE

Places Balance on Right Side 47

24 Point 8 A 12 a $3.50

HANDSOME FACES

Attract Your Customers 3

30 Point 7 A 10 a $4.30

STANDARD LINE

The Money-Maker 65

36 Point 5 A 9 a $5.50

ORIGINALITY OF DESIGN

Leaders in Type Fashions 90

AN ORIGINAL TYPE FACE, DESIGNED, ENGRAVED AND MADE EXCLUSIVELY BY

The Keystone Type Foundry in Philadelphia

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

CHARLES WELLS AND THE CINCINNATI TYPEFOUNDRY.

THE old Cincinnati typefoundry has the distinction of being the first typefoundry established west of the Alleghany Mountains, and its origin dates from the year 1817. In that year Oliver Wells, who was formerly connected with the White foundry in New York, journeyed by flat-boat with a few boxes of typefounding tools to the then village of Cincinnati, where he began business on lower Market street. His plant was not an extensive concern, and is in striking contrast with the present establishment, which has grown out of it, consisting at that time of a few hand-molds, the matrices of a few roman faces, and a kettle in which to melt the type-metal. He had the new and rapidly developing country of Ohio and the territories to the west, Kentucky, Tennessee and the region to the southwest, for his market, and the facilities of transportation from New York and Philadelphia were so poor that he had no competition. In spite of his meager facilities, he was quite able to furnish all the type then needed, although a day's work with the hand-mold then used was about five pounds of long primer. His customers were not critical, and were content as long as the type would furnish a readable impression.



CHARLES WELLS.

The promoters of this foundry were Oliver Wells, Horace Wells and John White, and it was thus an off-shoot if not a branch of White's New York typefoundry. In 1830 the partnership was changed to a corporation, the stockholders being Elihu White, of New York; Oliver Wells and Nathan Guilford, of Cincinnati. About 1840 the foundry adopted the Bruce typecasting machine, and from that time it grew rapidly in the volume of business, besides giving its patrons a better quality of type. After the retirement of Oliver Wells, in 1833, the management passed into the hands of his oldest son, Horace, who died in 1851, and was succeeded by Lemuel T. Wells. In 1861 the business was transferred to Charles Wells, who, with Henry Barth and William P. Hunt, continued the business until the death of Mr. Wells, in 1885.

Charles Wells was a grandson of Oliver Wells, the founder of the business, and was born in Cincinnati December 14, 1822. He was actively engaged in the foundry for over forty years, beginning as a clerk in the office.

Mr. Wells was so modest and reticent in regard to his lineage that few of his intimate friends knew he was descended

"From loins enthroned and rulers of the earth,"

but he had an ancestry of which any man might be justly proud. His name is found in a book of great interest and value, entitled "The History of the Wells Family in England and Normandy." Mr. Albert Wells, its historian, says: "The account of this family is voluminous and very satisfactory, and can be traced back to 794 A.D.; that it was of high rank in Normandy and England, and continued with royal marriages for over seven centuries." Gov. Thomas Wells, of Connecticut, who came to Hartford in 1636, was of this family; also the Hon. David A. Wells, the distinguished financier, and the Hon. Gideon Wells, who was Secretary of the Navy during the entire term of President Lincoln's administration. Charles Wells had liberal ideas in regard to politics, religion and social questions; he was social, genial, witty and frank to a fault; and his broad intelligence, originality of thought and expression, made him a most entertaining companion.

Mr. Wells had the misfortune to lose his only son, Lester, in the summer of 1877. He was a young man of great promise, and had served his time in the foundry, becoming a very useful and ingenious assistant. His death was a severe blow to his father, and to the day of his death he never ceased to mourn his loss. With the death of father and son, the family of typefounders of the name became extinct.







SOME RECENT INLAND PRINTER COVERS.

THE INLAND PRINTER changes its covers every month. It has just issued a dainty brochure entitled, "Inland Printer Covers," containing ninety miniature designs similar to the above, which will be mailed to any address on receipt of 25 cents. The booklet has handsome cover in colors, and is a pleasant reminder of the artistic designs that have appeared on the magazine.

"THE INLAND PRINTER" A GREAT HELP.

Enclosed find $2.50 for a year's subscription to THE INLAND PRINTER. I do not see how I can get along without it. It is one of the best helps I have in my office.—*R. Lewis Berry, Orangeburg, South Carolina.*

BOOKS AND PERIODICALS

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

Walter Appleton Clark, whose illustrations have been so very popular, has made his first colored cover-design for the October *Scribner's*.

Side Lights is a new publication from Hilo, Hawaii, the initial number of which appeared October 1. The number deals very minutely with Hawaii, its situation, railroad, shipping and steamship facilities, comparative tables of the sugar crops in weight and value, from 1895 to the present time, census of Hawaii by sexes, general nativity and color, school age, militia and voting people. The subscription price is $1 per year and C. L. Clement is editor.

RICHARD CROKER. By Alfred Henry Lewis. 372 pages, illustrated. Bound in green and gold. New York: Life Publishing Company. $2.

No more picturesque character than Richard Croker is to be found in American life. His career and personality are vividly portrayed by Alfred Henry Lewis in the biography just issued by Life Publishing Company. It not only follows the man from the beginning of his life through all the vicissitudes which have attended him as a politician, but gives a close study of the sensational events of his private life, including the story of the murder of which he was accused. Besides this his personal and political associates are vividly described and a thorough insight is given into the organization and methods of Tammany Hall.

The quarterly edition of the American Newspaper Directory, published by George P. Rowell & Co., New York city, has made its appearance. It contains a description of all the newspapers and periodicals published in the United States and Territories, Dominion of Canada, Newfoundland and Cuba. It is illustrated with maps of the States showing towns in which there are newspapers with more than one thousand circulation. The book contains more than fifteen hundred pages, is neatly bound in cloth, and forms a convenient reference book for those desiring to place advertising.

The Jewish Encyclopædia.— Say what you will, the Jew is here to stay. He was in existence ere ancestors that produced some of us were thought of, and he will be omnipresent when others, of present races, are extinct. As he is, has been and will be, a factor in the world, all we can know of him is an educational advantage. As a composite of both the Nationalist and Cosmopolitan, he arouses our wonder. Though a controlling financial globe power, he is also an integral force among separate peoples. Therefore, any authentic chronicle of himself, opening up his past, present and future, showing him in the home, temple and marts of trade, will be readily purchased by thousands of Gentiles and Hebrews. Such a work is "The Jewish Encyclopædia," published by Funk & Wagnalls, New York city, volume I of which is now issued. The one hundred and fifty authors who have written the articles, from Aach to Apocalyptic literature, are of world-wide fame. They treat of the history, biography, literature, sociology, theology and philosophy of the Israelites, and shed much light on mooted biblical questions, while in a fascinating manner depicting the facts of the phenomenal career of God's chosen people. Brains, research, enthusiasm, versatility and money have produced a valuable reference tome of 685 large, white pages, printed in easily read type, properly paragraphed, excellently illustrated, reflecting credit upon the progenitors, and worthy of a place in every library as a suitable monument to the great Jewish people.

A New Chicago Production.—The public will not buy a book of collected masterpieces. Hence masterpieces threaten to be buried in the magazines. There is one remedy, and that is in separate publication. To make a book of a single short story, the highest art of the printer must be added to the bid for popularity. And on the other hand, such a book offers the printer and the artist every opportunity. Among the pioneers in this field is Elia W. Peattie's "How Jaques Came Into the Forest of Arden," just issued by the Blue Sky Press, of Chicago. The book is designed to fit the material; it is printed on toned Van Gelder hand-made paper, in Caslon Old Style type, with rubricated title-page and head-lines, and bound in antique boards, illuminated by hand. The illustrations and cover-design are from pen drawings by Walter J. Enright. Initial letters are the design of Harry Everett Townsend, and



THE LADY LUCINDA.

Frontispiece of "How Jaques Came Into the Forest of Arden." Drawn by Walter J. Enright, Chicago.

are illuminated by Barbara Peattie. The hand-made paper edition is limited to seven hundred copies, and a special edition of twenty-five copies is on Japan vellum. Three copies were also made on genuine parchment, printed with specially prepared ink, and luxuriously bound in full levant. Strangely enough, these expensive books have met with an immediate sale. The book shows a unique trend of present-day publishing, and one which will be followed by several of the most artistic print-shops in America.

The Death of President McKinley.

THE death of President McKinley, which occurred after the editorial section of this issue of THE INLAND PRINTER had gone to press, came like a cruel blow to the American people. No President was more beloved, none had a stronger hold on the affections of the people. Stricken down by an assassin at Buffalo, when felicitating the citizens of his country on the satisfactory conditions existing at the beginning of his second term of office, and with plans formulated for still further serving the people, his death is doubly sad. Of all the citizens of the great republic, one would imagine that Mr. McKinley was the last individual whose life any would seek. Devoted to the welfare of the nation, pure in public and private life, conscientious in every act, courteous, thoughtful, honest, diplomatic — a conspicuous example of true manhood — he sought at all times to make our nation what its founders had planned it should be.

The third of America's martyred Presidents, his death brings even more grief than that of Lincoln and of Garfield, the former having been mourned by but a portion of the nation, and the latter not as closely associated with or as near and dear to the hearts of the people. During Mr. McKinley's administration the North and South had been more closely united, Cuba and the Philippines freed from the cruel yoke of Spain, many things accomplished for the betterment of the nation, and the United States taken her place among the great governments of the world.

There is comfort at such a time as this in the words of Garfield, uttered at the time of Lincoln's assassination: "God reigns and the government at Washington still lives." Theodore Roosevelt, who now assumes the Presidential chair, has given his pledge that the policy outlined by Mr. McKinley will be continued without change. He has selected as members of his cabinet all of the gentlemen composing Mr. McKinley's, and from present indications will prove himself worthy to carry on the arduous duties of his lamented predecessor. America feels that in his hands the future of the nation is secure.

THE UNITED TYPOTHETAE CONVENTION AT BUFFALO.

THE most important work accomplished by the United Typothetæ of America at its fifteenth annual convention in Buffalo, August 27, 28 and 29, was the adoption of an amended plan for raising an emergency defense fund of $100,000, to be used in resisting strikes or exactions by labor unions. The plan adopted is based on the defense fund established by the Typothetæ of New York, which has been in



HARRY P. PEARS.
President United Typothetæ of America.

successful operation for nearly a year. It was generally conceded that the defense-fund plan adopted at Kansas City was faulty in many respects, and did not meet the conditions in certain large cities, hence the necessity for improving the plan, that it might be acceptable to the majority of the membership.

The radical changes in the constitution which were proposed by the Buffalo Typothetæ were voted down, as were also the St. Louis amendments, so that the constitution remains unchanged, and the relation of the members to each other and to the body are as before, except as modified by acceptance of the defense fund.

Before the close of the convention about three hundred registered as delegates or alternates, and nearly three hundred more as visitors accompanying them. This gave a total party attendant in Buffalo because of the convention of about six hundred people, or nearly two hundred more than at New Haven, which was the largest previous convention.

The address of President George E. Matthews, on the opening day, dealt largely with the proposed amendments that were subsequently voted down, and therefore of no present interest. His remarks as to price-making, however, are worthy of the widest circulation. He said in part:

"There is still need of education in price-making and in cost-computing. There is need of closer attention and more consideration of the rights of our associates. Let us be just to our customers and liberal to our employes; but do not let us forget that our fellows of the craft are the ones who in the ultimate issue are entitled to our most generous consideration. It ought to be the pride, as it certainly is the interest, of every printer to better the general condition of the trade in which his life has been spent, and in which the lives of his children may follow him. Do not let the light fade or flicker. Leave the conditions better than you found them. That should be the motto of each of us.

"If properly done the hardest kind of work about a printing-office is the preparation of estimates and proposals, and no customer now thinks of paying anything for such work. Any buyer by asking for bids numerous and elaborate enough can inflict an expense upon the trade greater than the total amount received by the successful bidder. I know of at least one instance of this kind, which involved several thousand dollars. The victims were over twenty-five. It cost every one of them something like a hundred dollars to compete. If the custom of the printing-trade was to make a charge of, say, one-half of one per cent for estimating, and a proper charge for furnishing dummies and designs, there would not have been for the trade such a disastrous outcome of a job which ought to have netted a profit. There would probably have been five bidders instead of twenty-five, and each of the unsuccessful ones would have received back something like half of what he spent on his work."

The session of Wednesday opened with a report by J. Stearns Cushing, chairman of the Committee on Manuals. He referred to the issuing last year of the book by Theodore L. De Vinne, entitled "Plain Printing Types," and announced that it would be followed by a volume from the same pen on "Correct Composition." This was to include the variable spellings of several thousand English words, and would be invaluable to printers and proofreaders. The series is to be completed with a book giving the history of the United Typothetæ.

Letters were read from George M. Poor, A. H. McQuilkin and others, regretting their inability to be present at the convention.

An invitation to visit Leipsic as guests of the German Book-trade Association was extended to the United Typothetæ through THE INLAND PRINTER. Members desiring to avail themselves of the offer were requested to communicate with the United Typothetæ of America's secretary, who will give them proper credentials.

The International Printing Pressmen and Assistants' Union of North America sent in a letter suggesting conference with a view to forming a plan to avoid labor troubles. The matter was referred to a committee consisting of T. E. Donnelley, R. R. Ridge and J. S. Cushing.



A FEW SNAP-SHOTS AT THE TYPOTHETÆ CONVENTION.

W. B. McFall, of the Pittsburg Typothetæ, delivered an address setting forth the advantages of that city for the holding of the next convention. He raised a laugh by reviving a story of some early settler who had looked at the site of Pittsburg and commented in his diary that it was "a good place for a mill."

An invitation to visit Baltimore next year was extended by John B. Kurtz. St. Louis, through Edwin Freegard and W. H. Woodward, also put in a claim for the convention in 1903.

The matter of amendments to the constitution was discussed at length, and Joseph J. Little, of New York, read a paper setting forth the views of the New York Typothetæ in opposition to the proposed amendments. As a result the consideration of the Buffalo amendments was referred to a committee to report next year, and a special committee of twelve was chosen to devise a plan acceptable to the large cities for operating the emergency defense fund. Following are the resolutions:

Resolved: 1. That an emergency fund shall be created as hereinafter provided, said fund to be deposited by the treasurer of each local typothetæ in such recognized local depository as may be acceptable to the Board of Trustees, but shall be drawn upon only by draft signed by the treasurer of the fund and the chairman of the Board of Trustees. The fund may be used to assist contributing local typothetæ, or contributing members thereof, but shall not be drawn on except by the order, in writing, by an affirmative vote representing two-thirds of the fund, as hereinafter provided, which order shall be recognized by the trustees, and draft drawn to be signed as above.

2. The contributors shall make payment to the fund at the rate of one-half of 1 per cent per annum on the pay-roll in the mechanical departments of each contributing member of the local typothetæ. The said sum shall be paid in monthly instalments upon all such employes carried on the pay-roll for the month preceding, and said amounts shall be paid to the treasurer of the local typothetæ, and by them deposited as above provided.

3. The first monthly contribution shall be due from the members of the local typothetæ on the 1st day of November, 1901, and monthly thereafter until the sum of one hundred thousand dollars ($100,000) shall have been raised, after which no further contributions shall be required until there shall be an impairment of the said amount, when the contributions shall be resumed until the amount of said impairment shall have been made good.

4. No local typothetæ or individual member thereof shall be in any way the beneficiary of the fund hereby created unless he shall have paid his proportion of the assessment hereby provided for at least three months before an application shall be made for assistance, except in the event of an emergency occurring before January 1, 1902.

5. After this fund is established, any new contributor must pay an amount equal to what he would have paid if he had been a contributing member to the fund from the date of its inception, unless by two-thirds vote, as hereinafter provided, of the contributing members, some other arrangement is agreed to.

6. In the election of trustees and in all cases when a vote is required, each local typothetæ shall be entitled to one vote for each dollar paid.

7. The Board of Trustees shall consist of nine members, three to be elected for one year, three for two years, and three for three years, and annually thereafter three for three years. The trustees shall elect their own chairman, a treasurer and secretary, who shall hold office for one year or until their successors are elected, and whose duties shall be prescribed by the board.

8. The election of trustees by the contributors shall be held each year at the time of the annual convention of the United Typothetæ of America.

9. Any necessary expenses incurred in the administration of the emergency fund shall be paid from the fund upon the approval and order of the trustees.

10. No application for assistance from any individual member of any local typothetæ shall be considered by the trustees until the matter in



EDWIN FREEGARD.
Secretary.



J. STEARNS CUSHING.
First Vice-President.



THOMAS E. DONNELLEY.
Treasurer.



P. C. KENYON.
Third Vice-President.



EVERETT WADDEY.
Chairman Executive Committee.



ATWELL FLEMING.
Fourth Vice-President.

NEWLY ELECTED OFFICERS OF THE UNITED TYPOTHETÆ OF AMERICA.



GROUP OF DELEGATES AT ANNUAL MEETING OF UNITED TYPOTHETÆ, BUFFALO, N. Y.

question shall have been considered by the local typothetæ, but any member of any local typothetæ shall have the privilege of appeal to the trustees of the fund from the decision of the local typothetæ should he feel himself aggrieved.

11. The money now in the hands of the treasurer of the United Typothetæ of America and recognized as the emergency fund shall be returned to the various typothetæ contributing the same in the proportion that contributions were made by them under the call of the treasurer of the United Typothetæ of America at the time of the Kansas City strike, and also to the emergency fund under the plan adopted at the fourteenth annual convention of the United Typothetæ of America.

12. We recommend that a special committee of five be appointed by the president of this convention to nominate the first Board of Trustees to be elected by ballot at this convention.

13. We recommend that all previous legislation regarding defense or emergency fund be repealed.

The trustees subsequently named for handling the fund are: One year, George H. Ellis, of Boston; Joseph J. Little, New York; A. J. McDonald, Cincinnati. Two years, George E. Matthews, Buffalo; H. G. Brown, St. Paul; Stewart Scott, St. Louis. Three years, J. H. Bruce, Nashville; C. O. Owen, Chicago; Albert Weil, Baltimore.

Sam Slawson, the first secretary of the United Typothetæ of America, and a veteran writer, was by unanimous vote made an honorary member, and subsequently a similar honor was extended to Cornelius S. Morehouse, of New Haven, ex-president of the United Typothetæ of America, and retired from business.

Louis Barta, of Boston, offered a resolution looking to the doing away with the entertainment features that have interfered with the transaction of business at Typothetæ conventions. Several speeches were made advocating this course, but the matter was shelved by the passage of a motion by Theophilus Sproull, of Pittsburg, referring the matter to a committee to report next year in that city.

The amendment to the constitution proposed by St. Louis was voted down, as was a motion by Edwin Freegard, of St. Louis, to increase the dues fifty per cent.

The Committee on Necrology reported the loss by death during the last year of the following ten members: Michael Treacy and George M. Stanchfield, of St. Paul; George M. Gregory, of Detroit; William J. C. Dulaney, of Baltimore; James Dudley, of Toronto; William G. Hewitt, of New York; William H. Hoskins and Charles L. Merrill, of Philadelphia; Milton H. Smith, of Rochester; George L. Koch, of Des Moines, Iowa.

On Thursday, the last business day of the convention, the question of competitive districts was discussed. On this matter the Executive Committee's report is here quoted in condensed form:

"During the early part of last autumn the question of how far the International Typographical Union, the International Pressmen and Assistants' Union and the International Brotherhood of Bookbinders were endeavoring to comply with their pledge, made at the Syracuse conference, which resulted in the adoption of a nine-hour workday to equalize the scale of wages in competitive districts, led to a discussion in several of the local typothetæ as to what constituted a 'competitive district' in the purview of the participants in that conference, and those who subsequently ratified their action. These questions were brought before the special meeting of the Executive Committee, held in New York in January last, and resulted in the appointment of a subcommittee of three 'to determine what should properly constitute a competitive district in the language of the third paragraph of the Syracuse agreement.'

"This committee gave the subject very exhaustive consideration and submitted to the full committee a report which cites the third of the Syracuse agreements and reaches the following conclusions:

"'. . . The Syracuse Conference Committee had constantly in mind an idea relating to a competitive district or zone which would appear to surround each of several cities recognized as large printing centers. Within the radius of this zone were large printing establishments, which . . . become formidable and successful competitors for a vast amount of business naturally belonging to the larger cities. Believing that in many such localities the wage scale was unduly low, while in some of the larger cities it was too high, that in order to secure a shorter workday the Union representatives expressed a belief that the workmen would be willing to sacrifice a little on the higher, and all should join in an endeavor to raise the lower scale of wages, thereby realizing an equalization which would be unfair to none and just to all.

"'Your committee have read carefully all the printed proceedings of the Conference Committee, besides gathering such

other information as they could, which leads them to the conclusion that this paragraph was intended to mean that surrounding such centers as Boston, New York, Philadelphia, Pittsburg, Cincinnati, St. Louis, Chicago, Kansas City, New Orleans, Atlanta and Richmond, there was a district, or zone, which might extend over a radius of twenty-five to one hundred miles, more or less, that might be considered as a competitive district with the nearest large printing center or city. While Logansport, Indiana, and Battle Creek, Michigan, are competitors for Chicago business, Alton, Illinois, competes for St. Louis, and Hamilton, Ohio, competes for Cincinnati trade, it would scarcely be expected that either of these smaller cities would appear as competitors for Philadelphia, New York or Boston business; consequently each of these three cities would appear to have their own competitive districts as herein indicated; also that the same rule would be considered applicable to all other large centers throughout the country.'"

A lengthy discussion by members as to the scope of competitive districts brought out the facts that firms in the larger cities felt competition hundreds of miles away, and hence could not endorse the definition proposed by the subcommittee. A motion to have the convention define the nature of competitive districts was lost.

Pittsburg was chosen as the place of the next annual convention, the announcement being received with liberal applause. The following is the list of officers chosen for 1902:

President, Harry P. Pears, Pittsburg.

Vice-Presidents, J. Stearns Cushing, Boston; John W. Taylor, Detroit; P. C. Kenyon, Des Moines; Atwell Fleming, Toronto; E. W. Foster, Nashville; Richard R. Ridge, New York.

Treasurer, Thomas E. Donnelley, Chicago.

Secretary, Edwin Freegard, St. Louis.

Executive Committee, Everett Waddey, of Richmond, chairman; I. H. Blanchard, New York; George H. Ellis, Boston; Amos Pettibone, Chicago; C. O. Bassett, Cleveland; W. B. Carpenter, Cincinnati; John B. Kurtz, Baltimore.

The following committees were named during the convention:

Credentials.—Joseph J. Little, New York; Wilson H. Lee, New Haven; W. F. Hall, Chicago.

Distribution of Topics.—John W. Campsie, Milwaukee; Ernest Hart, Rochester; Louis Barta, Boston; I. H. Blanchard, New York; W. H. Woodward, St. Louis.

Amendments to Constitution.—H. P. Pears, Pittsburg; Paul Nathan, New York; F. W. Heath, Buffalo; John B. Kurtz, Baltimore; W. L. Becker, St. Louis; Amos Pettibone, Chicago; J. H. Bruce, Nashville.

Executive Committee's Report.—William Green, New York; Rufus C. Williams, Richmond; Theophilus Sproull, Pittsburg.

Auditing.—Thomas Todd, Boston; T. B. De Vinne, New York; W. E. Jones, Richmond.

Necrology.—Charles H. Cochrane, New York; F. H. Townsend, Providence; Carl Schraubstadter, St. Louis.

Emergency Fund.—George H. Ellis, Boston; Joseph J. Little, New York; T. B. De Vinne, New York; William Green, New York; Albert Weil, Baltimore; W. H. Woodward, St. Louis; George H. Tuttle, Connecticut; Franklin Hudson, Kansas City; William J. Dornan, Philadelphia; John Bornman, Detroit; Andrew McNally, Chicago; H. P. Pears, Pittsburg.

Price-making.—Isaac H. Blanchard, New York; David Ramaley, St. Paul; J. Cliff Dando, Philadelphia; Charles H. Cochrane, New York; Frank W. Heath, Buffalo.

Union Label.—Everett Waddey, Richmond; J. Stearns Cushing, Boston; Franklin Hudson, Kansas City.

Unfair Legislation.—William Green and I. H. Blanchard, New York; F. P. Burnap, Kansas City.

Paid Assistant to Secretary.—Louis Barta, Boston; W. H. Woodward, St. Louis; Amos Pettibone, Chicago; J. B. Kurtz, Baltimore; John H. Eggers, New York.

During the closing hours of the convention speeches were made by the retiring president, George E. Matthews, and by the new president, Harry P. Pears. A large number of delegates also expressed their appreciation of the superb entertainment given the delegation by the Buffalo Typothetæ.

THE SOCIAL FEATURES OF THE CONVENTION.

Never were the delegates and visitors to a Typothetæ convention more royally entertained than at Buffalo. All credit is due to the following committee, that had charge of the reception: C. A. Wenborne, G. E. Burrows, A. T. Brown, George Bleistein, C. H. Callahan, S. N. Cahart, J. M. Evans, A. B. Floyd, F. W. Heath, W. A. Jones, O. Reinecke, William Wilhelm.

The entertainment began with a reception of delegates and ladies at the Concert Hall of the Teck Theater Monday evening. About one hundred and fifty participated and renewed the acquaintanceships of former years. President Matthews delivered a brief speech of welcome, and there was excellent refreshment.

On registering at the headquarters each delegate or alternate received a buttonhole souvenir, in the form of a miniature composing stick, with type appropriate to the occasion. These, with the profusion of badges brought from the different cities, enabled many to wear numerous decorations throughout the convention. The souvenir book describing the "doings to



GROUP OF LADIES AT ANNUAL MEETING OF THE UNITED TYPOTHETÆ, BUFFALO, N. Y.

be" of the week was much sought after, being, as its title humorously indicated, an "Offence of the Matthews-Northrup Company." It was a rare specimen of fine printing, and will be preserved for many years to come.

Tuesday evening there was a theater party, and some five hundred received free tickets to a production of Kiralfy's "Constantinople." The occasion was most enjoyable, and when one of the actors came out arrayed as "ye old-tyme printer man," and set type (very unskilfully) out of an old case on a barrel-head, the enthusiasm of the audience brought him rich reward.

On Wednesday afternoon the ladies of the party, to the number of about two hundred and twenty-five, were taken in a carriage ride through the really magnificent residence section of Buffalo. The ride ended at the Pan-American grounds, when the delegates and visiting gentlemen met the ladies, and all spent the remainder of the day viewing the glories of the exposition.

Thursday night was spent in feasting and speech-making. The company was so large that the ladies were entertained at the Ellicott Club and the gentlemen at the Twentieth Century Club. Mrs. Thompson, one of the social leaders of Buffalo, made the speech of welcome at the ladies' banquet. The affair at the Twentieth Century Club was called a "cold bite," but proved a veritable banquet, with an abundance of costly wines.

Charles A. Wenborne was the efficient toastmaster of the occasion. W. H. French, of Chicago, was called upon to speak on "One Hundred Years Ago"; the Hon. J. J. Little, of New York, on "The Union Label"; George E. Burrows, of Buffalo, on "A Live Buffalo." Henry P. Pears, the newly elected president; George E. Matthews, the retiring president; Theophilus Sproull, of Pittsburg; J. S. Cushing, of Boston; John Marder, of Chicago; William B. McFall, of Pittsburg, and Cecil Lechtman, of Kansas City, were among the other speakers. All the speeches sparkled with witty sayings.

Friday was the last, and, if possible, the most enjoyable of the pleasuring. Certainly the outing of that day was the most numerously attended, while the festivities lasted longer than at any other time. More than five hundred people gathered on the steamer New York and sped down the Niagara River. A bountiful lunch and a sumptuous dinner were included in the program. There was a trip by trolley through the Gorge, and a ramble about the Falls for all. The party returned to Buffalo at 8 P.M., and separated to their several destinations. Many remained in Buffalo a few days longer to visit the exposition. Thus ended the most successful convention the United Typothetæ of America has ever held.

EMPLOYING ELECTROTYPERS CONVENE AT BUFFALO.

The National Electrotypers' Association of America held its fifth annual convention at Buffalo August 26 and 27, a number of delegates being also delegates to the Typothetæ convention. A larger number of firms was represented than any previous year, about thirty-five delegates being present. The business situation throughout the country was reported as generally favorable, and the necessity for better organization discussed. Three sessions were held, two on Tuesday, the



F. H. CLARK.
President.



GEORGE H. BENEDICT.
Vice-President.

National Electrotypers' Association of America.



GROUP OF DELEGATES AT ANNUAL MEETING OF NATIONAL ASSOCIATION OF PHOTOENGRAVERS, BUFFALO, N. Y.

other on Wednesday, and the following officers elected for the coming year:

President, F. H. Clark, Cleveland; vice-president, George H. Benedict, Chicago; treasurer, J. H. Ferguson, New York; secretary, J. B. Scott, Boston.

The office of vice-president was created at this convention. It was also voted to form an advisory board, consisting of the



ELECTROTYPERS' CONVENTION.

Group taken on automobile outing given by Mr. Charles Hurst, of New York.

presidents of the local associations, who are required to report to the central body every three months.

On Thursday, August 29, a majority of the delegates, their wives and a few invited guests, were taken on an automobile ride through the courtesy of Charles Hurst, of New York. The company embarked on their horseless excursion from in front of the Genessee Hotel at 10:30 A.M., and made a tour of the principal streets, stopping occasionally to be photographed, for there were several amateur kodakers in the party. Among other places they visited the famous Forest Grove Cemetery, and viewed a $60,000 monument standing over the remains of a young man about whom a pathetic story was told.

The affair was informal and most enjoyable, and although the host, Mr. Hurst, had to get out occasionally and help a chaffeur pump up a motor, the little stop only added to the sociability of the occasion, making it possible for the occupants of the several carriages to exchange *bon mots* more freely. At the close all warmly thanked Mr. Hurst for the outing, which so agreeably supplemented the pleasures of those who participated in the Typothetæ entertainments.

A PROGRESSIVE AND REPRESENTATIVE JOURNAL

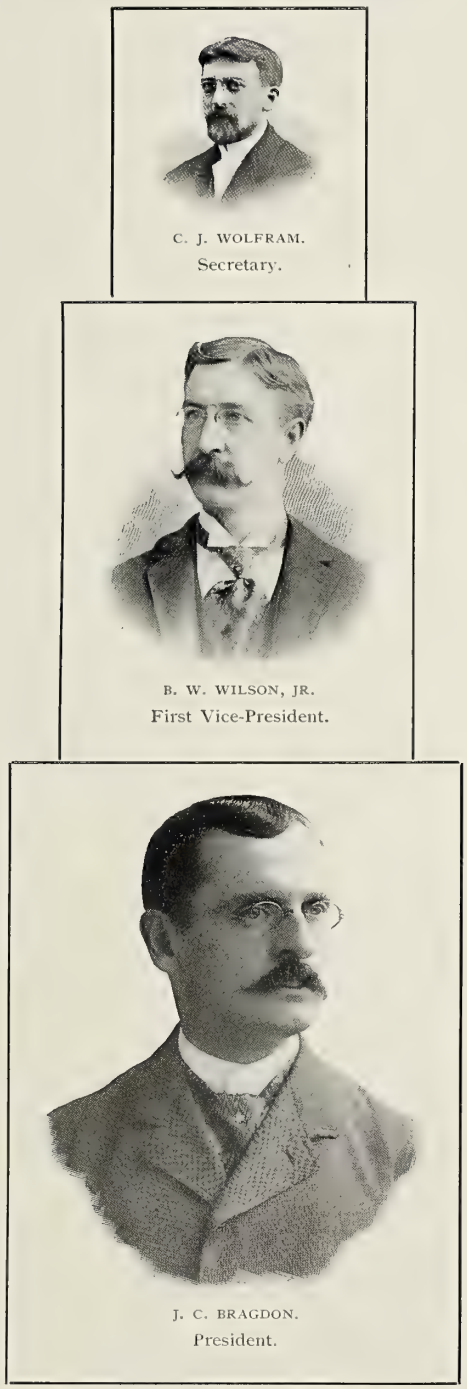
Enclosed find $2.50 to renew subscription to THE INLAND PRINTER. I thoroughly appreciate the good things in your progressive and representative journal. I look for it every month, and "there are others."—*T. H. Graham, Treasurer, The Torrington Printing Company, Torrington, Connecticut.*

NATIONAL ASSOCIATION OF PHOTOENGRAVERS HOLD FIFTH ANNUAL CONVENTION.

The fifth annual convention of the National Association of Photoengravers was held at Buffalo, and the delegates met in the Genessee Hotel, August 27 and 28, electing the following officers:

President, J. C. Bragdon, Pittsburg; first vice-president, B. W. Wilson, Jr., New York; second vice-president, L. F. Eaton, Detroit; third vice-president, H. M. Williamson, Denver; secretary, C. J. Wolfram, Cleveland; treasurer, E. D. Moeng, Chicago.

The executive committee is composed of the following gentlemen: George H. Benedict, Chicago, chairman; J. A. Van



C. J. WOLFRAM.
Secretary.

B. W. WILSON, JR.
First Vice-President.

J. C. BRAGDON.
President.

SOME OF THE NEW OFFICERS OF THE NATIONAL ASSOCIATION OF PHOTOENGRAVERS.

Leyen, Detroit; E. S. Osgood, Chicago; Lon Sanders, St. Louis; F. A. Ringler, New York; S. R. Mason, Cleveland, and J. F. McElvain, South Bend, Indiana.

It was voted to increase the annual dues to $3 per annum

per employe, no member to pay less than $5 nor more than $40. The official organ of the association, the *National Journal of Engravers and Electrotypers,* was discontinued. It was deemed inadvisable to amalgamate the Association with the National Electrotypers' Association.

TRADE NOTES

The printing firm of Kingsley, Barnes & Neuner Company, Los Angeles, California, has changed its name to the C. M. Davis Company.

The New York *Times* commemorated the fiftieth anniversary of its founding with the issuing of a special jubilee number on September 18.

The Photo-Chromotype Engraving Company, Philadelphia, has removed from 719 Vine street to 206-214 South Eleventh street, in the Miles building.

James S. Masterman, manager of the printing and binding division of the Metropolitan Life Insurance Company, New York, was recently the recipient of a fine thirty-second degree Scottish rite ring from the employes of the establishment.

W. E. Francis has purchased an interest in Kimball's bookstore, Tucson, Arizona. The business will hereafter be conducted under the firm name of Kimball & Francis. Besides having a book and stationery store the firm also does printing of all kinds.

L. S. Bigelow, formerly general manager of the Keystone Type Foundry and Paragon Machine Works, Philadelphia, has accepted the management of the *Engineering and Mining Journal,* of New York city, one of the oldest publications in its line in the country.

The Keystone Type Foundry, of Philadelphia, Pennsylvania, to better accommodate its customers in Chicago and the West, has appointed A. F. Wanner & Co., 298 Dearborn street, Chicago, as agents. The firm will carry a full stock of Keystone type, so that orders in that territory can be taken care of promptly.

Otto Kney, Madison, Wisconsin, has resigned his position with the *American Thresherman* and gone back to his old love, the "Public Eye." The Eye is a bureau for the correction and criticism of advertising matter before it is given the printers for publicity, a line of work in which Mr. Kney is well posted.

W. G. Chase, of the Latham Machinery Company, Chicago, who has recently returned from a trip through the West, reports that printers and publishers in that part of the country have been doing an excellent business, and that the prospects for the fall and winter are even better than during the summer. They are consequently not holding back on orders for material and supplies.

The Chicago *Tribune* recently published an excellent halftone portrait of David Lee. Mr. Lee is superintendent of maintenance of way of the Baltimore & Ohio lines west of the Ohio river, is the oldest official, in point of length of continuous service, now in the employ of that company. He began with the road in 1851 as bridge carpenter, since which he has been consecutively superintendent of road, roadmaster, general superintendent and superintendent of maintenance of way. Mr. Lee is the father of Thomas W. Lee, general passenger agent of the Delaware, Lackawanna & Western, and of George F. Lee, city passenger and ticket agent of the Rock Island at Chicago.

J. W. Warr, the printer, Moline, Illinois, thus congratulates Capt. Joseph H. Barnett, of the Brinkerhoff & Barnett Engraving Company, Chicago, on the arrival of a new boy at the latter's home: "May the little engraver who has entered your home engrave countless blessings on your lives. I presume no other reduced facsimile in the city of Chicago is halftony enough to compare with yours."

At the annual meeting of the Associated Press, held in New York September 17, the following officers were elected: Frank B. Noyes, president; Horace White, of the New York *Evening Post,* first vice-president; William R. Nelson, of the Kansas City *Star,* second vice-president; Melville E. Stone, secretary; Charles S. Diehl, assistant secretary; Valentine P. Snyder, treasurer. The following gentlemen were elected as an Executive Committee: Stephen O'Meara, Victor F. Lawson, Charles W. Knapp, Whitelaw Reid and Frank B. Noyes. Resolutions concerning the assassination of William McKinley were adopted.

T. M. McGill, who was for a number of years prominently identified with the railway press of Chicago, notably with the *Railway Review* and the *Railway Age,* and who has a large acquaintance with the printing fraternity of that city, has become associated with his brother, D. B. McGill, and they have organized the Chicago Solvent Supply Company, with office and warehouse at 153 South Jefferson street. In addition to Tarcolin the company will handle all of the other solvents manufactured by the Delete Chemical Company, of New York, and as they have seven of the leading Western States for their territory and are capable business men, the outlook is promising for a successful career.

The American Type Founders Company announces the opening of a house in Seattle, Washington, for the sale of printing machinery. Orders for type and other printing-office



ELECTROTYPERS' CONVENTION AT BUFFALO.
Group of ladies on automobile ride given by Mr. Charles Hurst, of New York.

equipments will be filled from their Portland stock, as heretofore. John S. Pinney is manager of the new branch, which is at 312 Second avenue South. Mr. Pinney has a complete bound set of The Inland Printer. These books are now on exhibition at the new Seattle agency, arranged in a beautiful cabinet. Printers in that vicinity are invited to call and examine them. Mr. Pinney advises The Inland Printer that after awhile he proposes to send this set of books to the Portland store for a few months, and then over to the Spokane store,

both of which branches are also under his care. Printers, pressmen and others will appreciate Mr. Pinney's efforts to make their visits pleasant.

Hon. Joel P. Heatwole, member of Congress from the Second Minnesota District, and also chairman of the House Committee on Printing, is the successful editor and publisher of the Northfield (Minn.) *News*. Contrary to the usual results in combining politics with printing, Mr. Heatwole not only manages to satisfactorily represent his constituency, but has a handsome and steady income from his newspaper as well. Recently he placed an order for new furniture, machinery, type and other requisites, which will make his printing-office up to date, and he will have the satisfaction of knowing that he is the proprietor of one of the best equipped plants in any country newspaper office in the Northwest.

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

Asheville (N. C.) Printing Company sends some neat samples of commercial stationery on which composition and presswork are of good quality.

A package of samples of typography has been furnished by L. L. Crittenden, with Rode & Brand, Barclay street, New York. The composition is good, well balanced and forceful in display, and presswork is of good quality.

B. Sherman, care E. Van Voorhis, "Coerte Farms," Irondequoit, New York, sends the decorative drawing reproduced herewith, and says



it was designed for the back of a deck of cards, the idea being suggested by the Italian "gobbo," or lucky little hunchback so often seen as charms, etc. The work is well balanced and is well adapted for its decorative purpose. Our only criticism is that the generality of people are not conversant enough with its meaning.

Dennison Manufacturing Company, Boston, New York, Chicago, etc., is issuing a pamphlet showing interior and show-window decorations in the paper novelties manufactured by this company. The work is neatly printed, half-tones being of good quality and treated in artistic manner by the pressman. The cover is a neat design in black and two shades of green. The half-tones represent some very artistic and attractive decorative effects.

A few samples of newspaper advertisements set by P. W. Randolph, Martin, Tennessee, show that he has a good idea of forceful display, and can set an attractive ad., whether one, two, three or four columns wide, and present the leading features of the ad. in a strong light.

D. B. Updike, "The Merrymount Press," Boston, Massachusetts, finding his increasing business demanding more room than his present



A NOTE ON THE BOOKS EXHIBITED BY MR. D. B. UPDIKE THE MERRYMOUNT PRESS 104 CHESTNUT ST., BOSTON MASSACHUSETTS



quarters at 104 Chestnut street affords, has leased the adjoining house, No. 102 Chestnut street, and connected it with his present offices. The work of the Merrymount Press is distinctive and classical in style. Reproductions of two specimens are shown on this page.

Jay B. Densmore, Biwabik, Minnesota, forwards a fan, on the back of which is an advertisement in a rulework design. The joints of the rules could have been much neater, and the general design could have been improved upon to advantage. Presswork is not so good as it might be.

The Fuchs & Lang Manufacturing Company, New York city, has issued a neat booklet entitled "Guide to Bronzing and Enamelling," by James Croke. The work will prove of great value to pressmen, being well written and giving explicit instruction in various lines of bronzing to produce artistic effects. The composition is in Caslon Old Style type, neatly set, and the presswork is of the best. The design on the cover is in silver bronze on black stock.

Converse Printing Company, Pittsburg, Pennsylvania, has issued a second edition of "Every-day Printing"—a collection of samples of all kinds of jobwork, both plain and in colors. The composition and arrangement of colors is the work of Joseph B. Evans, and presswork by Charles A. McCarthy, both of whom have evidently given much thought and care in the execution of their respective parts. The book is for sale, and will prove helpful to printers who are interested in good typography.

A neat folder printed in black and red on buff stock, with the title "A Trial" in bold-faced type, is sent out by Juergens Bros. & Co., 140-146 Monroe street, Chicago, calling attention to the fact that this concern is fully equipped for the production of fine half-tone engraving. A sample portrait printed on fine enameled stock from a plate made by the firm, accompanies the folder and shows the excellent quality of the work turned out by them. The folder is a striking and attractive advertisement and a good piece of letterpress printing.

A catalogue of saddlery, printed by the C. H. Crocker Company, Portland, Oregon, is a book of 259 pages, oblong, 9¾ by 13½ inches in size, the composition, make-up and presswork of which are all of the highest class. It is unfortunate, however, that an extra page should have been inserted as 63½, thus throwing the even-foliod pages to the right and the odd pages to the left from that point to the end of the work. From front page of cover to the last page of the catalogue the work is of excellent merit in all the various departments of the printing establishment.

Under the title of "Vignettes," the Electro-Tint Engraving Company, 1227 Race street, Philadelphia, has issued a booklet showing a number of very handsome three-color process cuts. These illustrations are printed in the usual colors, yellow, red and blue, and show very harmonious combinations. The plan is to sell electrotypes or original etchings

to printers who desire to do their own blotter and other printing; and as many printers are undertaking the work, this is a good chance for them to secure suitable cuts. A copy of the pamphlet can be obtained by addressing the company.

A few samples of office stationery from the Whitehall (N. Y.) *Chronicle* are specimens of neat composition and good presswork. Inglee & Tefft, "Editors, Publishers and Proprietors," are keeping pace with the progressive printers of the present day. I would like to give you a word of advice on another matter. Do not enclose a check for renewal of subscription along with specimens of printing. It is liable to be overlooked by the office force, as it was in this instance, until it reaches this department, which will surely be thirty days later — perhaps more. Send all communications of this nature in a separate envelope addressed to The Inland Printer Company.

Charles H. Webb, 1744 Mole street, Philadelphia, Pennsylvania, writes that as a reader of The Inland Printer and a disciple of Mr. Ernest Knaufft, whose series of articles in The Inland Printer proved



of value to many printers, the "missionary" drawing reproduced herewith will not be without interest. The drawing was printed on a gray card, and at the ends of the portfolio openings were made through which Mr. Webb's business card was slipped. The design and the idea are excellent, and it is singular that Mr. Webb did not think enough of the design to copyright it.

A most beautiful typographic production is the souvenir printed by R. R. Donnelley & Sons Company, Chicago, for Otis Skinner, of the tragedy "Francesca da Rimini." The work is in size 8 by 14 inches, set in Caslon Old Style type, with head and tail pieces in the style of the antique wood engraver's art. Illustrations in half-tone depict the principal characters and scenes in the tragedy, forming with the descriptive letterpress a complete and harmonious tale of the loves and the fate of the leading characters in the story. The stock used is enameled stock of heavy weight, and the cover is in two colors on dark gray stock, making a handsome and valuable souvenir. A pamphlet for the Gage Millinery establishment is a neat piece of typography and artistic presswork, showing admirable treatment of half-tone illustrations.

The Typothetae Souvenir.—The delegates to the recent convention of the United Typothetæ in Buffalo were fortunate in having so beautiful a souvenir of the meeting. It was, without question, the handsomest book of this kind ever issued by the organization. From its beautiful gray, deckle-edged cover, printed in red, black, silver and gold, and tastily embossed, to the most minute detail of engraving and composition, it was surely a work of art. The inside pages were run upon an excellent quality of enameled paper, printed in drab, red and black. The book was executed by the Matthews-Northrup Works, of Buffalo, and arranged and designed by Mr. Winchell, of that company. The advertisers patronized the souvenir generously, and Mr. Winchell evidently planned this book to spend all the money. No one can say it was money wasted.

The Ault & Wiborg Company, Cincinnati, Ohio, has issued two booklets — one showing samples of cover inks, printed on various kinds of cover stock, and one entitled "The Home of Lithographic Stone." The latter gives a description of the stone quarries in Bavaria from which this valuable stone is taken, and is illustrated with half-tone reproductions from photographs of quarries, quarry owners and the various stages of progress in getting out and finishing the stone for lithographers' use. This book should be very interesting to lithographers. It is printed in photo-brown ink on fine enameled book stock, the cover-design in two colors and two bronzes, finely embossed. Both books are excellent samples of letterpress printing.

The Inland Printer has received from Berne Nadall, 188 Fleet street, London, E. C., England, a pamphlet called "The Perfect Type and Its Essentials." Mr. Nadall has made a study of the cutting of type and has prepared a pamphlet which will undoubtedly be read with interest by those in the printing and typefounding businesses. He shows that in the art of making printing types, systematic method is paramount because exact reproductions are necessary, that rapid output is important, and that high cost limits the best work. To remove these restrictions the typefounder must have a system for exact reproduction, rapid output and small cost. These Mr. Nadall has arranged for through the company he is connected with, the Linotype Company, Ltd. The book is well illustrated, with cuts showing the necessary machinery required for the work, and is from the press of George W. Jones.

From the Westinghouse Company's Publishing Department, Pittsburg, Pennsylvania, comes a booklet intended for distribution from their exhibits at the Pan-American Exposition. Its pages are devoted to all of the products of the Westinghouse Company, from the wonderful dynamos located at Niagara Falls which furnish power to the exposition, to the diminutive motors attached to the Linotype machine. Interesting diagrams are shown of the Niagara Falls Power Company, giving all the connections of their system, and of the Pan-American Exposition grounds, showing the location of the Westinghouse exhibits in the Electricity building and the Railway Exhibits building. The pamphlet is printed in black and red by the Matthews-Northrup Works at Buffalo, and bound in cover of neat design. Mr. William Probasco, manager of advertising, is to be congratulated on the issue of such an attractive work.

A package of samples of letterpress printing has reached this department from Nome, Alaska, and we must say that we are agreeably surprised to see printing of such excellent quality from a town which might reasonably be supposed to be "at the end of the world." Both composition and presswork are equal to any that is executed in many large cities with every appliance to hand. Quoting from the letter accompanying the



BLOTTER DESIGN.

Drawn by R. F. Nolley, Baltimore, Maryland. Original in red, yellow, blue and black.

specimens, "Besides being printers, we are kodak fiends, and send herewith a few 'shots.'" These depict the office of the Alaska Printing Company, the "only exclusive job-printing office in Nome," during both summer and winter, and comprise views of the city and its inhabitants which are both interesting and instructive. Reproductions of some of these will appear in a future issue of The Inland Printer. We must congratulate the Alaska Printing Company upon the excellent result of its labors, and urge it to other and still better efforts.

From the exhibit of the Tympalyn Company, Pan-American Exposition, Buffalo, comes a handsome print entitled "The Rainbow City," run without cut overlays. It is intended to show the way color-plates can be worked by means of the Tympalyn. The colors are the usual ones for three-color half-tone work, yellow, red and blue, and as the plates are made without square edges and all vignetted very carefully it is a severe

test of printing by any method. The Tympalyn make-ready has certainly accomplished wonderful results in this case so far as the soft, fading-off-into-nothing effect is concerned. The work is a credit to the firm and a souvenir which every visitor will be very proud to possess. The plates were made by the Photo-Chromotype Engraving Company, of Philadelphia, and speak well for their abilities. The Tympalyn Company will gladly send a copy of "The Rainbow City" to any one desiring it. The address of the firm is 22 High street, Boston, Massachusetts.

OBITUARY.

L. L. Brown, of the L. L. Brown Paper Company, Adams, Massachusetts, died in that city recently.

Edward R. Cooper, president of the Cooper Printing Company, Chicago, died in that city on August 24.

The death of John Frew, business manager of the *Daily Intelligencer,* occurred at Wheeling, West Virginia, on September 12.

D. J. Searcy, of Searcy & Pfaff, printers, New Orleans, Louisiana, died in that city August 8. He was one of the most widely known men in the State, and his demise will be sincerely mourned. Mr. Searcy became popular through his connection with secret orders, belonging to nearly every one that had a branch there; but he was more particularly identified with the Knights of Honor, serving that order as grand reporter for seventeen years, steadily. In his capacity of grand reporter he visited every section of the State, in the institution of new lodges and other business connected with the order, and thus



D. J. SEARCY.

became acquainted with a great many people. Mr. Searcy was a man of genial personality, and those whom he met were attracted to him. He lived up strictly to the tenets of the many orders he was affiliated with, and charity and fraternity with him were not mere empty words. A brother in distress calling on him never failed to get substantial consolation in one form or another. Mr. Searcy was born in Paducah, Kentucky, on November 16, 1851. His father was a highly cultured man, and occupied a chair in one of the schools there. At the age of sixteen years he moved with his family to Arcadia, Bienville parish, Louisiana, where Professor Searcy became a teacher in an institute there. Young Searcy was educated by his father, and at the age of nineteen years was given a position as teacher under his father. He remained there for three years, and then moved to Coushatta, where he owned and edited the Coushatta *Citizen,* conducting it successfully until 1874, when he determined to move to New Orleans. He came here just before the riots of that year, and secured a position with the Hansell Publishing House. He then worked as a printer for James S. Rivers, and later for Joseph Levy & Brother. About twelve years ago he went into business for himself with his brother-in-law, William Pfaff, and ever since they have conducted a successful establishment. In 1887 he married Miss Wanda Pfaff, who survives him.

PATENTS OF INTEREST TO PRINTERS

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

A new thing in wire blankets for printing-presses is described in patent No. 680,577, by A. C. Ferguson, of Brooklyn. He uses two or more sheets of wire gauze, laid one upon the other, with the wires of one sheet crossing the intermediate spaces of the other sheet, and an outer sheet of elastic material. The elastic material is, of course, rubber and canvas.

Harry B. Rouse, of Chicago, has taken out three patents — Nos. 680,546, 680,547 and 780,625 — on a composing-stick having a knee adjustable for wear. The several patents are issued to cover various forms of construction.

Niel Gray, of the Oswego Machine Works, has been improving their paper cutters, his latest patents being Nos. 680,655 and 680,656. They cover improved devices in connection with the clamping mechanism.

A type-dressing machine has been patented by Linn B. Benton as No. 680,685, of which the leading claim is as follows: The combination with a type-channel for receiving a line of type standing on their bases, of intermittently-acting means for pushing the line of type through the channel, a reciprocating pusher engaging the bases of the type during the feeding movement to secure the vertical position of the type, and means for raising and lowering the pusher, to withdraw it from the type during its return movement, substantially as described.

Talbot C. Dexter seems to be trying to break the record in number of patents obtained for devices to help the printer in handling paper for printing. There are three to his record this month. No. 680,966 describes a feed-gauge for cylinder presses that is supported movably back and forth between the gripping line and registering line. No. 680,967 covers a protector for use on a cylinder that is being fed automatically. In this a simple pneumatic appliance is used to control the stop mechanism. No. 681,445 is a controlling device having detecting fingers to stop the mechanism of a cylinder press when there is anything wrong with the paper fed in.

Two Parisians, Ernest E. Marinier and Eugene L. Navoit, are responsible for patent No. 680,533, covering a cylinder machine for printing and embossing at one operation. It appears to be suited to a special line of work, although not of universal utility.

A machine for printing paper bags, patented by Frederick Cudney, of Detroit, is in the nature of a printing attachment to a bag-making machine. It is No. 680,409.

A very simple little machine for printing labels and tickets on a strip, by running them between two cylinders with a hand crank, has been patented by Joseph Leavy and Isaac Roggen, of New York, as No. 679,627.

A lettering or hand-printing machine is what Hjalmar Elmblad, of Chicago, calls his patent, No. 679,533. A roller or type wheel, bearing large characters, is operated through a slit to impress one character at a time on a sheet below.

An improved form of envelope-making machine is the subject of patent No. 679,921, by Walter S. Timmis, of Brooklyn. In this the gum is applied by means of a strip of fabric.

When dealers run each other in earnest, other people are the only ones who gain by it.— *S. O. E. R.*

BUSINESS NOTICES

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE MEMORIAL FRONTISPIECE.

The frontispiece of this issue of THE INLAND PRINTER, a striking portrait of our late beloved President, William McKinley, is from the engraving establishment of George H. Benedict & Co., 306 Dearborn street, Chicago, and is a good specimen of the character of work turned out by this well-known house.

LINOTYPE GRAPHITE.

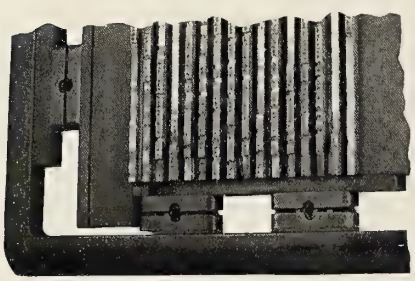
Although Linotype operators have been using graphite to a more or less degree for years, it is only within the last few months that they have found the kind peculiarly suited to the actual needs of the machine. The Joseph Dixon Crucible Company, Jersey City, New Jersey, prepare a special Linotype graphite, and send samples free and testimonial letters to any one interested.

IRON EXTENSION BLOCKS.

An attractive pamphlet has been issued by A. D. Farmer & Son Type Founding Company, New York and Chicago, describing the Weatherly extension blocks, which are made in iron and mahogany. The pamphlet is well printed, and illustrated with excellent half-tones showing the different patterns in which the blocks are constructed. Printers wishing extension blocks should send to the company for one of the pamphlets.

"NOTHING BUT TYPE!"

No "ribbon" or "cheese-cloth" required. No "rights" or "royalties" to pay for. You only need the "Ribbon-Face" Type to produce perfect imitation Typewriter Letters. Samples sent on request, by The Typewriter-Type Company, Boston, Mass.



A GOOD CHANCE FOR PRINTERS.

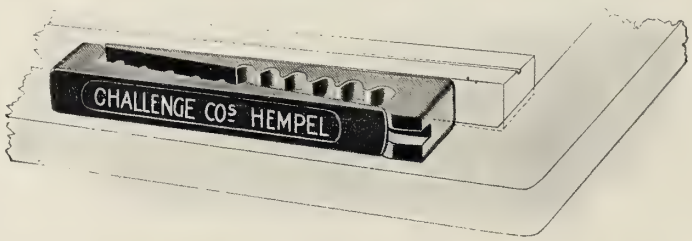
The advertisement of William Freund & Sons, 176 State street, Chicago, on page 20 of this issue, calls attention to a line of samples of steel and copper plate engraving and steel-die embossing which all printers should be interested in. Why not arrange to take orders for this work? There is money in it. Many orders are lost, simply because printers can not estimate the price and talk with intelligence regarding this class of work. The line of samples comprises seven three-leaf folders, 7½ by 14 inches, displaying specimens of engraving and embossing, each folder named so that it is not necessary to go through all of them to find the sample needed to show to customers. The price-list is arranged in booklet form, quoting a separate itemized price on each sample, and illustrating how each price is figured, enabling one to ascertain the price of any quantity the customer may wish to order. Write at once for information. It will pay you.

AN ATTRACTIVE COMBINATION.

In last month's INLAND PRINTER the effect of two shades of Tiltonian inks was shown on Princess cover stock. In this month's issue we show the effect of Tiltonian gold luster ink upon one of the shades of Sultan cover made by the Niagara Paper Mills, of Lockport, New York. S. W. Tilton & Co., Cambridge, Massachusetts, are the makers of these white and luster printing-inks for dark colors of stock. The inks are becoming very popular.

THE NEW "CHALLENGE CO'S HEMPEL" QUOINS.

The new "Challenge Company's Hempel" quoins with rounded ends are the latest and best. The manufacturers claim that they will not scratch or injure the imposing stone or press-bed. Then again they have embodied another new idea which



enables the printer to place a pair of these new quoins in any space which is wide enough to contain one quoin. They are finely finished, the most durable, and only up-to-date quoins in the market. A trial will convince you of their superiority. For sale by dealers everywhere.

THE HARRIS DE LUXE.

For its model printing-office at Manila, the War Department has ordered the Harris rotary and also the Harris card and envelope printing appliances. This machinery is to be finished with all bright parts nickeled, and it will have an extra fine finish in every way. Automatic machinery capable of printing separate sheets at from five to ten thousand impressions per hour and cards and envelopes at twice that speed, will probably be considered as miraculous by the Filipinos. The Harris people say that they sometimes find printers in the United States who will not believe their claims without the demonstration which they advertise as always willing to make.

C. & C. SERIES-PARALLEL EQUIPMENTS.

The C. & C. Electric Company report a most gratifying demand for their celebrated "C. & C. Series-Parallel Equipments" for electrically driving large printing-presses, which system was described in our May number. We are advised that they have just completed the installation of a 50-horse-power equipment for driving a Hoe press for the Seattle *Post Intelligencer,* and a 50-horse-power equipment also for driving a Hoe press for the *Morning Oregonian,* Portland, Oregon. They are now building a 35-horse-power equipment for the Peoria (Ill.) *Star,* a 15-horse-power equipment for the Chester (Pa.) *Times,* and are just shipping a 50-horse-power equipment for the Milwaukee (Wis.) *Free Press.* This system is becoming very popular among the newspaper manufacturers on account of its great simplicity, the ease with which the press may be controlled, the very slow speeds which may be obtained for the "make-up," the gradual acceleration in speed,

the smoothness of operation, and above all the great economy in operation. The C. & C. Electric Company will be glad to send from their main office, 143 Liberty street, New York, their bulletin No. 138, which fully describes this system, to all those who are interested.

DURANT COUNTING MACHINES.

The receipt of a sample of a thin, flexible, white enameled dial, with steel center, from W. N. Durant, Milwaukee, Wisconsin, calls particular attention to his counting machines, and to the success they have been meeting during the past twenty-two years. The dial referred to is one of the latest



improvements, and has a steel center permanently attached to the celluloid, which makes it practically indestructible. In speaking of his business recently, Mr. Durant said that few people realized the fact that the Durant counters have been continuously on the market for so long a time. His first order was received from the Edward P. Allis Company, now Allis-Chalmers Company, and was dated January 21, 1879. On December 21, 1891, the firm gave Mr. Durant a very nice testimonial, and again in 1899 gave him another. On September 3 of this year they wrote him confirming the previous testimonials. This certainly speaks well for the way the counters wear. It is interesting to note that since beginning the manufacture of these counters every machine has been numbered and a systematic record kept of the date of sale, the purchasers, experiments as to improvements, etc. Later a memorandum was made if any repairs were required or improvements added. By this system Mr. Durant has been able to eliminate any weak points which might be found, without radically changing the counter. A Durant counter sold fifteen or twenty years ago can be repaired today, and if under fifteen years old improvements added for less than it would cost to clean a watch. The Durant counters received the highest award at the World's Columbian Exposition, Chicago, in 1893, the report of the judges stating that it was of "a high grade of workmanship, well constructed of interchangeable parts, durable and accurate." Awards have also been received by this counter at the Cincinnati Exposition in 1880 and at Paris in 1900. Besides the ordinary counters for printing-press use, Mr. Durant makes alarm counters, and electric counters and tally attachments for use in other lines of trade.

INTERCHANGE OF TRAFFIC BETWEEN O. & W. AND N. Y. N. H. & H. LINES.

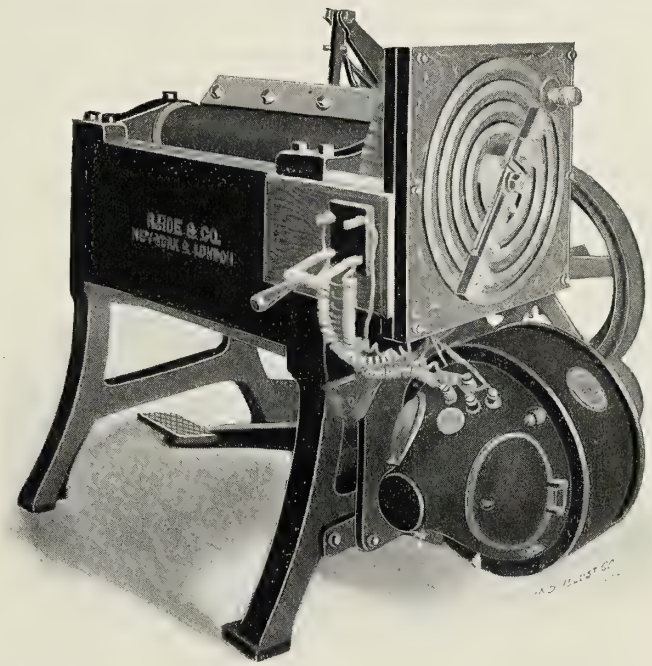
The New York, Ontario & Western Railway Company has completed arrangements with the New York, New Haven & Hartford Railroad Company for interchange of traffic at Fishkill. This will open up to manufacturers along the Ontario & Western all New York, New Haven & Hartford territory, and will no doubt result in increasing the output of a majority of them. It has until now been impossible for the New York, Ontario & Western to make this arrangement. The tariff became effective September 1.

WEBSTER'S INTERNATIONAL DICTIONARY.

Attention is directed to the advertisement of G. & C. Merriam on page 20 of this issue. The new edition of Webster's International Dictionary is printed from new plates throughout and has 25,000 additional words, phrases and definitions. It is a royal quarto of 2,364 pages, has 5,000 illustrations and rich bindings. The edition contains all the excellence of the International, emphasized and multiplied, all its accuracy and convenience, with added fulness and authority. It is a practical, working dictionary of the English language, and one that is considered an acknowledged authority. Webster's International Dictionary and each of its abridgments can be identified by the circular trade-mark, a reproduction of which is shown in the advertisement, and by the name of the publisher on the title-page. The publishers caution buyers of dictionaries against cheap reprints of the unabridged of 1847, and of unauthorized and unreliable issues of smaller books that are being put upon the market.

ELECTRICAL DRIVE FOR HOE STEREOTYPE PLATE-SHAVING MACHINE.

The accompanying half-tone illustrates the Hoe plate-shaving machine, equipped with the electrical-driving apparatus built by the Jenney Electric Manufacturing Company, Indianapolis, Indiana. The motor, which is of their universal type, is attached to the end of the shaving machine by means of special castings. The power of motor is delivered to the machine by means of a rawhide pinion on the motor engaging



with a cut gear mounted on the worm shaft. The starting and stopping of motor is accomplished by means of the special switch which is shown mounted on slate at the end of machine above the motor. The switch lever shown is mounted on a stud, which is attached to the end of the shaft that carries the shaving knife. After the plate has been placed in position ready for shaving, the operator pulls the lever toward him against the limit stop, when the motor starts gradually and the motion of shaving knife cuts the resistance out of the armature circuit so that when the knife commences to shave the plate the motor is running at full speed, and continues to do so until plate has been shaved, when the momentum of machine carries the switch lever around to a point where

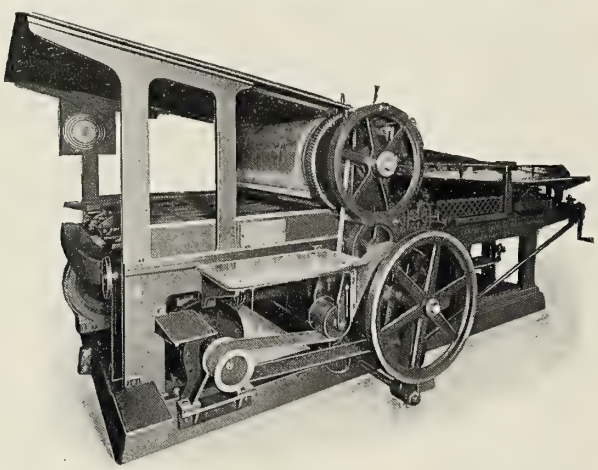
connections are made that convert the motor into a generator through a light resistance load, which load is gradually increased until the motor is brought to a standstill. The operation of this device is such that the shaving knife always stops at the same place and in the proper position for operator to remove and replace shaved plate. As there is no current consumed when the machine is not in operation, and as the actual time in shaving plates is very short, the cost of operating such machine is trivial. Another very important advantage of shaving machine being equipped in this manner is that such machine can be located at any point desired, and in the position most convenient.

GOOD NEWS FOR THE PRINTER.

Much space in "The Practical Colorist" is devoted to explaining and illustrating every detail for mixing any color, tone or tint of ink, and for overcoming the trials of the press-room. The book costs little and gives much. It will save you dollars. Full information sent on request. The Owl Press, Burlington, Vermont. "It is a masterpiece as a text-book on colors, and is strictly up to date on composition and presswork hints."—*Michael Carrigan, New York city.*

A MODERN PRINTING-PRESS EQUIPMENT.

Electrically driven printing-presses have been in operation long enough to demonstrate beyond question their superiority over all other kinds. They are no longer an experiment, but are considered an important factor in economy of power and an increased output. The individual equipment of each press is also conceded to be the most satisfactory, but it is sometimes a question which method — belted, geared or direct-connected — gives the best results. One of the most successful is a belted equipment recently perfected by the Sprague Electric Company, and shown in the accompanying illustration. It consists of a Lundell 4-horse-power standard speed, compound-wound motor, belted to a flat-bed press. The motor is controlled by one of the Sprague Company's standard rheostatic rotary controllers, used in connection with armature and shunt field regulating resistances. The pulley on the motor is



4½ inches diameter and 6 inches face, and the pulley on the main driving-shaft of the press is 22 inches diameter, 6 inches face. The transmission of the power from the motor to the press is obtained with a medium thickness perforated endless belt, 5½ inches wide, which insures noiseless operation and reduces slippage to a minimum. An idler, or belt tightener, is used, which, together with the motor brackets, are furnished and attached by the press manufacturer. This method of equipment has merit, owing to the impossibility of sudden strains being put on the gears of the press or the motor by the rapid manipulation of the controller. With this equipment, if the controller suddenly throws the full power upon the motor, it causes a slight slippage of the belt until the press has attained its speed. The motor is attached to a removable bed-plate, which permits the motor, in case of accident, to be withdrawn and another substituted while repairs are being made. This equipment has the additional advantage of being an economical installation.

THE VICTOR STEEL DIE EMBOSSING PRESS.

Owing to the delay in getting ready the exhibit of the Fullard Manufacturing Company at the Pan-American Exposition, Buffalo, we were unable to show a picture of it at the time



EXHIBIT OF THE FULLARD MANUFACTURING COMPANY, AT THE PAN-AMERICAN EXPOSITION.

the other exhibits were published. We take pleasure in presenting a reproduction of the exhibit as it now appears. Printers should by all means examine the workings of the Victor press. It is located in the Graphic Arts Workshop, between the exhibits of the John M. Jones Company and the J. L. Morrison Company.

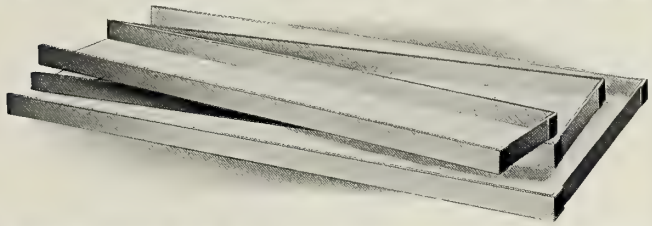
THE LACKAWANNA RAILROAD.

In the last two years over two millions of dollars have been expended in bringing the already fine road-bed, tracks and bridges to the highest possible standard, and fitting them for the monster engines which are now employed in hauling the Lackawanna trains, both passenger and freight. One of these engines is a feature of the Pan-American Exposition, being the famous Schenectady locomotive, the largest on exhibition there. The Lackawanna has recently been obliged to increase its passenger service to meet the growing demands of the public, and now has twelve through trains daily between Buffalo and New York city. One of these trains, the Lackawanna Limited, makes the run from Buffalo to New York in nine hours and fifty minutes, and is the finest and fastest regular daily train which runs between the two cities. The road has issued an attractive folder intended particularly for Pan-American business. It is copiously illustrated with half-tones

of the buildings and statuary, and has a very excellent map of the grounds printed in colors, as well as a complete map of the road and its connections between Chicago and New York. Copies of this can be obtained of T. W. Lee, general passenger agent, New York, of George A. Cullen, general western passenger agent, 103 Adams street, Chicago, or of any of its general agents.

PLATE ZINC GALLEYS.

There seems to be an ever-increasing demand for galleys, especially since typesetting and Linotype machines have come into general use, requiring a great many galleys for storage purposes. The Challenge Machinery Company is manufacturing plate zinc galleys of superior quality which have become



popular because they are serviceable and cheap; they retail for less than one-half the price of brass galleys. The material used is compressed zinc, prepared especially for this purpose, shaped in special molds, and the corners reinforced, which makes them substantial and durable. Illustrated circulars, with sizes and prices, may be obtained from any typefounder or dealer in printing materials, or from the Challenge Machinery Company, Chicago, sole manufacturers.



Visitors to the Graphic Arts Workshop, at the Pan-American Exposition, Buffalo, should not fail to examine this eight-foot half-tone by the Binner Engraving Company. It is with the Miehle Press exhibit.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

INTERNATIONAL BOOKBINDER, 10 cents per copy, $1 per year, issued monthly; only journal devoted exclusively to bookbinding in the United States. J. L. FEENEY, publisher, 425 G street, N. W., Washington, D. C.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

"PRACTICAL EMBOSSING" on a job press will teach you to do embossing that closely resembles steel-die work; circulars on application to FRANK A. CUNNINGHAM, Williamsport, Pa.

Roller Embossing
FOR THE TRADE

IF you wish to improve the appearance of a cover, hanger, calendar, etc., either printed or lithographed, give it the *Stipple Effect*. We do this work in best style in several patterns. Write for Samples and Prices on Various Quantities.
THE AMERICAN EMBOSSING CO.
418-422 SYCAMORE STREET, CINCINNATI, OHIO

BOOKS.

PRESSWORK—A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. Full cloth, 96 pages. $1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proof-room Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE AVOID-LOSS JOB CALCULATOR for smaller sized printing-offices in city or country enables correct estimating, shows right price for any kind of printing, prevents losses where competition prevails; postpaid, 25 cents. R. DE LOUDON, 545 Fulton street, Chicago.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE LINOTYPE MANUAL, by Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. 88 pages, cloth; $1.50. THE INLAND PRINTER COMPANY.

THE THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents. THE INLAND PRINTER COMPANY.

TRITE SAYINGS—A compilation of one thousand of the "condensed utterances of wisdom" in every-day use, arranged in alphabetical order for ease of reference; will interest the curious and furnish "sayings" for those who wish to use them; 50 cents, postpaid. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BARGAIN—For sale: One of the best established printing-plants in St. Louis, employing 50 hands. IRVING McGOWAN, 213 Laclede bldg.

BINDER with $300 can get information regarding a splendid opening in hustling Iowa city by addressing O 501.

DEMOCRATIC PAPER—Base of Rocky Mountains; paying business, large outfit; official of city; delightful climate; population 4,000, county seat, progressive city; good business; $3,000. O 16.

ELECTROTYPE FOUNDRY in good condition at a bargain; doing a good cash paying business; rare chance; investigate. O 152.

EXPERIENCED PARTY would like to start responsible house in leather and novelty advertising business, either at a stated salary, or commission on business transacted. O 625.

FOR SALE—Experienced parties with capital can learn of an unusual chance to purchase an old and widely known engraving, electrotyping and process plate establishment; write for information. O 389.

FOR SALE—Half interest in up-to-date job office in Western city; doing good business. Address A. J. CLARK, Butte, Mont.

FOR SALE—Job office in western New York; fine chance for hustler; particulars by addressing O 619.

FOR SALE—Owing to ill health I will sell at sacrifice my book and job printing business; cylinder, 2 jobbers, wire stitcher, electric power, type—mostly new; cases, racks, stones, paper-cutter, etc.; everything complete; doing good business; price, $1,500; worth at least $2,500; city 17,000; wealthiest county central Illinois. O 682.

FOR SALE—The Orion *Times*, Orion, Ill., one of the best paying weeklies in northwestern Illinois; newspaper and job office; population of town 600; paying ads. run from 16 to 25 columns weekly; circulation 700; all home print; will clear any one $1,200 year; business can be increased; $2,000.

FOR SALE—Well-established job-printing plant in Mansfield, Ohio; for terms address S. S., 114 Park avenue, Mansfield, Ohio.

FOR SALE OR LEASE—A bargain; country newspaper and job plant in Indiana village; established 25 years. O 635.

IF YOU ARE LOOKING for a first-class printing-office in a large city, cheap, address O 476.

PRINTERS—If interested in an art illustrated advertising sheet for the holidays, send stamps for sample of "Ideal Masterpieces." The finest and cheapest sheet on the market ($12 per 1,000, 8 pages). The advertisements can be printed in by any competent printer, who can make as much with 3 days' work on this sheet as in 3 weeks of ordinary profit on printing. We sell it to but one party in a place. GRIFFITH, AXTELL & CADY COMPANY, Holyoke, Mass.

TAKE NOTICE—A fair sized electrotyping, engraving and process plate establishment for sale, with good will; firm known throughout the United States and doing good business; parties well posted in business can not find better opportunity; kindly investigate. V 389.

WANT TO SELL my job-printing office; a rare bargain for some man with the cash; best equipped small office in the city; for particulars address ALEXANDER ECKEL, Knoxville, Tenn.

WANTED—Linotype operator, with capital to put 2 machines into large office running publications. O 648.

WANTED TO LEASE—Newspaper or job office; privilege buying; or would manage same on profit-sharing plan. V 209.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A COMPANY going out of business has for sale a complete roller outfit; desirable to parties wishing to make their own rollers; description sent on application. O 662.

BOOKBINDING AND PRINTING MACHINERY bought, sold and exchanged, entire plants purchased; correspondence solicited. HENRY C. ISAACS, 10-12 Bleecker street, New York.

COMPLETE PRINTING PLANT FOR SALE VERY CHEAP; practically new, and much of it never used; 5 job presses, paper-cutter, imposing stones, standing galleys, steel run cabinets, 1,200 lbs. new body type, 1,400 lbs. spaces, quads, leads, slugs and metal furniture; fine line job type; send for catalogue. BUFFALO ENVELOPE COMPANY, Buffalo, N. Y.

FOR SALE—Chases; 25, of wrought iron, 20 by 27½ inside, 22 by 29½ outside measurement; at a bargain. THE PROCTER & COLLIER COMPANY, Cincinnati, Ohio.

FOR SALE—Harris automatic envelope press, in good condition; cheap for cash. O 677.

FOR SALE—One 23-inch Boss paper-cutter, back and side gauge, hand power; one Glastaeter ink disk, with fountain, for 13 by 19 Gordon press; both good as new; will sell cheap. O 638.

FOR SALE—Size No. 1 electrotypers' dynamo, molding press, single trimmer and saw; Ostrander make; for particulars address O 550.

FOR SALE—7 Kelton D steelplate presses; also 1 1-horse-power Otto gas engine and a routing machine. C. F. BEATTY, 35 West Fourth street, New York.

FOR SALE CHEAP—One No. 3 Campbell lithograph press in good running order. BUXTON & SKINNER STATIONERY CO., St. Louis, Mo.

LINOTYPE—Two-letter, universal mold, nearly new; snap; easy terms; speak quick. O 660.

MACHINERY BARGAINS—Folding machines, wire stitcher, gilding press, 6-horse-power engine, etc.; write for full particulars. O 365.

TWO MAX LEVY SCREENS cheap; 100-line, 10½ by 12½; 120-line, 7¼ by 10½. W. C. WILLITS, Minneapolis, Minn.

$530 for $250—8-column Washington press; chases; stone; rollers; column, head rules; side, foot sticks; 200 lbs. body, 39 fonts display type, with cases. DEMOCRAT, Tecumseh, O. T.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A GOOD HALF-TONE OPERATOR; state experience, wages, references. ROCHESTER HERALD, Rochester, N. Y.

ARTIST for cartoon and best quality line and half-tone newspaper work; must be competent, steady, and able to take charge art department. GRIT, Williamsport, Pa.

ARTIST WANTED—Expert at retouching photographs of interiors and machinery. MINNEAPOLIS ENGRAVING CO., Minneapolis, Minn.

BOOKBINDER WANTED—Good steady situation for all-round man; must be first-class finisher, forwarder, ruler. MOORE PRINTING CO., Wichita, Kan.

COMPOSING-ROOM FOREMAN wanted in a large established book and job office in New York State city; must have artistic ideas and ability to handle work in economical manner. O 614.

COMPOSITOR—Young man with good ideas in jobwork who wants a chance to improve. O 377.

FIRST-CLASS HALF-TONE PHOTOGRAPHER—Must be an up-to-date man and a hustler; good salary and permanent position to steady and reliable man. O 671.

LINOTYPE MACHINIST-OPERATOR (for book and job work); must be good machinist and speedy operator; good steady job; state experience and wages wanted. O 75.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2 x 4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

LINOTYPE OPERATOR — Union, in city near New York; afternoon daily; married man preferred; must be sober, steady, understand machine and keyboard and be capable of doing fast, high-grade work; permanent position and high wages to right man; references asked. O 620 New York Office Inland Printer.

PHOTOENGRAVER — First-class operator with practical experience at all branches of processwork — one accustomed to handling first-class half-tone work — excellent opening for proficient, conscientious man. Address with full particulars as to past experience and salary expected. O 82.

PRESSMAN to take charge of cylinder and platen presses; must be thorough and experienced; desirable and steady position. V 79.

WANTED — A competent half-tone finisher. BRAMBLETT & BEYGEH, Minneapolis, Minnesota.

WANTED — A good general artist for an engraving house; a good position for the right man. O 657.

WANTED — A printer, one who thoroughly understands the business in all its branches, a man competent to manage a large book and job plant, and one who understands the purchase of paper, ink and all materials necessary for the conduct of such a business; a knowledge of bookbinding and boxmaking is desirable. O 627.

WANTED —A thoroughly practical man as superintendent of a large printing and book manufacturing plant; must be familiar with composition, presswork, electrotyping and binding; must have ability and judgment and be able to handle men and work to the best advantage; first-class position to right man. O 628.

WANTED —An experienced foreman for blank-book bindery in large city; give references and state wages expected. V 483.

WANTED — Competent photoengraver to manage first-class plant, taking financial interest; established business, exceptional field; merits full investigation. O 289.

WANTED — Half-tone photographer and etcher; send samples of work, references, and state salary expected. MINNEAPOLIS ENGRAVING CO., Minneapolis, Minnesota.

WANTED — Printers to try for prizes in second cover contest. For particulars address NATIONAL PRINTER-JOURNALIST, Caxton Building, Chicago.

WANTED — Salesman to printers to take a side line for their use. There is 50 per cent commission in it for you. O 198.

WANTED —Two first-class traveling men to solicit business in Southern territory for printing establishment; must be up on paper stock and understand making estimates; references required as to reliability. Address BUSINESS MANAGER, 232 N. Market street, Nashville, Tenn.

WANTED —Two people to operate a Simplex typesetting machine on Southern afternoon daily; state experience and salary expected. O 670.

WANTED — Up-to-date router, etcher and photographer for newspaper illustrating plant in Baltimore, Maryland; also a manager to take charge of same; it will be a waste of time for any but A1 men to apply. O 153.

WANTED —Young man who has experience to solicit and assist managing an old established printing-office; one who lives in Chicago preferred. O 667.

WEB PRESSMAN — Must be practical and capable taking charge Hoe quad. press and doing best class work. O 79.

PAN-AMERICAN EXPOSITION ROOMS.

LODGING, 50 cents to $1.50; breakfasts, 30 cents; near exposition and having view of illumination and fireworks; on line trolley and steam cars to Niagara, exposition and down-town; every comfort; free use of bath, hot and cold water; telephone, safe for valuables, correspondence and reading-room, maps and guides. WRIGHT, Electric Printer, proprietor, The Depew, 15 Depew avenue, Buffalo, New York.

SITUATIONS WANTED.

ALL-ROUND PRINTER — Has had charge of composing-room employing 7 men, doing commercial and catalogue work; union, married, sober; 16 years' experience; state wages will pay. O 643.

ALL-ROUND PRINTER with 8 years' experience on daily paper; present foreman (working from office boy to foremanship); thoroughly understands Simplex machine; best of references; strictly temperate. O 649.

AM EXPERIENCED and posted on stock, estimating, etc.; thorough practical knowledge of details essential to proper conductance of successful printing-plant; good executive ability; seek engagement as manager or foreman with appreciative firm. O 679.

AN EXPERT HALF-TONE PHOTOGRAPHER, reliable on highest grade of work, including etching, wishes to correspond with first-class firm. O 678.

AN HONEST, competent and conscientious young man desires position as half-tone photographer; correspondence solicited with A1 firms who need a trusty employe. O 666.

A1 JOB FOREMAN wants to change November 1; now with New York firm. O 65.

A1 PAPER CUTTER AND STOCKMAN, with experience above general average; 34 years old; am considered expert judge of paper; experienced in all details pertaining to pamphlet binding; can handle help to advantage; splendid executive ability; thoroughly acquainted with office and similar work of a first-class printing establishment. O 186.

A1 THREE-COLOR NEGATIVE MAKER wants engagement with responsible house; excellent references; thoroughly posted on all processwork. O 680.

BOOKBINDER — Ruler, forwarder, finisher, wants permanent situation. O 38.

CLOTH SIGN PRINTER AND LITHOGRAPHER — Most thoroughly practical and reliable man in the business; steady and sober; commands large trade, controls process. Founded and managed celebrated Globe Sign Works until "frozen out." Elegant business, big profits, limited competition. Permanent position wanted; salary, division of profits, or both. Address H. G. BENDER, Akron, Ohio.

COMPOSITOR —A reliable, up-to-date, non-union job compositor wants steady position; 12 years' experience; acquainted with most all departments. Address OUTLAND, 410 Aldine place, Kansas City, Mo.

COMPOSITOR —All-round man, compositor and pressman, 18 years' experience, 5 years in label office, capable taking charge, desires position; country or South preferred; married, steady. O 644.

COMPOSITOR, news and bookwork, 10 years' experience, desires to make change; Western town preferred; strictly temperate; union. O 673.

FIRST-CLASS HALF-TONE PHOTOGRAPHER wants position; experienced in line, half-tone etching. O 214.

FIRST-CLASS WORKING FOREMAN wants steady situation; understands buying, estimating; all classes work; 26 years' experience; results guaranteed; Northwest preferred; married, sober, reliable; first-class references. O 645.

FOREMAN — Practical, A1 all-round man; can estimate, read proofs, O. K. forms, etc.; successful manager and a hustler; address, stating wages. O 209.

GOOD MOLDER wants permanent position. Box 381, Dunmore, Pa.

LADY LINOTYPE OPERATOR, union, 5 years' experience in book and news work, desires position. Address J. M. J., 627 N. 12th street, Philadelphia, Pennsylvania.

LINOTYPE MACHINIST is open for situation; reliable in every way. O 664.

LINOTYPE MACHINIST — Position by a man who is an expert machinist and is competent to take full charge of Linotype room; has the executive ability to maintain system and discipline; first-class book office preferred; unquestionable references. O 580.

LINOTYPE MACHINIST-OPERATOR desires situation; am also job compositor; reliable, sober, State of Ohio preferred; union. O 223.

LINOTYPE MACHINIST-OPERATOR wants situation after October 12; experienced printer and could assist with other work if desired. O 630.

LINOTYPE OPERATOR-MACHINIST — Four years' experience, married, steady, seeks change; capable of taking charge. FRANK HERTZER, Tiffin, Ohio.

LINOTYPE OPERATOR-MACHINIST — Rapid, thoroughly competent man, desires position in Rocky Mountain or Pacific Coast region; first-class references given; can take charge several machines; sober, reliable. O 592.

LINOTYPE OPERATOR-MACHINIST; union; book or news; clean and accurate; average speed; sober; prefer West. O 647.

LITHO ARTIST —Young man, experienced in lettering, stipple, crayon and sketching, desires situation in first-class establishment. O 640.

MACHINIST-OPERATOR, now employed, desires change; rapid and accurate; understands machine thoroughly; best of references. O 575.

MACHINIST-OPERATOR, now employed, desires non-union position east of Mississippi River; experienced, accurate and strictly temperate; several years' experience in care of machines; best references. O 654.

MACHINIST-OPERATOR wants position; would install one to three machines in new plant or take charge; machinist of experience and fast operator; wants change from present position; splendid references. O 43.

MODERN A1 all-round printer wants foremanship of weekly newspaper and job office in Northwest; sober, single, best references. V 641.

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MERRITT GALLY
INVENTOR AND SOLE PROPRIETOR
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THE LATEST IMPROVED OF ALL AND BEST OF PLATEN PRESSES. HANDLED BY ALL DEALERS.
SOLD AS A SPECIALTY BY ALL BRANCHES OF THE AMERICAN TYPE FOUNDERS CO.

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OPERATOR-MACHINIST, non-union, in or near Chicago; $18 per week; strictly sober, best of references. O 642.

PERMANENT POSITION WANTED — Compositor, job or news office; competent and reliable, young man, 24, married, non-union, quick and willing, careful estimator, etc.; especially useful in small office; best references; go anywhere; now in Connecticut; state salary; open November 10. O 639.

PHOTOENGRAVER, understanding all branches of work, including 3-color, wants position in South or Southwest; has outfit for all classes of work; references given and required. O 653.

PRACTICAL FOREMAN — Sixteen years' experience; thorough knowledge of Linotype mechanism; newspaper or job office; total abstainer and hustler. O 656.

PRACTICAL WEB PRESSMAN AND STEREOTYPER wants position; married, best of references, union, strictly first-class. O 344.

PRESSMAN, CYLINDER, desires to make a change; experienced on three-color, catalogue and commercial work; Northwest preferred; best references. O 356.

PRESSMAN, now foreman of an Eastern pressroom, having been there the past 4 years, accustomed to all grades of fine half-tone and catalogue work, etc., wishes to make a change; best of references. O 585.

REPORTER wants position on small city paper; 18 months' experience on Chicago dailies. Good references. O 668.

SITUATION by web pressman, competent to take charge of engine-room; reference; sober. Lock Box 546, Ennis, Texas.

SITUATION WANTED —An opportunity to learn the Linotype by young lady compositor; have had some experience on Linotype. O 595.

SITUATION WANTED by sober, reliable printer as foreman on small daily paper, or will work in job office. O 631.

SITUATION WANTED by stereotyper; 15 years' experience as foreman; knows all about stereotyping half-tones. O 583.

SITUATION WANTED — Stereotyper and pressman, first-class man; will go anywhere; 12 years' experience. O 632.

STEADY SITUATION wanted by an up-to-date young printer, job or ad. man; reliable; references. O 636.

SUPERINTENDENCY or managership desired by expert city printer; high-class journals, commercial and jobwork a specialty; executive ability for handling men and volume of business; references. O 617, New York Office INLAND PRINTER.

SUPERINTENDENT — Practical, all-round man, with 17 years' experience in large offices erecting and operating electrotyping plants and printing business in general, last two years overseeing most complete printing plant north of Boston, well acquainted with handling of men, stock and material, wishes to connect with progressive house as right-hand man under capable manager; references. O 309.

SUPERINTENDENT —Thorough, practical printer of 15 years' experience desires position as superintendent or foreman of plant issuing a high-grade product; now employed; at liberty November 1. O 651.

SUPERINTENDENT'S POSITION by first-class foreman large office; expert compositor, half-tone pressman, stock buyer, estimator, all-round printer 21 years; advertising and newspaper experience. SUPERINTENDENT, Box 458, Hartford, Connecticut.

TO PROPRIETORS OR MANAGERS —As the busy season opens up it behooves you to see that you have the most careful and experienced men in charge of your departments. I have had large experience in some of the very best printing establishments in the country, both East and West; thorough systematizer; high-grade, up to date; experienced estimator; steady, reliable; holding excellent position, but wish a change; references and samples; business builder; reasonable pay; can put your establishment to the front if given a change, either as superintendent, manager or assistant manager. O 419.

UP-TO-DATE, all-round, A1 job and news printer wants steady situation; sober, reliable, single, union; employed now; Northwest preferred. O 641.

UP-TO-DATE, all-round printer wants charge of daily or job office; understands buying and estimating. State salary. O 663.

WANTED — By a newspaper man, 30 years old, position on periodical or magazine; am practical printer; had 2 years' experience as reporter on daily; 4½ years as editor and manager of country weekly; references. B. D. STEVENSON, Orion, Illinois.

WANTED — By machinist-operator, speedy, accurate, competent, sober, position West or South; can take entire charge of machines; speedy on keyboard. Address C. E., 1605 Central avenue, Kearney, Nebraska.

WANTED — By thoroughly competent man, position as superintendent of medium-sized printing plant or foreman composing-room; executive ability, systematic and handle men to advantage; can estimate; South preferred. O 444.

WANTED — By thoroughly competent printer situation as manager, superintendent or foreman of a printery or printing department; very modern. REX, New York Office INLAND PRINTER.

WANTED — First-class, up-to-date job and ad. man, now employed, desires to make a change; 15 years' practical experience in all-round work; strictly temperate and steady; permanent; a place where good, clean work is apppreciated is desired; union shop only. O 633.

WANTED — Opportunity to learn to operate a Linotype by book and job printer and proofreader. O 655.

WEB PRESSMAN AND STEREOTYPER wants situation; thorough mechanic; best references. O 665.

YOUNG MAN, ruler, forwarder, finisher, wishes situation in charge of bindery; can estimate on work of every description. O 659.

YOUNG MAN with some knowledge of pen-and-ink work would like situation with newspaper or engraving plant. O 674.

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STEREO MATRICES, 13 ems, in one, two, three column, 20 to 24 inches long; stories, general information, suitable newspapers; price, sample matter. C. T. ALEXANDER & CO., Brighton, Victoria, Australia.

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BECOME OPERATOR-MACHINIST —Taught by mail; catalogue on request. SCHOOL OF THE LINOTYPE, Glens Falls, New York.

CRAWFORD'S INK REDUCER makes ink go further and work better. Try it. All dealers.

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LINOTYPE OPERATING AND MECHANISM TAUGHT —The only Linotype School giving practical instruction in both operating and mechanism; students can enter any time; references, Mergenthaler Linotype Co., New York city; write for terms. WASHINGTON LINOTYPE SCHOOL, 610 G street, Washington, D. C.

PRINTERS — Can run city daily or weekly at country expenses. Investigate. Card to C. T. Smith, Fulton, Kentucky. Box D 73.

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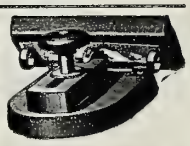
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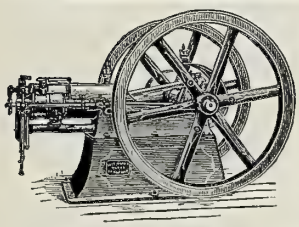
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If you are using **Dixon's No. 635 Graphite** on the spacebands of your Linotype machine, you are using the best lubricant known. If you are not, let us send you sample free of charge.

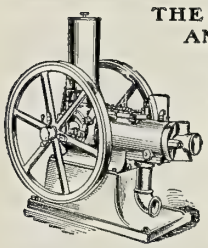
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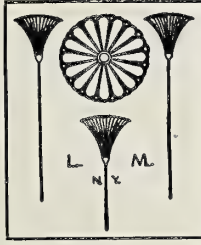
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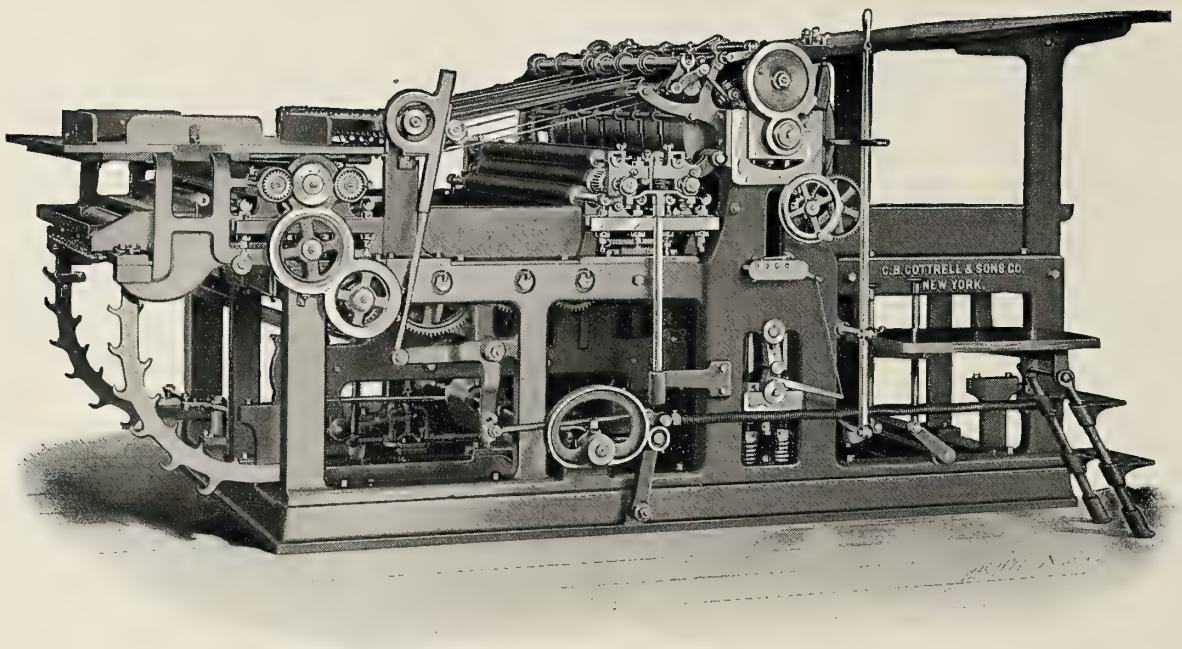
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The Cottrell Press draws out every last cent of profit, reaches up for every last single impression, and gives the printer all there is of profit in a job.

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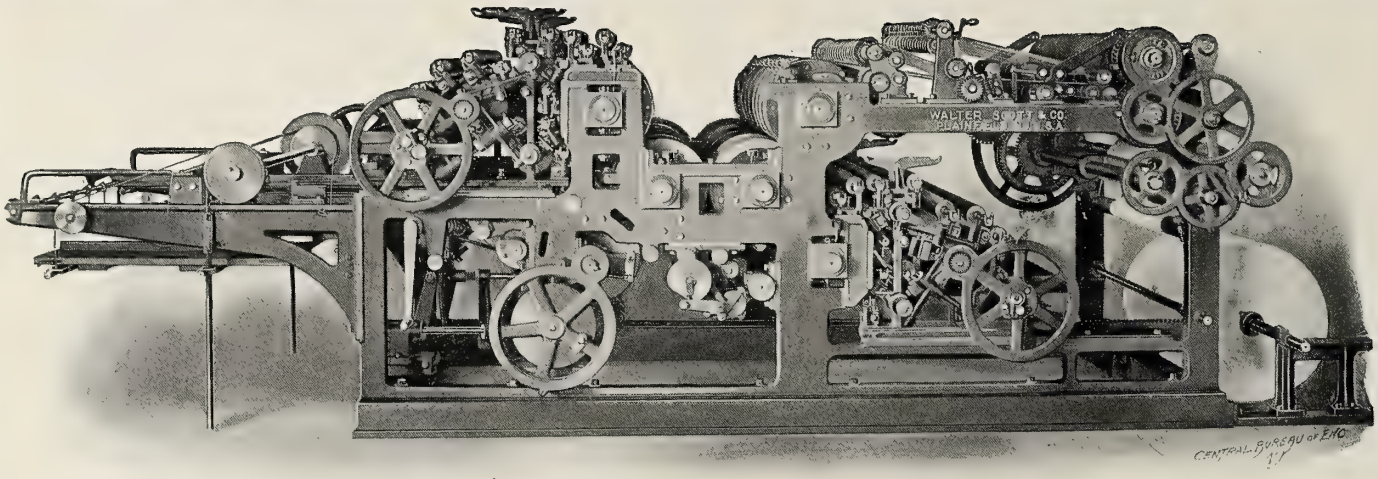
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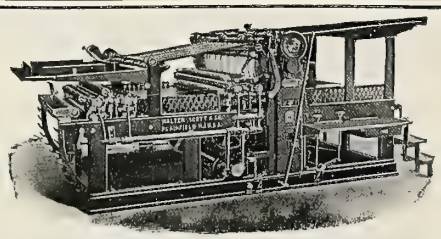
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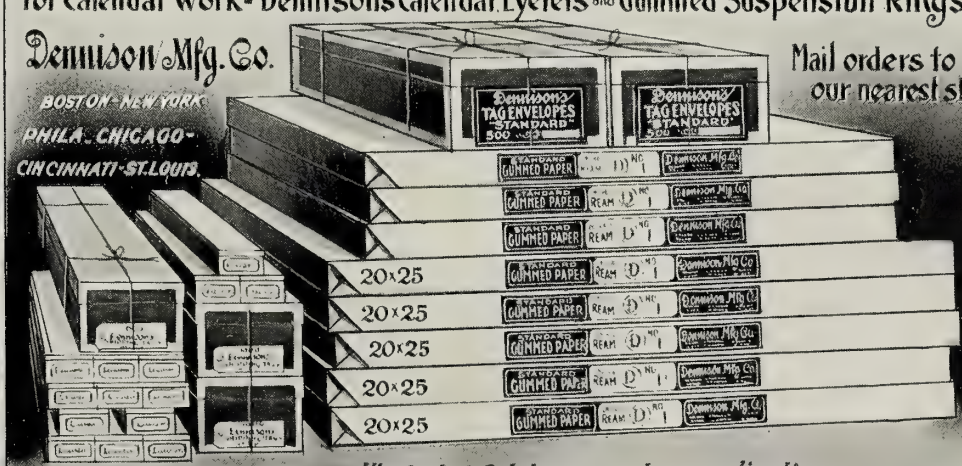
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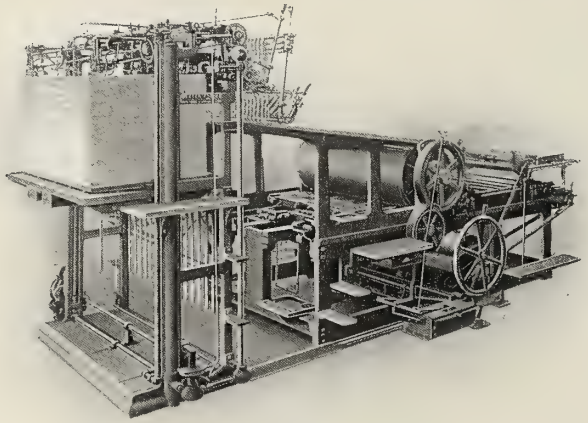


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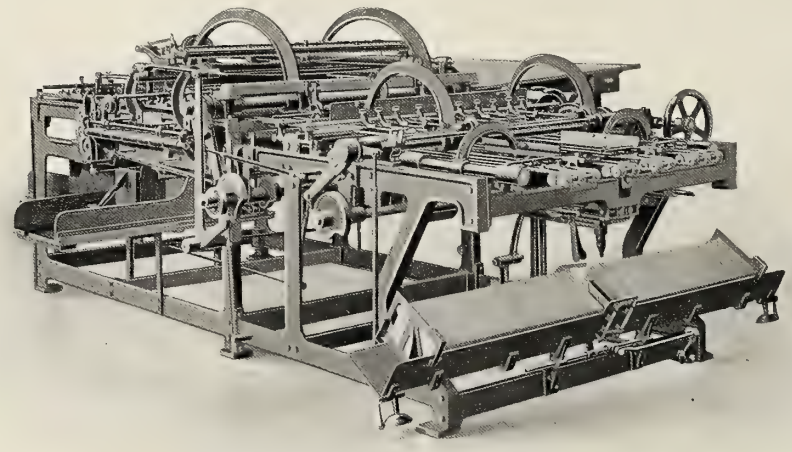
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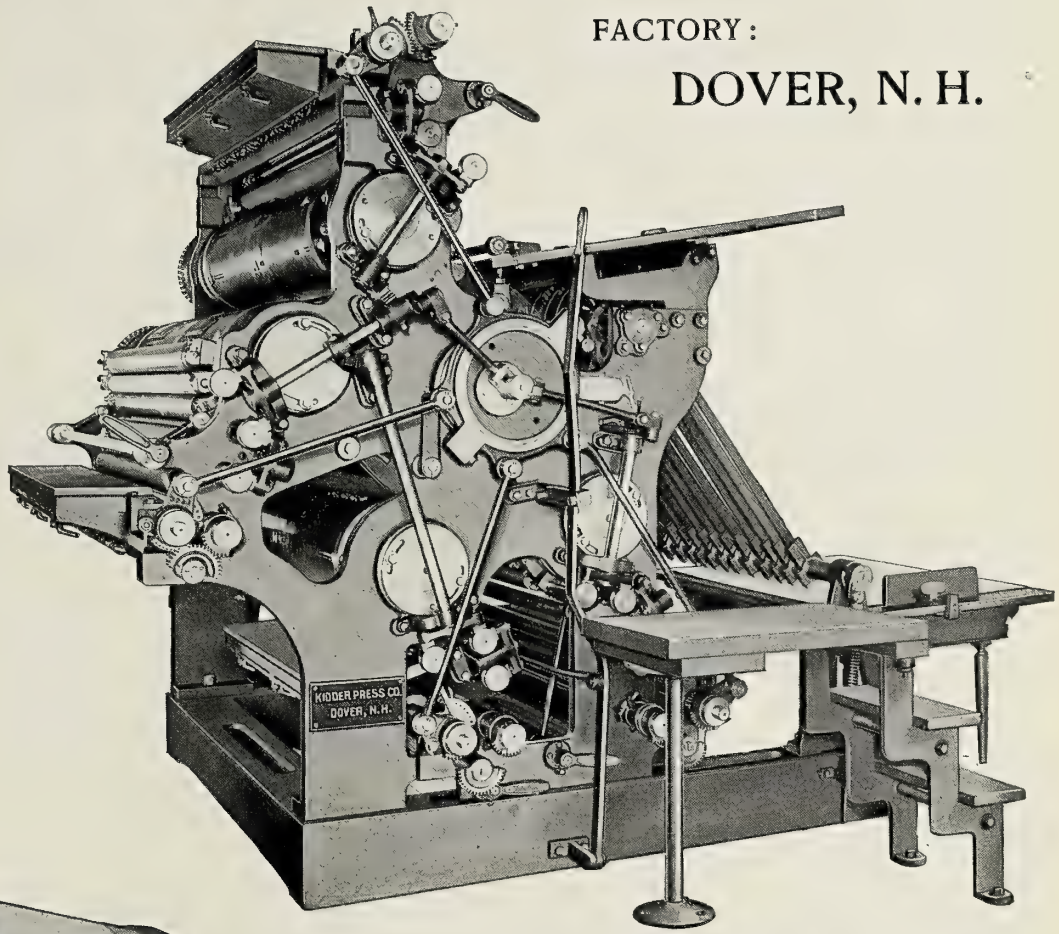
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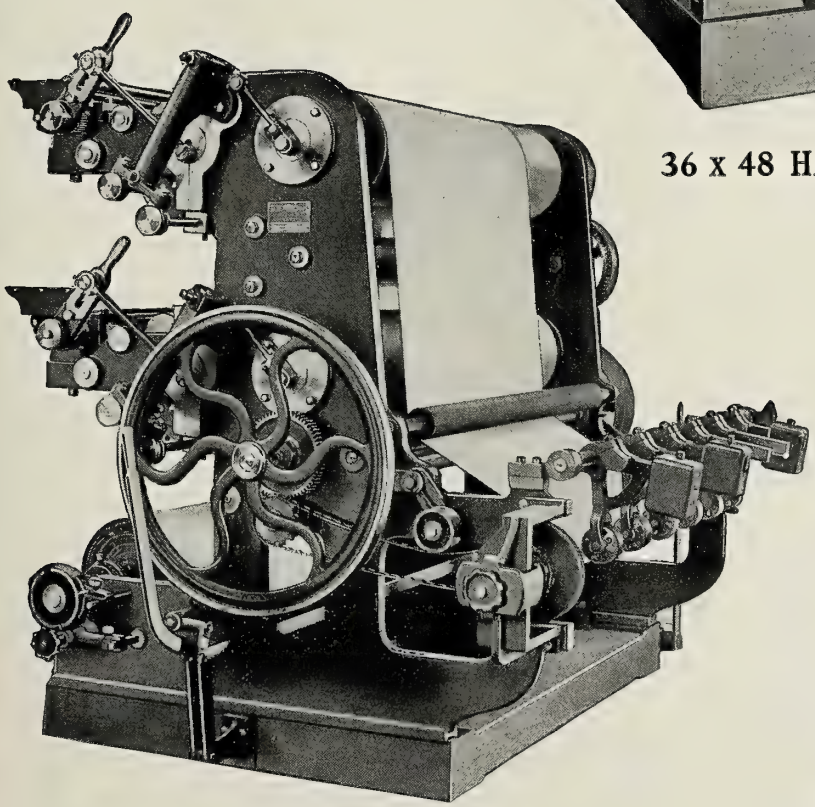
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Builders of all kinds of Rotary Presses and Special Printing Machinery of any kind.



36 x 48 HAND-FEED, FOUR-COLOR ROTARY.



NEW STYLE
ROTARY WRAPPING-PAPER PRESS
(TWO-COLOR)

Built to print one, or two, or three colors.
Sheet Delivery or Roll Product, or both, combined in same press.
Sizes 30 x 40 and 36 x 48.

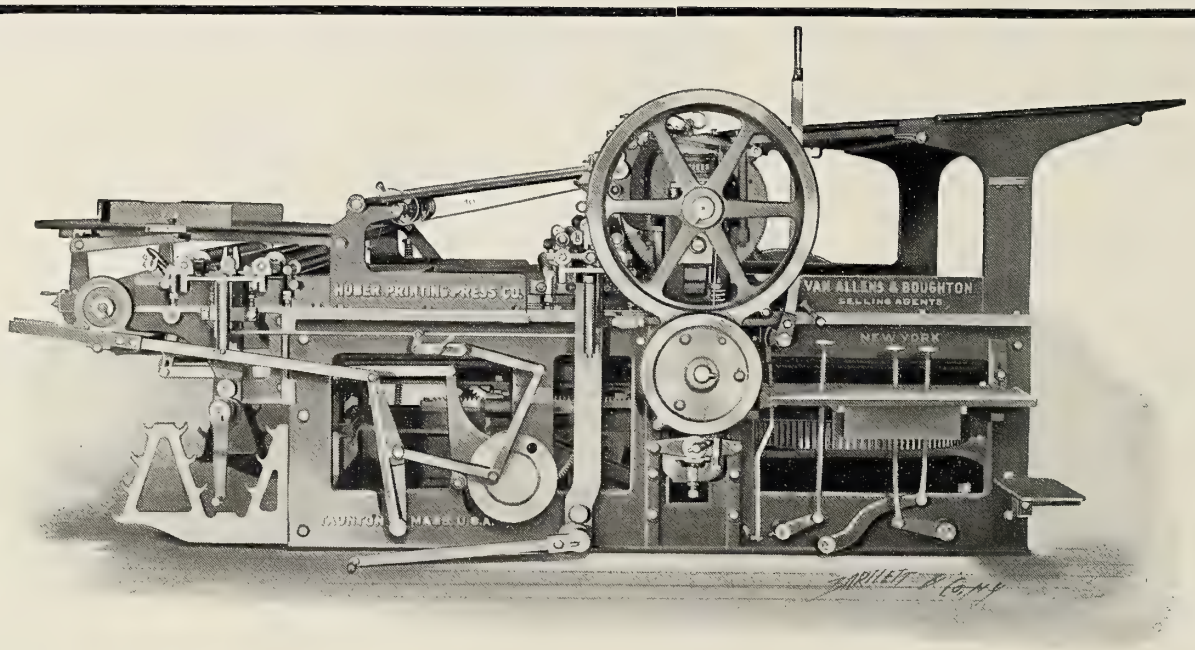
THE above press is intended for Colored Newspaper Supplements, Wrapping Paper and Bags. This is a high-grade press and capable of a very fine quality of work. Speed is limited by capacity of feeder.

Gibbs-Brower Co.

Sole Agents,

150 Nassau St., New York.

The Huber Direct Acting Crank Movement Press



The Crank Movement is recognized by the best scientific and practical engineers as being the most perfect mechanical device for disseminating the greatest amount of power with the least friction, hence the simplest and best mechanism for driving and reversing the beds of cylinder printing-presses. Our improved form of the DIRECT ACTING CRANK surpasses everything yet produced, giving the highest speed, the smoothest travel and the least wear. The HUBER is the only press in which the bed and cylinder are controlled by absolutely pure cranks.

Impression Four tracks, the entire length of the press, each four-inch face, steel shod on bed and ribs, carrying a most substantial bed upon solid hardened steel anti-friction rollers.

Register We discard as incompetent the old form of register rack containing five or six teeth placed upon one side of the bed, which only serves to start the bed and cylinder together, but does not control their relative travel after the first few inches of the stroke. The HUBER *Continuous Register Rack* represents a full cut steel tooth in both rack and pinion, attached underneath and in the *center of the bed*.

The mechanism controlling the front and under guides enables them to be set close to the tympan without tearing it, and avoids all wrinkling of the sheet. These features produce absolutely perfect register in the HUBER.

Distribution and Rollers All form and plate rollers are interchangeable, and the latter as well as the former are continuously driven by cut gears. Each set can be separated from their vibrators, and raised clear of both form and ink plate by the movement of a lever, while a movable carriage renders the form rollers easy of access.

Trip, Brake and Back-up place the HUBER under the full control of the operator at all times.

Call upon us or our agents, and give us the opportunity of demonstrating the validity of our claims, showing our machinery and quoting prices.	We are prepared to furnish the following sizes in our well-known crank movement presses:	No. 0 BED 46 X 62, MATTER 40½ X 58--4 ROLLERS No. 2 " 43½ X 52, " 38 X 48--3 " No. 2 " 39½ X 52, " 34 X 48--4 " No. 2½ " 33 X 48, " 28 X 44--3 " No. 3 " 29 X 43, " 24 X 29--4 "

Let us show you the value in profits of the TWO-COLOR PRESS for labels and all kinds of colorwork. The Sheet Perfecting for book and catalogue printing.

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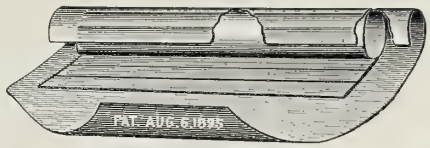
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An Up-to-date Mailing Device

The Polly Mailing Wrapper

The most economical, durable and practical Wrapper

For Mailing Calendars, Catalogues, Blue Prints, Hangers, Engravings, Lithographs, etc.

It can be addressed flat. Contents can be removed without injury. Return card printed free of charge, thus saving you the expense of labels. **Saves Postage and Labor.** Any size and quantity made to order. Send for samples and quotations. Manufactured by

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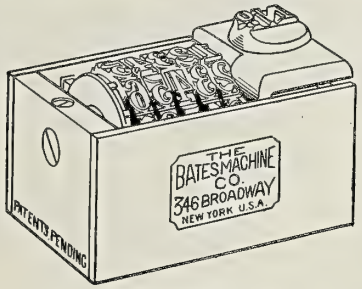
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REPRESENTATIVE DEALERS EVERYWHERE :: ::

Model 27 the only absolutely reliable type-high NUMBERING MACHINE



Size, 1½ x ⅛.

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$14.00 less 10%
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ENTIRELY AUTOMATIC
ABSOLUTELY ACCURATE
STEEL FIGURES
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The Recognized Standard
OF THE WORLD

Because It is the only type-high numbering machine perfect in design, construction and finish.

Because It is the only machine that can be easily taken apart (for cleaning purposes) and put together in a second.

Because It only possesses a forged steel plunger geared direct to the pawl-swing—without pins or screws.

Because It is furnished with steel side plates instantly removable—indispensable when surrounded with type (no screws).

Because The case is of the finest brass, nickel finish. No cheap, experimental composition.

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MACHINES SENT ON TRIAL

Special Numbering Machines of every description made to order. Lowest prices.

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PRICE, $20.25, WITHOUT ROYALTY

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Beware

of all make-ready blankets falsely represented as Tympalyn.

Any printing press packing that has closely woven wire loops or spring coils for resisting force is Tympalyn; all others are not.

There is rubber in Tympalyn, but this rubber does not contain the make-ready saving properties of Tympalyn—being used simply to hold the springs in their relative position.

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Tympalyn saves make ready

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Compiled and edited by ED. S. RALPH, especially for "THE INLAND PRINTER."

Seventy-six pages, 7½ x 9½ inches. About 140 specimens of every-day commercial work, set in the prevailing style, with introductory and instructive reading matter. Price 50c. postpaid.

Read what one printer says about it.

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Many a book that is written on printing has taken up at least fifty to seventy-five pages trying to explain what you have in the first five pages of this work. I can only express my appreciation by saying that it is too good a book for fifty cents.

You certainly deserve considerable credit for compiling this work, as it is certainly worth four times its cost to any enterprising printer.

Respectfully, ROBERT J. STEIN.

You should order a copy at once.

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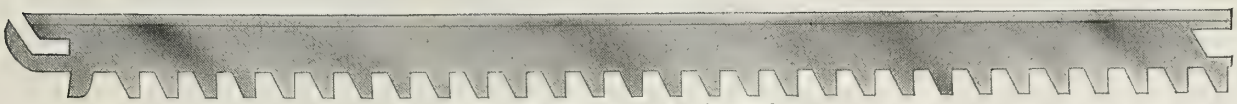
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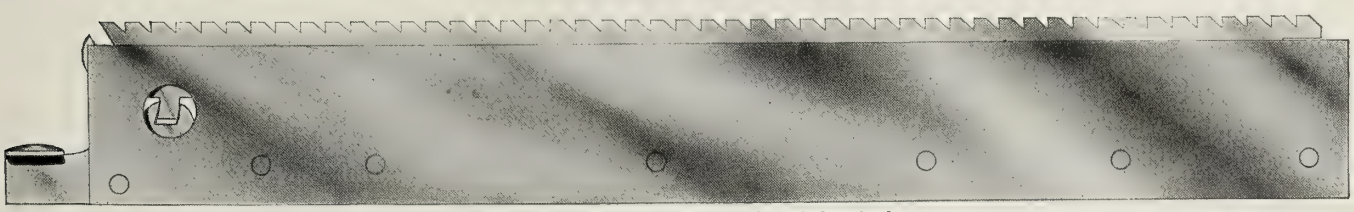
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The Damon Perforating and Scoring Machine

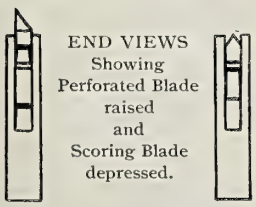
Will SCORE or CREASE as well as Perforate.



Full Size No. 2 Machine—Scoring Blade.



Full Size No. 2 Machine—Perforating Blade raised.



END VIEWS Showing Perforated Blade raised and Scoring Blade depressed.

If you are not using it you have not investigated it, for its cost, which is very small, can be saved many times over in any job office. Write to your nearest supply house or to us for descriptive circular.

Locks into form for perforating or scoring the work without inking it at the same time it is printed, saving 100 per cent. Two blades, a perforating and a scoring blade, are fitted to each machine and are easily interchangeable. The blade, which rises and falls at each impression, is operated by a lever coming in contact with a rubber presser quod attached to the tympan.

Made in Four Sizes:

No. 1 —	Perforates or Scores	4⅛	inches
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Special Sizes made to order up to seventeen (17) inches length of blades.

In stock and for sale by all typefounders and dealers in printers' materials.

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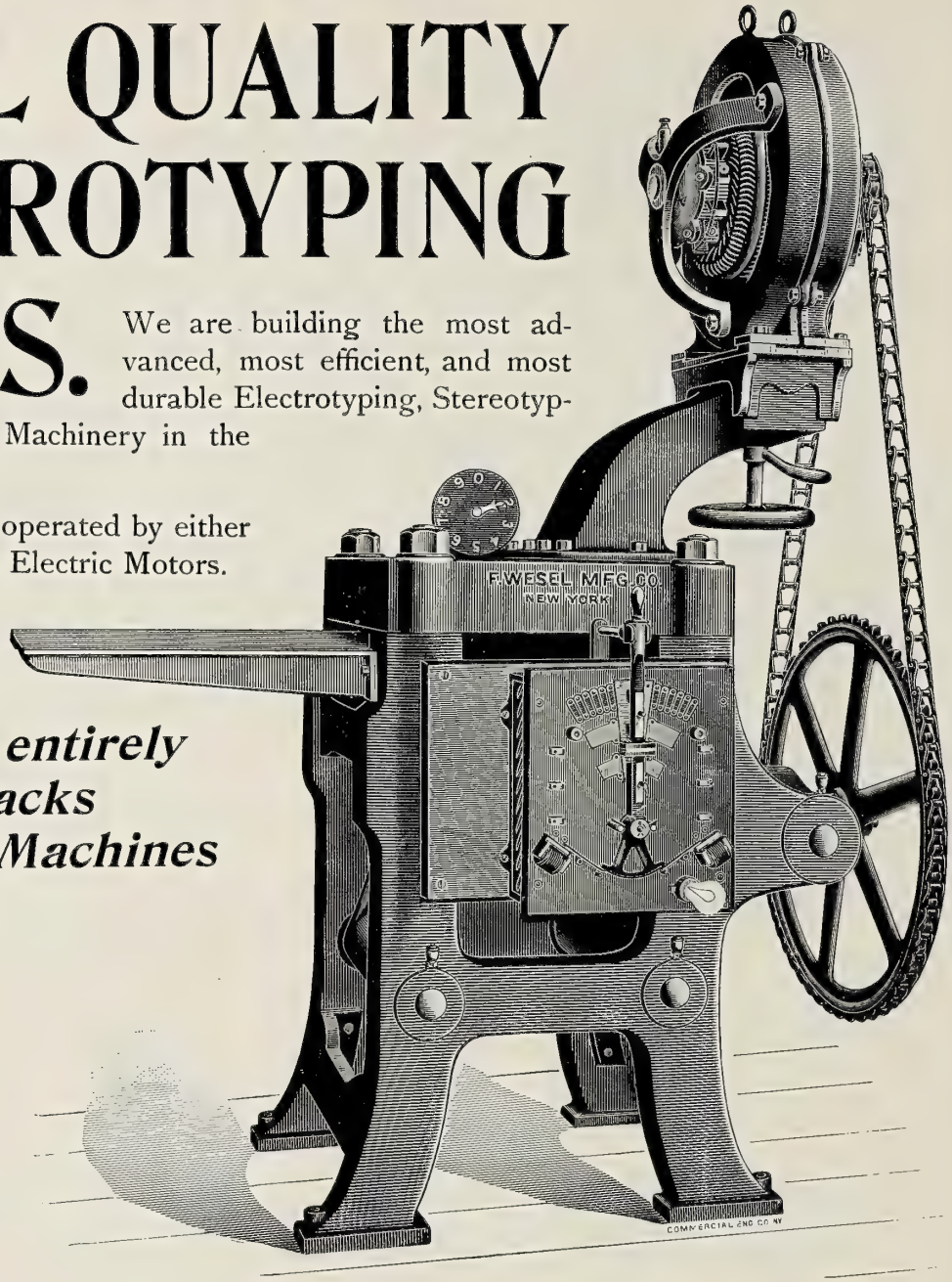
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We are building the most advanced, most efficient, and most durable Electrotyping, Stereotyping and Photo-Engraving Machinery in the world.

All our machines can be operated by either Lundell or Crocker-Wheeler Electric Motors.



No plant can be entirely up-to-date that lacks some of Wesel's Machines and Appliances.

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The largest electrotyping and stereotyping plant in the world; and the first in which all the machines are operated by direct-connected electric motors.

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Plant contains improved hydraulic moulding press; all machines with separate motors.

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Plant has our 30 x 36 hydraulic moulding press, with all other machines designed to make two-page plates; all machines operated by separate direct-connected motors.

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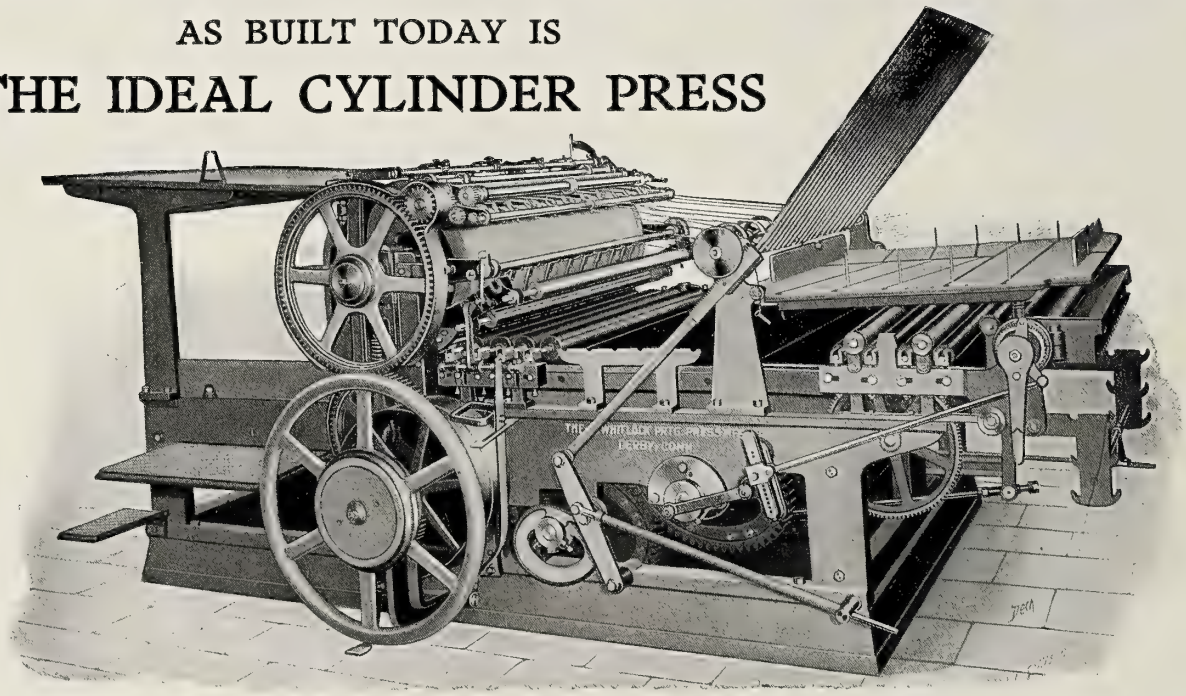
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AS BUILT TODAY IS

THE IDEAL CYLINDER PRESS



ONLY those who are using the NEW WHITLOCK PRESSES can begin to appreciate what these machines are, and what they will accomplish in the modern pressroom of an up-to-date, enterprising printing plant. There are many makes of presses, but only ONE best Press. In the Whitlock you have it. Here are *some* of its good points: :: :: :: :: :: :: :: :: :: :: ::

A patented new Crank Bed Motion —the simplest, swiftest, smoothest-running and most durable of all modern bed motions.

A patented Type Bed —being a box type bed having a bottom instead of only ribbing underneath, insuring more than double the strength of other type beds, and besides is the only type bed which, after being planed, is scraped absolutely true.

A patented Air Spring Arrangement —simple, easy and quick of adjustment, bringing the air springs into quick combination for change.

A patented Fountain —the only fountain on any cylinder press not bolted fixedly to the frames, but tipping at any angle, so that ink can not work away from the fountain roller, causing gray sheets to be run; also, by reason of its tipped position, using all the ink to the last ounce.

A patented Driven Angle Roller Arrangement —a correct mechanical device without the objectionable belting or chain of gears used in all other angle roller arrangements, and which, besides, merely dab a line of ink on to the ink plate or on the first angle roller, but driven by rack and gears, the first top angle roller receives the ink from the ductor roller, which makes a complete revolution on the angle roller before returning to the fountain roller.

A patented Hinged Roller Frame with Offsetting Roller Device —so finely balanced that an easy swing of a lever accomplishes the lifting of the top riding and vibrator rollers from the form rollers, and raises the form rollers from off the form quickly and without labor.

WHAT OTHER PRESS EMBODIES ALL THESE FEATURES?

The Whitlock has

Both Trip and Back-up Motions
Front Fly or Carrier (printed side up) Delivery
Heavy Sole Plate
Closed Periphery of Cylinder

And other valuable improvements. Ask our salesmen about them, or write for circulars.

THE WHITLOCK PRINTING PRESS MFG. CO.

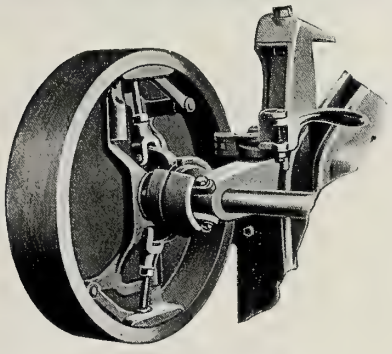
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Golding Paper Cutters

THREE STYLES: Lever, Hand Wheel and Power; each style made in TWO SIZES: No. 25, cuts 25¼ inches, and No. 30, cuts 30¼ inches.

The Golding idea in the construction of printers' machinery is to apply the power in the most direct manner without the use of such mechanical makeshifts as cams or slides. In the GOLDING PAPER CUTTERS the power is applied to both ends of the knife-bar through the medium of two rocking levers which in turn are operated by a powerful crank on the large gear wheel shaft. The knife in its descent delivers a clean shear cut to the stock and has that steady, downward movement which is characteristic of all direct and solid connections It is, with no exception whatever, the

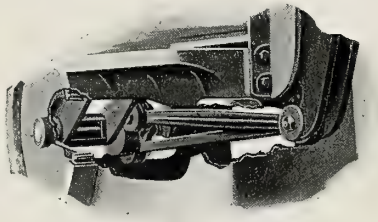


FRICTION CLUTCH.

Most Powerful Action

that is used on paper cutters of any or all classes, and it is proof against the insidious effects of wear. If there is one feature more than another which ought to induce you to investigate the merits of the GOLDING PAPER CUTTERS it is this one of practical freedom from the disastrous consequences of wear.

Incidentally we would like to call your attention to the friction clutch we use on the GOLDING POWER CUTTERS. An investigation of our clutch will convince you that, beside it, all other mechanisms of this character are crude, cumbersome and clumsy contrivances. The clutch as we use it is easy of operation, simple and rapid of adjustment and is automatically released and stopped. It responds instantly to a very slight effort, and yet the position and action of the handle is such as to effectually prevent an accidental application of the power to the knife-bar.



CRANK ROCKER CONNECTION.

If you contemplate putting in a paper cutter or are not satisfied with those you are now operating at present, a thorough investigation of the GOLDING PAPER CUTTER will more than repay you for the time and trouble you spend on it. At least be sure you receive the circulars we are mailing on the 10th of each month. Write our nearest store.

GOLDING & CO.

BUILDERS OF PRINTERS' HIGH-GRADE MACHINERY AND TOOLS

BOSTON, 183 Fort Hill Square.
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CHICAGO, 167-169 Fifth Avenue.

THE GOLDING JOBBER IS THE GREATEST PROFIT EARNER, as no other platen printing press begins to equal it in time and labor saving attachments. It will save you thirty-three per cent of the cost of labor you are expending on crank-action presses, do better work, and there is no wear out to it.

SEE OUR BOOKLET THIS MONTH

Our Patrons indicate their own Terms.

Linotypes

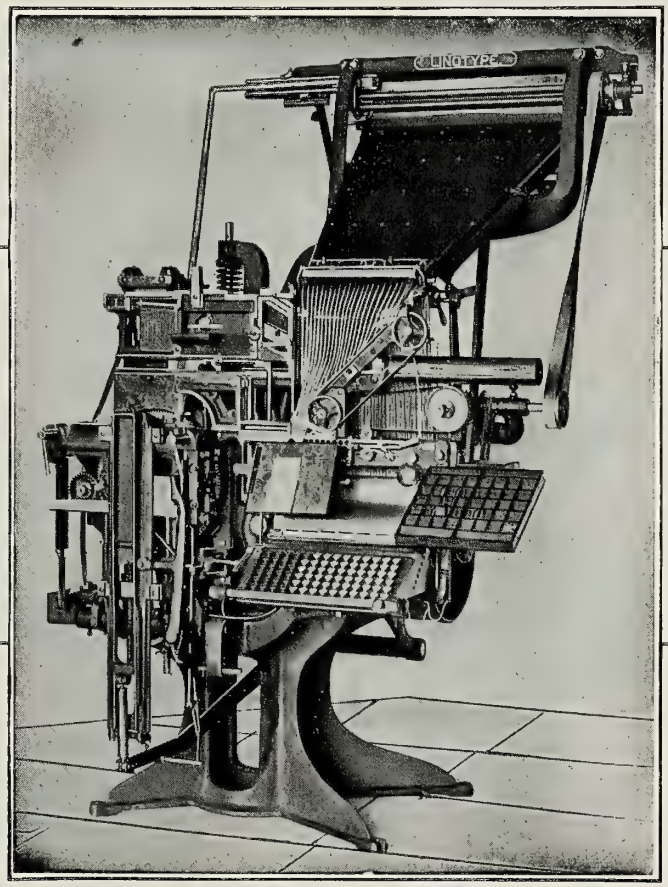
NOTWITHSTANDING our offer to lease Linotypes with the privilege of purchasing at end of rental year and applying the rental paid toward the price of the machine, more machines are being SOLD than formerly.

MERGENTHALER LINOTYPE COMPANY
TRIBUNE BUILDING, NEW YORK CITY
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The Best is the Cheapest in the End.

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Terms:
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8,000 IN DAILY USE.

Three
Years time
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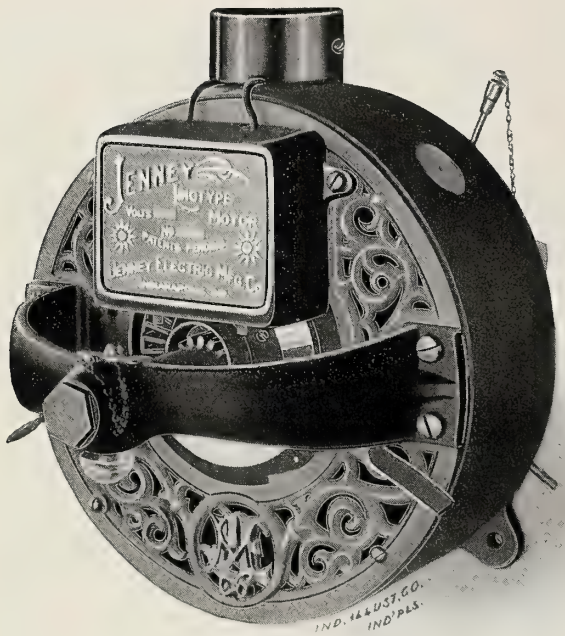
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JENNEY LINOTYPE MOTOR



The only successful and absolutely satisfactory

GEARED LINOTYPE MOTOR

on the market.

Has no rival for economy, reliability, regulation of speed, or artistic design.

Correspondence solicited.

JENNEY ELECTRIC MFG. CO. INDIANAPOLIS, IND.

See advertisement and reading notice in September number.

THE HENRY O. SHEPARD CO.

PRINTERS & BINDERS

ADVERTISEMENT COMPOSITION

IF you wish a well-designed and well-set advertisement, ask us to help you out. We have the type, the knowledge and the facilities to do the work properly. Ads. set and electrotyped at reasonable prices. Type, borders and rules new and up to date.

Notice our new Linotype Composition Department and our Department for the Artistic Setting of Advertisements. :: :: :: :: Work from the trade is solicited.

LINOTYPE COMPOSITION

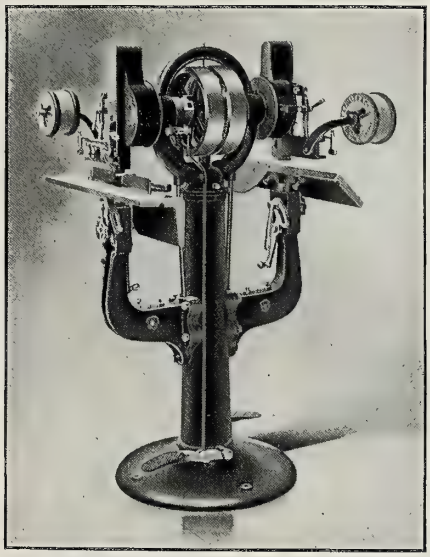
IF you want Linotype Composition — work that is perfect in character, true alignment, no "whiskers," no blow-holes, slugs that are the same size at both ends and will lock up properly—see us. We charge a little more than some people, but the work is worth the difference. : : : :

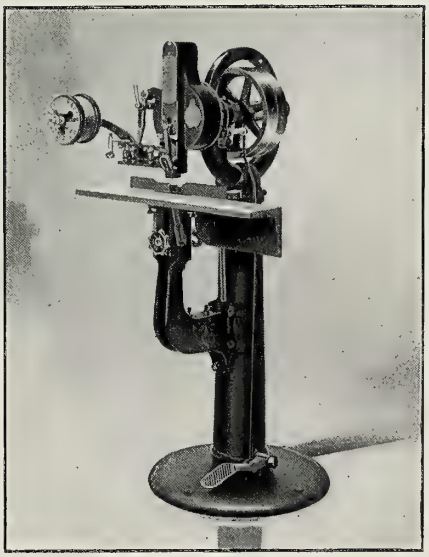
212-214 Monroe Street, Chicago

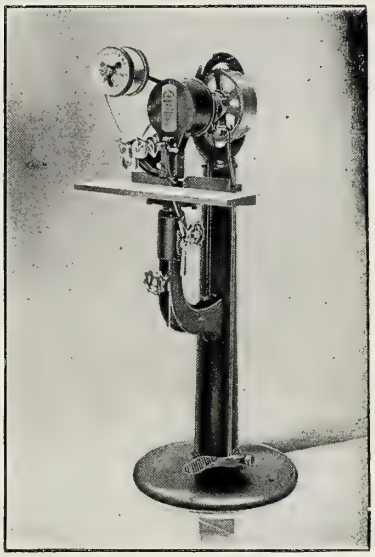
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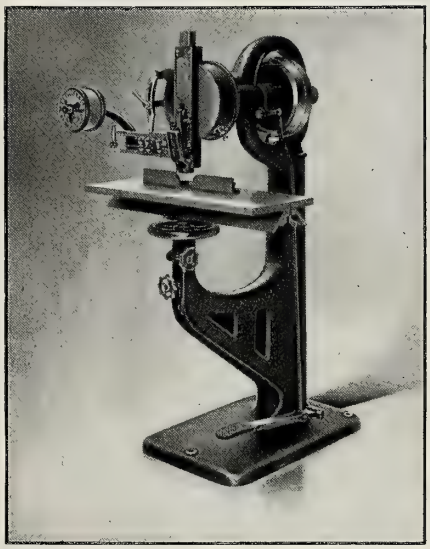
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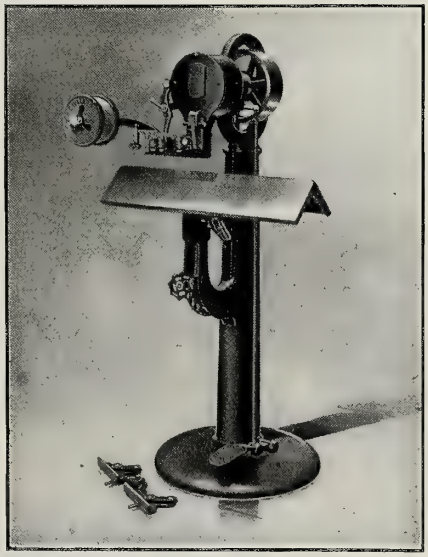
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The Simplest and Most Perfectly Made

WIRE-STITCHING MACHINES

in the market.

All working parts are of the best quality of Steel, hardened and carefully tempered.

THOUSANDS IN USE

by best houses in this country and abroad.

Built in FIVE SIZES, adapted to all requirements.

No. 1 (Double Head),	capacity	1 sheet to	7-8	inch.
2	"	"	"	7-8
3	"	"	"	1-4
4	"	"	"	1 1-4
5	"	"	"	3-8

Write for Catalogue.

E. C. FULLER & COMPANY

CHICAGO OFFICE,
279 Dearborn Street.

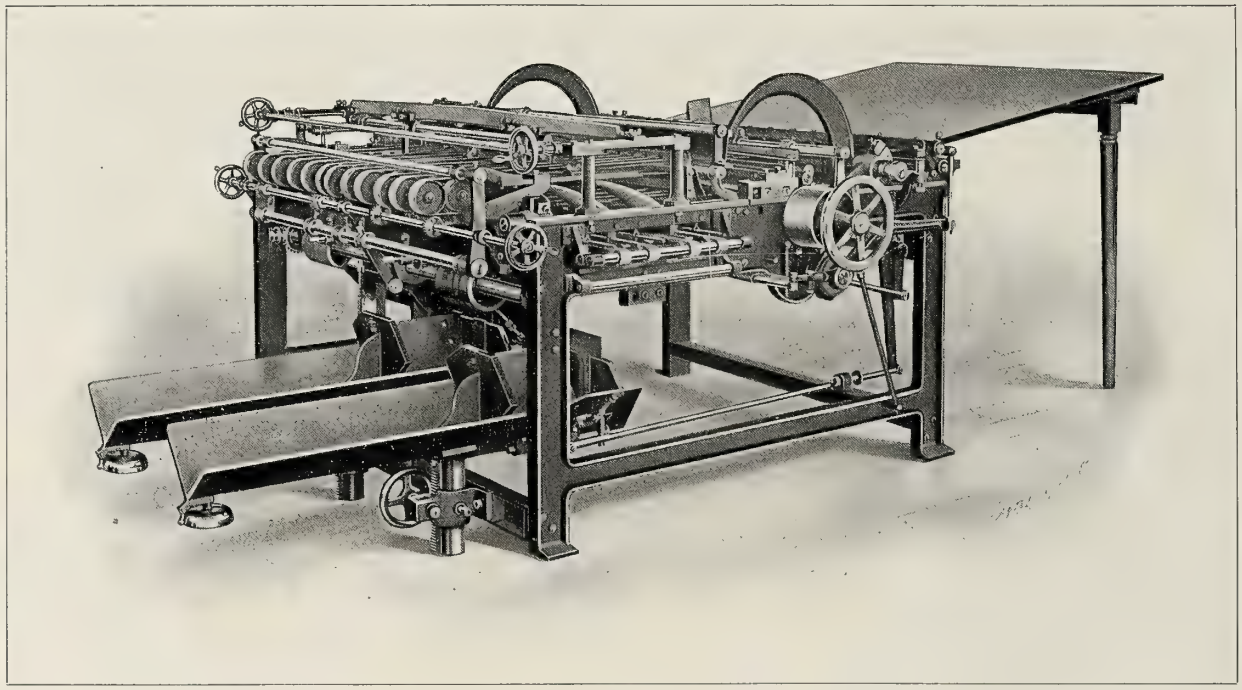
NEW YORK,
28 Reade Street.

PAPER FOLDING MACHINERY

MADE BY

Brown Folding Machine Co.

ERIE, PA.



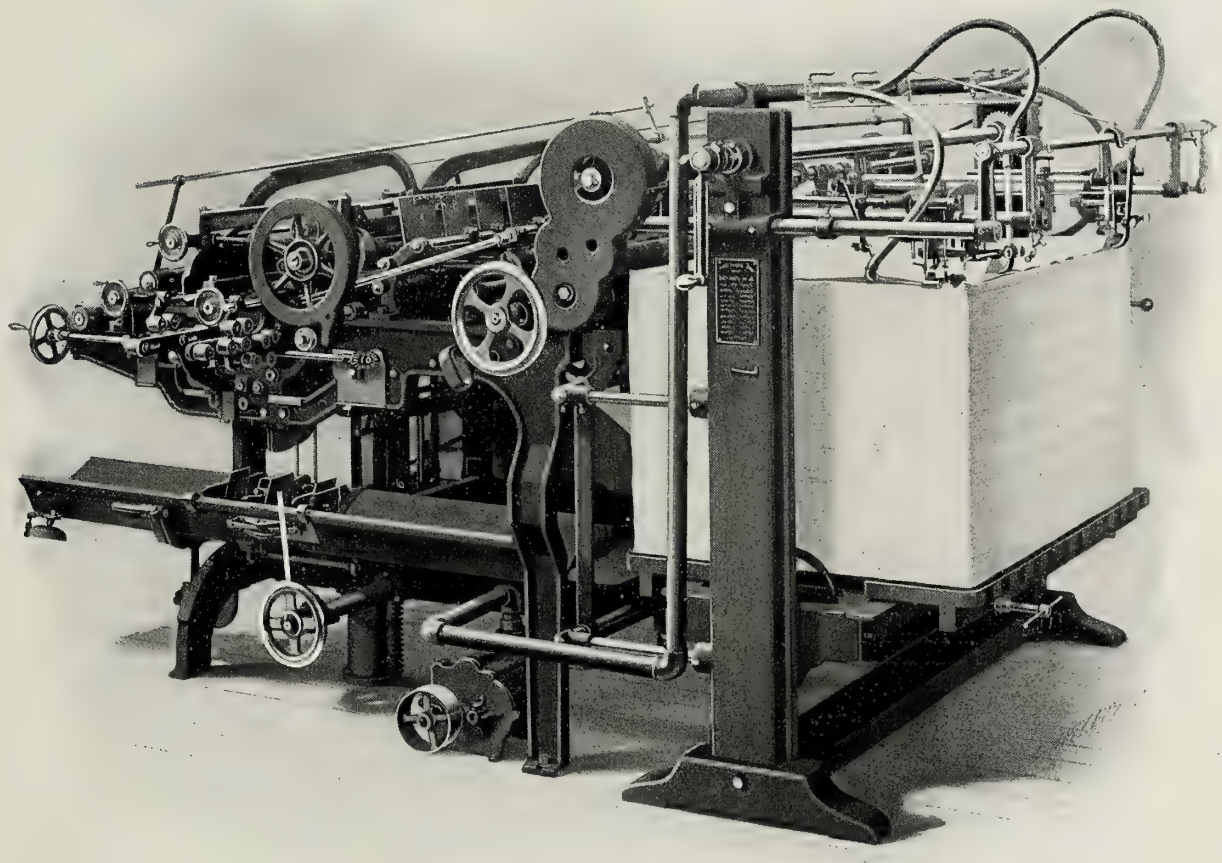
THE above cut illustrates a DOUBLE SIXTEEN DROP-ROLL MARGINAL-FEED BOOK FOLDER. It has Automatic Side Registers, Automatic Sheet Retarder, Automatic Head Perforators, that overcome all "buckling," and Packing Troughs that are movable up or down to suit the various sizes of work. Mechanical Automatic Points can be included when required. In changing to inset work there are no cams to retime or reset, no tapes to cut and resew, the change being made in a moment's time. It will fold a single 16, double 16's, delivering separately, and single 32 by insetting.

OUR LIST INCLUDES SINGLE, DOUBLE, QUADRUPLE AND SPECIAL FOLDING MACHINERY TO MEET ALMOST ANY REQUIREMENT, AND EMBODIES ALL THE LATEST IMPROVEMENTS

E. C. FULLER & COMPANY

CHICAGO—279 Dearborn Street NEW YORK—28 Reade Street

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINES



The above cut shows the "Economic" Feeder attached to a folding machine.

THIS combination is in use in most of the principal bookbinderies, on book and pamphlet work, throughout the United States and Europe. Folding machines usually have a capacity far beyond the ability of a hand feeder to feed them, and therefore a large increase in production over hand feeding is gained by the use of the Automatic Feeder. It takes up less room than the feed-board of the folder and from 5,000 to 15,000 sheets can be placed on the piling-board at one time. We are prepared to attach our machine to any make or style of drop-roll folding machine without mutilation of the folding machine. Send for our new catalogue.

E. C. FULLER & COMPANY

CHICAGO—279 Dearborn Street NEW YORK—28 Reade Street

TARCOLIN

TARCOLIN

"A little fire is quickly trodden out;
Which, being suffered, rivers can not quench."
— SHAKESPEARE.

WE can not agree to furnish you with a river to quench a "little fire," but we can furnish you with Tarcolin which will prevent it. As a type and cut cleanser and roller preserver, it has no competitor worthy of the name. The up-to-date printer has grown weary of that Old Man of the Sea, benzine, straddling his neck, and is now using Tarcolin. It saves him money in cost of material and in insurance premiums. It has the approval of the Board of Underwriters. It has been in use long enough to demonstrate its worth, and it has come to stay. Its introduction means adoption.

In addition to Tarcolin we have also the following named Solvents, all non-explosive and safe to handle: Rockolin, Anti-Benzine, Alcolin, Dissolin, Litho Turpentine (for lithographers) and Pyronil. We can equip your plant with any Solvent desired at a moment's notice, and you do not have to put any of them on the fire-escape. These Solvents are manufactured solely by the Delete Chemical Co. of New York.

We are now located in our new quarters and have the finest warehouse and best shipping facilities in Chicago. Write for circulars and list of users.

CHICAGO SOLVENT SUPPLY CO.

TELEPHONE, MONROE 1851.

153 SOUTH JEFFERSON STREET, CHICAGO, ILL.

The "Victoria"

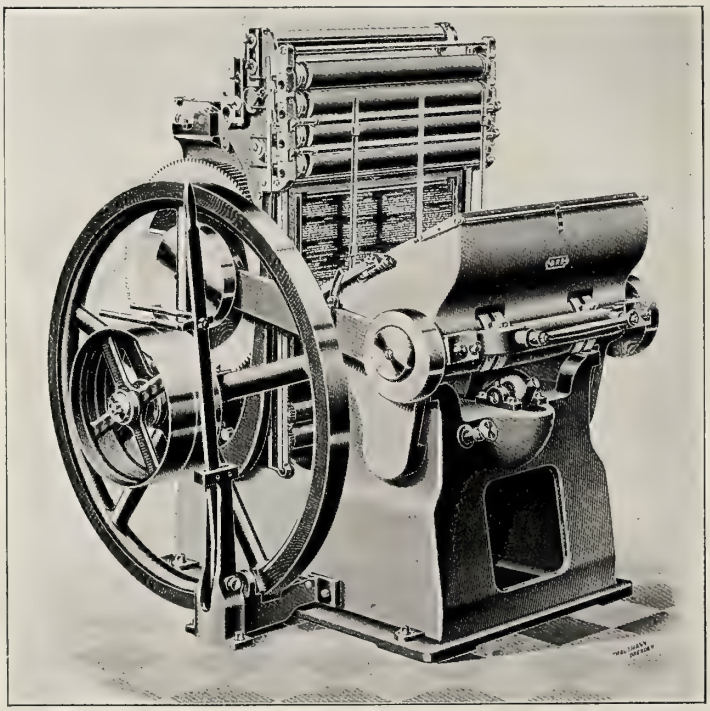
Is the most perfect Platen Printing Press for Job Printing, Illustrations of every kind, Half-tones, as well as for Embossing, Cutting and Folding Boxes.

SOME ADVANTAGES

Platen and bridge in one solid piece, thus insuring the greatest possible uniform pressure.
The main shaft is lying in divided bearings, not in a full casting.
Patent simultaneous parallel action form-roller bearers.
Patent automatic lay with movable gauges.
Patent guide brackets for the prevention of slurring.
Patent reversible grippers with an open platen.
Patent automatic ink-feed regulator.
Patent chase holder with a device for simultaneously releasing the form from the bed.
Patent double acting brake and belt shifter.
Perfect parallel pressure. Excellent ink distribution.
Exact register. Easy running. Movable foot plate, etc., etc.

THE LATEST IMPORTANT IMPROVEMENTS.

Protection for hands to avoid accidents in putting on the sheets.
Protection for destroying other parts of the machine when the sliding hook breaks; all alike on which place the break of the hook occurred. **Patented everywhere. Without competition.**



Victoria Illustration Press, No. V

With Patented Double Inking Apparatus.
Fresh supply and distribution of ink above and below the form.
Unrivalled for Colour and Art Process Printing.

Send for Catalogues. Write for Samples.
Agents Required.

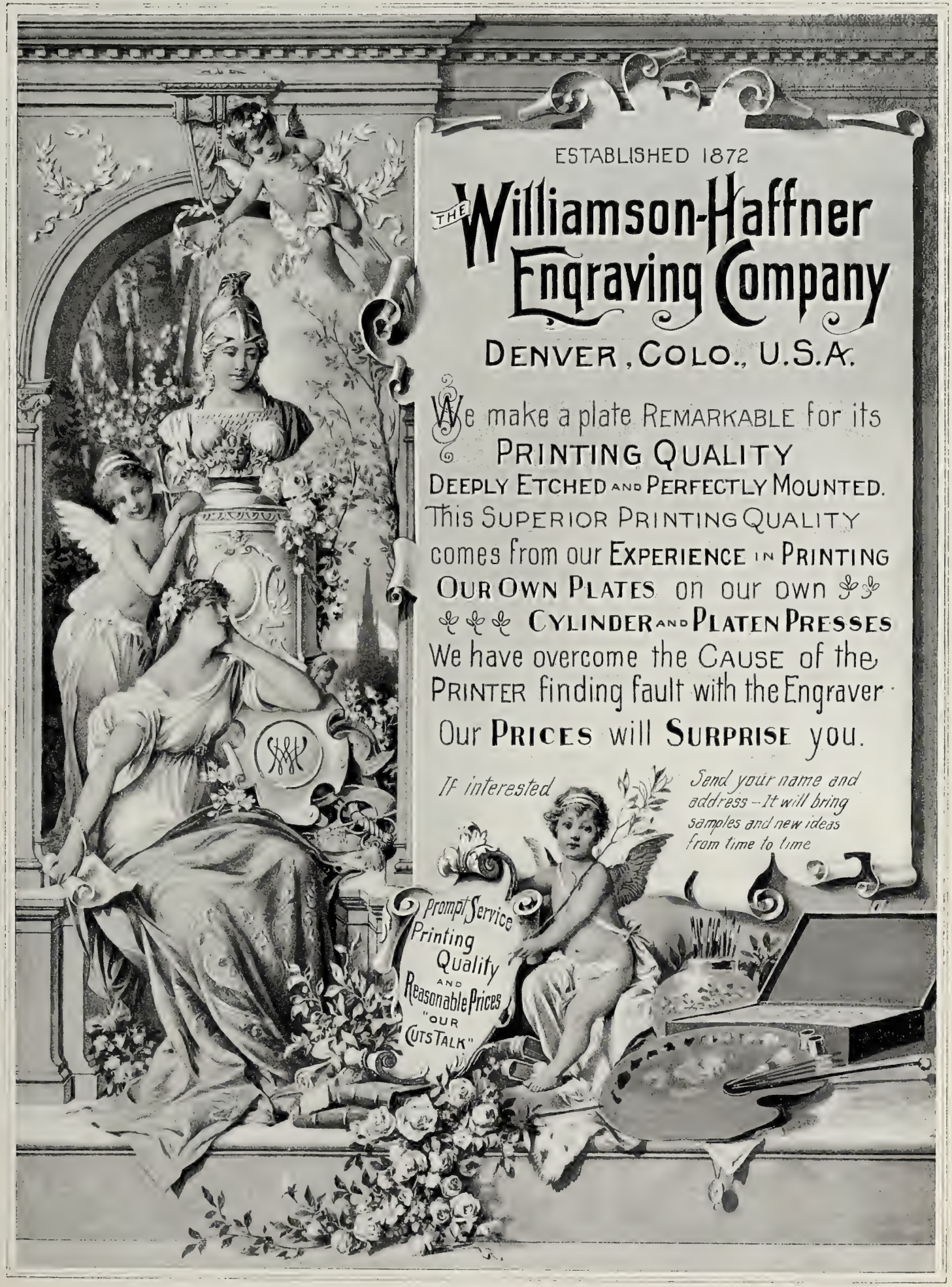
Telegraph Address, Victoria Heidenau. A. B. C. Code, 4th edition, used.

Rockstroh & Schneider

Succrs. Ltd.

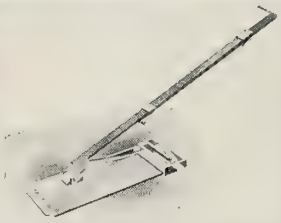
ENGINEERING WORKS

Dresden-Heidenau = Germany


ESTABLISHED 1872
THE Williamson-Haffner Engraving Company
DENVER, COLO., U.S.A.
We make a plate REMARKABLE for its PRINTING QUALITY
DEEPLY ETCHED AND PERFECTLY MOUNTED.
This SUPERIOR PRINTING QUALITY comes from our EXPERIENCE IN PRINTING OUR OWN PLATES on our own CYLINDER AND PLATEN PRESSES
We have overcome the CAUSE of the PRINTER finding fault with the Engraver
Our PRICES will SURPRISE you.
If interested
Send your name and address—It will bring samples and new ideas from time to time
Prompt Service
Printing Quality
AND
Reasonable Prices
"OUR CUTS TALK"

Booton's Automatic Register Gauge

Increases the speed of platen presses from 25 to 50 per cent, giving absolutely perfect register and no spoiled sheets.



Fits any size or make of press. Easily attached and adjustable to a hair. Sold by all dealers. Catalogue free. :: :: :: ::

THE C. H. BOOTON COMPANY, Gallipolis, Ohio

BUFFALO PRINTING INKS

ALL GRADES

THE KIND THAT ALWAYS WORK

HOW nice it is when you put on a form, fill your ink fountain, make the job ready, and start up, to find that the ink is going to work all right without "doctoring." If you buy "Buffalo" Ink you will find it all right. The well-known catch phrase of this house—"Buffalo Inks Always Work"—means something. Write us for Samples.

BUFFALO PRINTING INK WORKS

BUFFALO, NEW YORK

BUFFALO PRINTING INKS

ALL COLORS

SPECIAL OFFERS *of* Rebuilt Cylinder Presses *by* Bronson's House

48 and 50 North Clinton Street, CHICAGO.

No. 527—Clause Web Perfecting Newspaper Press, prints four and eight pages, six or seven col. quarto, speed 8,000 per hour, of eight pages, complete with stereotype; price, rebuilt, f. o. b. Chicago, $3,000.

No. 486—44 x 60 Potter Two-Revolution, 4 rollers, 4 tracks, air springs, rack and screw and table distribution, rear delivery, side steam and overhead fixtures, trip and backup. Press rebuilt and in first-class condition, ready to ship out. Cash price, $1,300, f. o. b. Chicago.

No. 374—41 x 60 Campbell Two-Revolution, 4 rollers, rack and screw and table distribution, front delivery, has throw-off, side steam and overhead fixtures; cash price, $1,000, f.o.b. Chicago.

No. 540—42 x 56 C. B. Cottrell & Sons Two-Revolution, 4 rollers, 4 tracks, rack and screw and table distribution, rear delivery, trip or throw-off and backup, also side steam and overhead fixtures; price, $1,350, f. o. b. Chicago.

No. 482—36 x 54 Cottrell Stop-Cylinder Press, 6 rollers, rack and screw and table distribution, rear delivery, lever throw-off, side steam and overhead fixtures; $1,000, f. o. b. Chicago.

No. 427—33 x 47 Taylor Three-Revolution, air springs, tape delivery, rack and screw distribution, 2 rollers, side steam and overhead fixtures; suitable for newspaper work only; will print six-col. quarto; price, $500, f. o. b. Chicago.

Also have an extra large stock of other Cylinder Presses equally as good bargains as those above quoted. Be sure and look this house up if in need of a press. You can get what you require in fine shape at satisfactory prices. Over five hundred presses sold by this house in five years. Buyers always satisfied with our machines. Call on or write

BRONSON'S PRINTERS' MACHINERY HOUSE,

48-50 North Clinton Street, CHICAGO.

Telephone, Main 224. **H. BRONSON, *Manager.***





Art Advertising Calendars

Exclusive Designs

THE reduced facsimile engravings illustrate two of our most popular lines, consisting of eight of the most artistic, attractive and original subjects ever published. *No. 4500 Series*—Designs printed in black and white and mounted on heavy photo-mounting board, size 11x14, white ink border and silk cord hanger. *No. 500 Series*—Size 11x14, blue background, watered silk effect, design printed in black and white, around which is gold embossed border. LARGEST AND MOST COMPLETE LINE OF IMPORTED AND DOMESTIC HANGERS. *Exclusive Designs*—CUTOUTS, SHAPES, FANS, NOVELTIES AND ART SOUVENIRS of every description for calendars, announcements, circular and display advertising. Lithographed calendar pads for the trade. Price list and samples on application.

MARSHALL MFG. CO.

TEL. MAIN 4254. 190-192 FIFTH AVENUE, CHICAGO



THE "ALTON'S" ENGINEER

IF YOU WISH TO HAVE A NICE HALF-TONE ENGRAVING, 4½x3 INCHES, OF THE ABOVE PICTURE, SEND FOUR CENTS IN STAMPS TO

GEO. J. CHARLTON,
GENERAL PASSENGER AGENT, CHICAGO & ALTON RAILWAY, CHICAGO, ILL.



THE IMPROVED WETTER

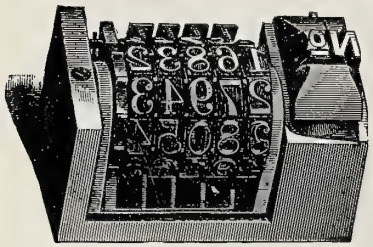
THOUSANDS IN DAILY USE

STYLES OF FIGURES:

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STYLE J.

1234567890
STYLE K.

Either of these styles furnished at the price, $13.50 net.



Size, $\frac{7}{8}$ x $1\frac{7}{16}$ inches.
Patented May 26, 1885. Patented Oct. 16, 1888. Patented June 25, 1901.

$13.50 Net

Worth five times as much.

See that the Machines you buy are stamped "Wetter."
It will save you trouble and annoyance.

Is the only Type-high Numbering Machine that is positively perfect and fully guaranteed.

A Type-high Automatic Numbering Machine for use on job or cylinder presses. Locks up in the form like a slug or cut. No attachments of any kind are necessary to operate it. Numbers from 1 up to 100,000 without a stop, producing a different number at each impression of the press. **WILL NUMBER ANYTHING** a printer is called upon to number. Positively accurate. **NEVER MAKES A MISS** or skip—its working is as constant, regular and methodical as the swinging of the pendulum of a clock

SOLID type matter, impression, Finest work- ing clear and Every working part hard- **WILL LAST A LIFETIME** The best investment on one good-sized job pays for it. **BUY ONE TODAY** and begin adding to your profits. All typefoundries and printing supply houses sell and recommend them. It's the only machine that will give lasting satisfaction. :: :: :: CIRCULARS AND ANY INFORMATION pertaining to any kind of Numbering Machine, regular or special, can be obtained by addressing

SIMPLE **COMPACT** and **SMALL** enough to lock up with permitting of printing and numbering at a single a saving of 100 per cent **Built of Steel throughout.** manship. Figures engraved clean and sharp, print- well defined numbers. ened and tempered with ordinary care. earth for any printer—

DURABLE

ACCURATE

ALL TYPEFOUNDERS AND DEALERS CARRY IN STOCK AND RECOMMEND THE "WETTER"

WETTER NUMBERING MACHINE CO.
515-521 Kent Ave., . . BROOKLYN, N. Y.

BOOKBINDERS' Color Blocking Press

With ONE Table
With TWO Tables
With FOUR Tables
} **For Power entirely automatically working.**

Ask for special information.

KARL KRAUSE, Leipzig

Samples and references on demand.

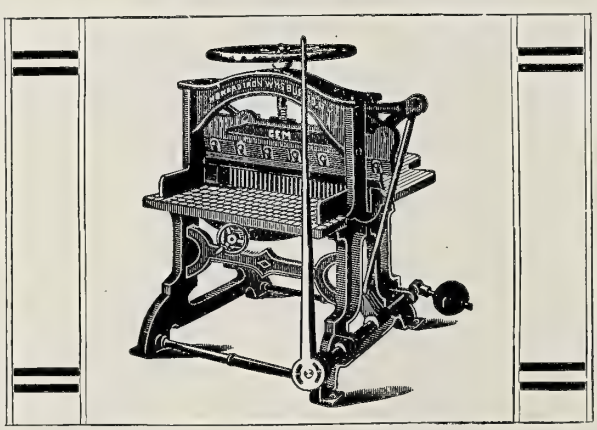
Paris Exhibition, 1900—Grand Prix and Golden Medal.

"GEM" PAPER CUTTER

Manufactured by

HOWARD IRON WORKS, Buffalo, N.Y.

Established 1847



The "GEM" has all improvements and is well known to the trade. Twenty-five years on the market.

ALSO

Victor and Diamond Hand and Power Cutters.

SEND FOR CATALOGUE. Mention Inland Printer.

Satisfaction=Profit

BOTH ARE ASSURED BY BUYING

Perfected Prouty Presses



25 per cent less expense for repairs, and
50 per cent faster than any other press.

No Cams to get out of order.
Two Main Gear Wheels.
Four Inking Rollers.
Up to date in every particular.

Has no equal for embossing, high-class half-tone and general mercantile work. Presses sent on trial.

MANUFACTURED ONLY BY THE

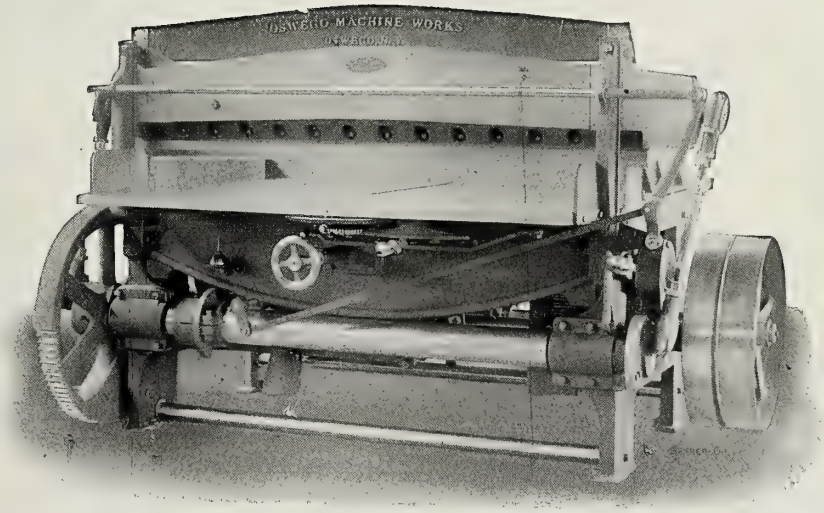
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JOHN HADDON & CO., Agents for Great Britain and the Colonies, Salisbury Square, London, Eng.

Call and See Our Exhibit at PAN-AMERICAN EXPOSITION

DESIGNED to cut accurately the greatest output per day possible

Brown & Carver Cutting Machines



OSWEGO MACHINE WORKS
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AMERICAN TYPE FOUNDERS CO., . . . 405 Sansome Street, San Francisco.

STORES

CHICAGO—321 Dearborn Street, ... J. M. IVES, Manager.
LONDON, ENG.—23 Goswell Road, ... ANDREW & SUTER.

The Fuchs & Lang Mfg. Co.

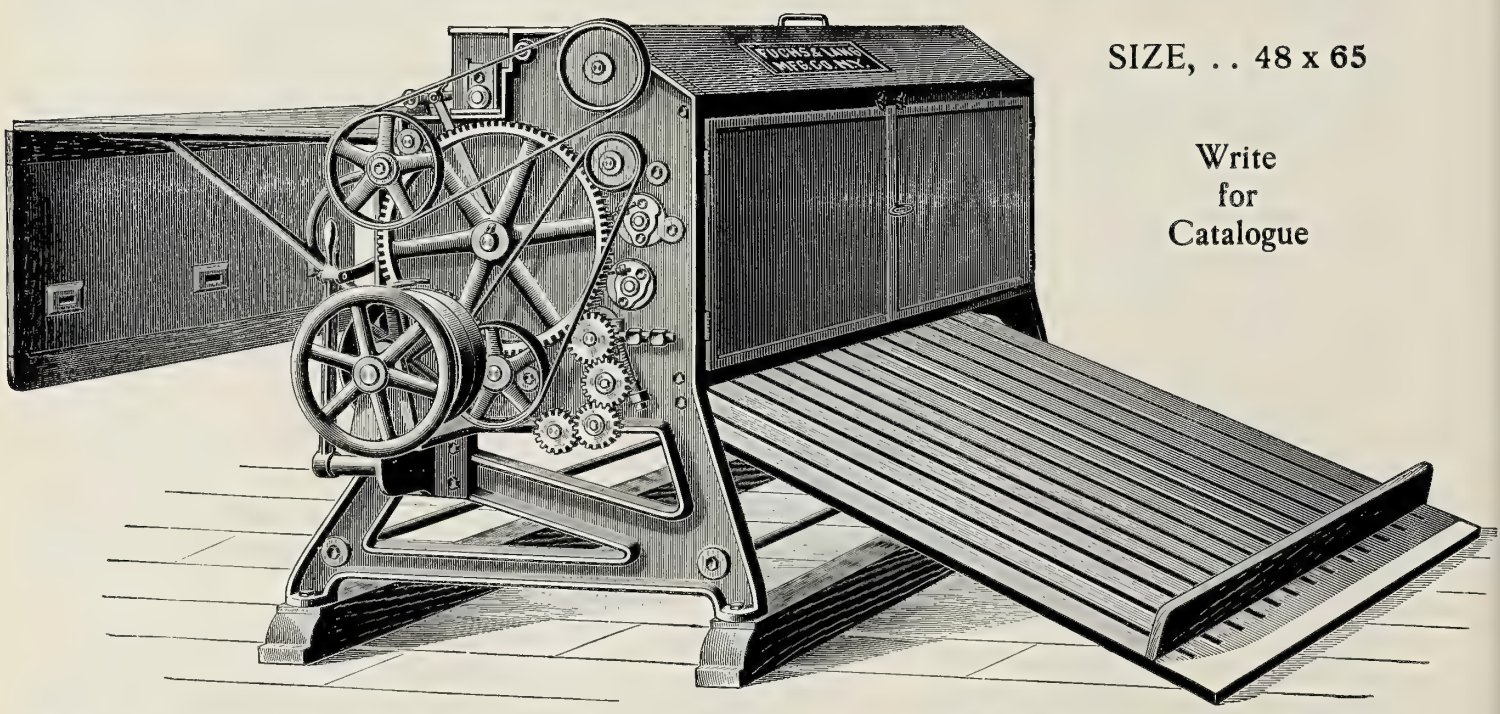
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MANUFACTURERS OF THE

GIANT BRONZING MACHINE



SIZE, . . 48 x 65

Write
for
Catalogue

NO WORM OR BRONZING PADS

WILL GIVE BETTER BRONZE DISTRIBUTION BY FAR SIMPLER METHOD

We build all sizes of Bronzing Machines on same principle

Dusting Machines Roughing Machines

ALSO MANUFACTURERS OF

PRINTING
LITHOGRAPHIC
COLORTYPE **INKS** BRONZE
POWDERS

All Lithographic Supplies, all Photo-Engravers' Supplies, and MACHINERY

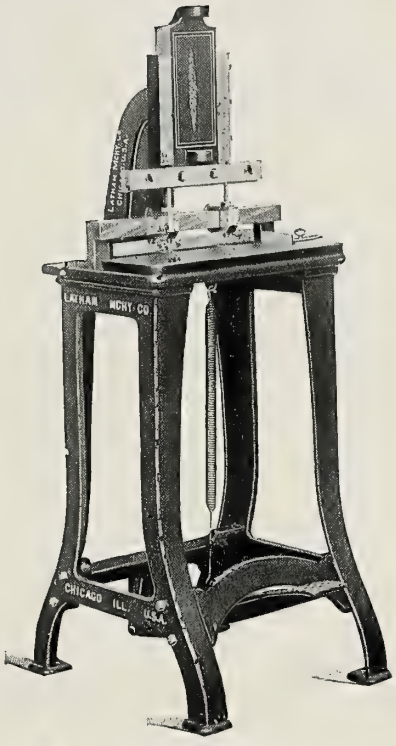
Latham's Monitor Punching Machines



Monitor Multiplex—Power.



Combined Punch and Die Head.

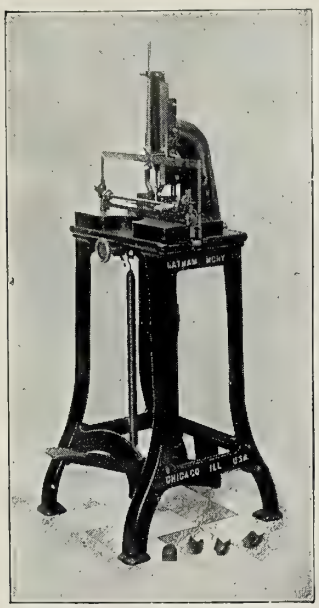


Monitor Duplex—Power or Foot Power.

SPECIAL attention is called to our complete line of Punching Machines for all purposes. They are more simple, stronger and more easily adjusted than any other punching machines on the market. They are built with any size or style punch and die desired.

Quality and mechanism considered, they are the cheapest Punching Machines built.

Send for Illustrated Catalogue and Price List.



Monitor Punching, Round-Corner and Index Machine—Power or Foot Power.



Combined Punch and Die Head.

We build everything in Machinery and Tools for Bookbinders and Printers.

A few of our Specialties are:

Wire Stitchers,
Perforators,
Punching Machines,
Paging and Numbering Machines,
Job Backers,
Standing Presses,
Round-Corner and Index Cutters, etc.

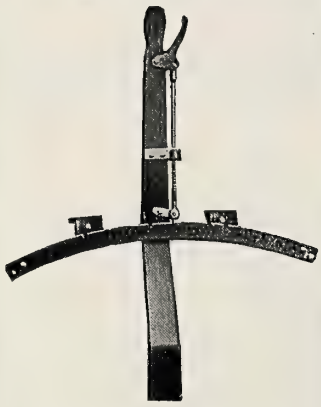


Combined Punch and Die Head.

Monitor Bench Punch—Foot Power.

LATHAM MACHINERY CO.

Main Office and Factory, 195-201 S. Canal St., Chicago
New York Store, 8 Reade Street



THIS LEVER is the only appliance used to control the operation of the press by The C & C System

The "C & C Series-parallel" System of Control for Electric Motors

Has proven to be, after over a year's actual and uninterrupted use in many pressrooms,

The Most Perfect System

ever invented for the proper operation of

LARGE PRINTING PRESSES

Automatic — *Simple* — *Economical* — *Reliable*

Be convinced by sending for and studying our descriptive Bulletin I. P. 138.

THE C & C ELECTRIC COMPANY

Central Building, Liberty Street, New York

Crane's Ladies' Stationery

SOLD BY ALL STATIONERS AND BOOKSELLERS

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other Specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's" containing our goods.

THESE goods are the best for all dealers. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. They are suited to the tastes of the most select trade. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing ¼ ream of Note Paper each, and in separate boxes ⅛ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing ¼ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

All this Stationery can be relied on as represented.

MANUFACTURED BY

Z. & W. M. CRANE

DALTON, MASS.

CROWN PLATES



PICTURES TALK

MORE THAN WOMEN.

DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your *success*. No expensive plant is required. Cost of maintenance is nominal.

We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

HOKE ENGRAVING PLATE CO.

Patentees and Sole Manufacturers,

St. Louis, Mo., U. S. A. *and* 111 Fleet St., E. C., London, Eng.

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Turners Falls, Mass.

WE call the attention of the trade to the following specialties:

Sea Wave and Centurion

Made in ten colors, 21 x 33, 60 lb. and 80 lb., showing entirely new and striking two-color effects; very attractive. Suitable for Booklet Covers, Fancy Stationery and similar purposes. *Made only by ourselves.*

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In fifteen colors, 21 x 33, 60 lb. and 80 lb., for Stationery, Announcements, Covers, etc.

Onion Skin Bond

White, glazed and unglazed. Made from clear, strong stock, in Folio and Royal sizes.

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We carry every description of Paper and Boards used by Printers, Publishers, Bookbinders, Blank Book Makers, Boxmakers and allied trades. Our stock is the largest and the best. Prompt shipments.

Paper Warehouses

32, 34 and 36 Bleecker Street
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New York

Simplest ::: Strongest ::: Best Wire Stitchers in the World

The New

"Perfection"

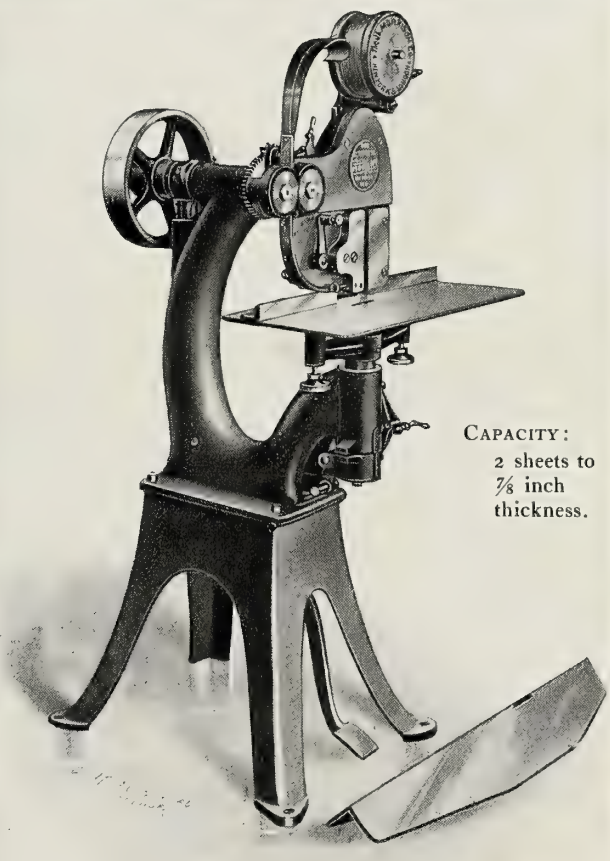
Nos. 2, 4, 6 and 12

MANUFACTURED BY

The J. L. Morrison Co.

TORONTO LONDON NEW YORK

ALL ON EXHIBITION AT THE PAN-AMERICAN EXPOSITION



CAPACITY: 2 sheets to ⅞ inch thickness.

"AN EXQUISITE PRODUCTION"

The Rubaiyât of Mirzâ-Mem'n

THIS is the consensus of Press Opinion. Some journals have devoted columns to quotation and praise of both the poem and its artistic printing and binding.

THIS book should not be confused with the Rubaiyât of Omar Khayyam. The only relation it bears to its great prototype is the style of the verse, which is in the Omar-Fitzgerald form, and the fact that 37 of the 131 quatrains, which are indicated by number, are paraphrased from the prose translations of Nicolas and McCarthy. Omar Khayyam is the inspiration, and his philosophy, compared with that of the present day, furnishes the basis for some 95 original quatrains by John S. Zimmerman in the incomparable rhythm of the great Persian poet. The delicate imagery of Omar's period has been preserved throughout in this modern Rubaiyât. The beautiful illustrations, of which there are twelve—all full-page, hand-tooled half-tones—continue to bring expressions of praise from all sections of the country. They are reproductions from special oil paintings by Louis Braunhold, of Chicago, and show careful study and sympathy with the author's thought, being bold and powerful or delicate and dreamy as the context demands, thereby complementing a creation which, as a whole, is unsurpassed in modern bookmaking.

A GIFT BOOK

par excellence

Appropriate as it is to all seasons, and fitting to nearly all moods, "Mirza-Mem'n" seems especially suitable for a gift between choice friends, and as such is in especial favor.

"There are some beautiful and lyrical verses in 'Mirza-Mem'n.' The spirit which pervades it is fine and high. Moreover there are words of hope in the poem, judiciously offered, such as the author's great Persian prototype — he who sat by his tent under the purple skies of softer nights than we Occidentals know—could not find it in his doubting soul to speak."—*Chicago Tribune.*

"One is tempted to quote *in extenso* from this beautiful book, so much is there of fascination in it. The quatrains of 'Mirza-Mem'n' will stand as long as the mind of man delights in bathing in the sunshine of nature, and will take high rank among the philosophic poetry of this country."—*Evening Leader, New Haven, Conn.*

"A beautiful book is 'The Rubaiyat of Mirza-Mem'n.' It is printed in many soft tints and luxuriously illustrated. It is a book well worth one's while to purchase as a gift-book, for its binding and illustrations are in keeping with the beauty of the verses."—*Omaha World-Herald.*

"A more beautiful piece of bookmaking than this dainty volume it would be hard to find and impudent to ask for."—*Nashville American.*

THE BOOK is in the following forms: **Art Vellum**—Combination White and Purple, or Full Purple, as desired. Gold and Ink Stamping, Gold Edges, Beveled Covers, $1.50. **Edition de Luxe**—Red or Brown India Ooze Leather, Gold Stamp, Gold Edges, Silk Lined, $4.00. Size, 7¾ x 9¾. For sale by all booksellers, or will be sent by express, prepaid, by the publisher on receipt of price.

Henry Olendorf Shepard, Publisher, 212-214 Monroe St., Chicago

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Cover Paper
One of the several lines
Made by the
NIAGARA PAPER MILLS
at LOCKPORT
Printed with
TILTONIAN
GOLD LUSTRE
INK Made by
S. W. TILTON & CO
CAMBRIDGE MASS
& 12 Reade St. NEW YORK

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Marshall Mfg. Co., 190-192 Fifth ave., Chicago.

AIR BRUSH.

Thayer & Chandler, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe street, Chicago. Ball Programmes, Announcements, Invitations, Tickets, Society Folders, etc.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER.

Thomas Garnar & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

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Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

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American Type Founders Co. See list of branches under Type Founders.

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

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Cabot, Godfrey L., Boston, Mass.

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Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

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Conkey, W. B., Co., 341-351 Dearborn street, Chicago; works, Hammond, Ind.

Shepard, The H. O., Co., 212-214 Monroe street, Chicago. Write for estimates.

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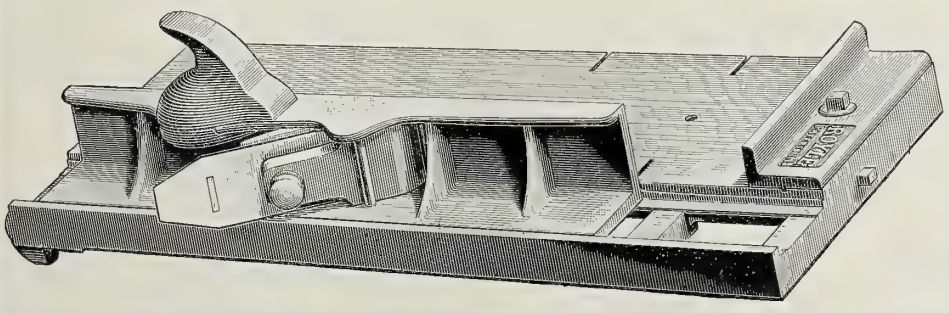
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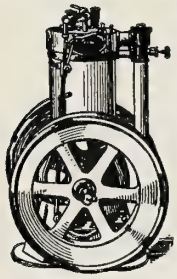
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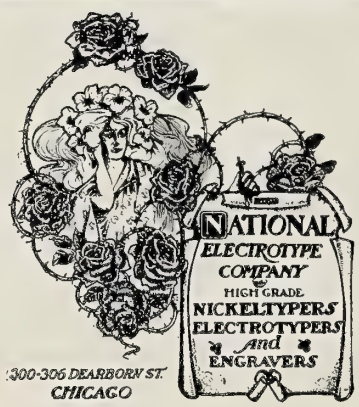
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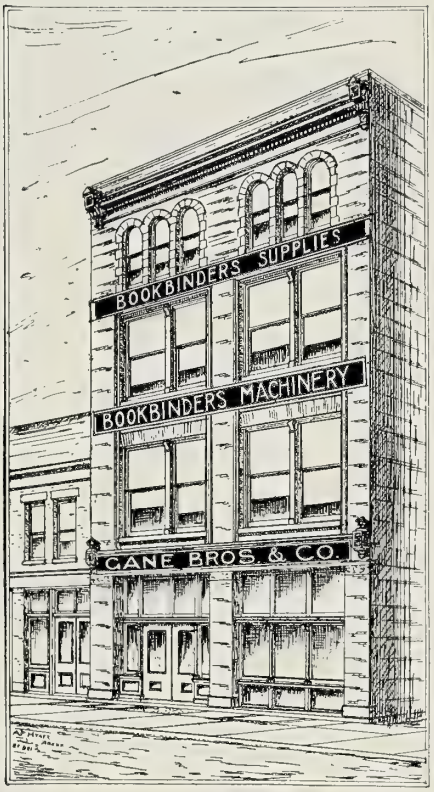
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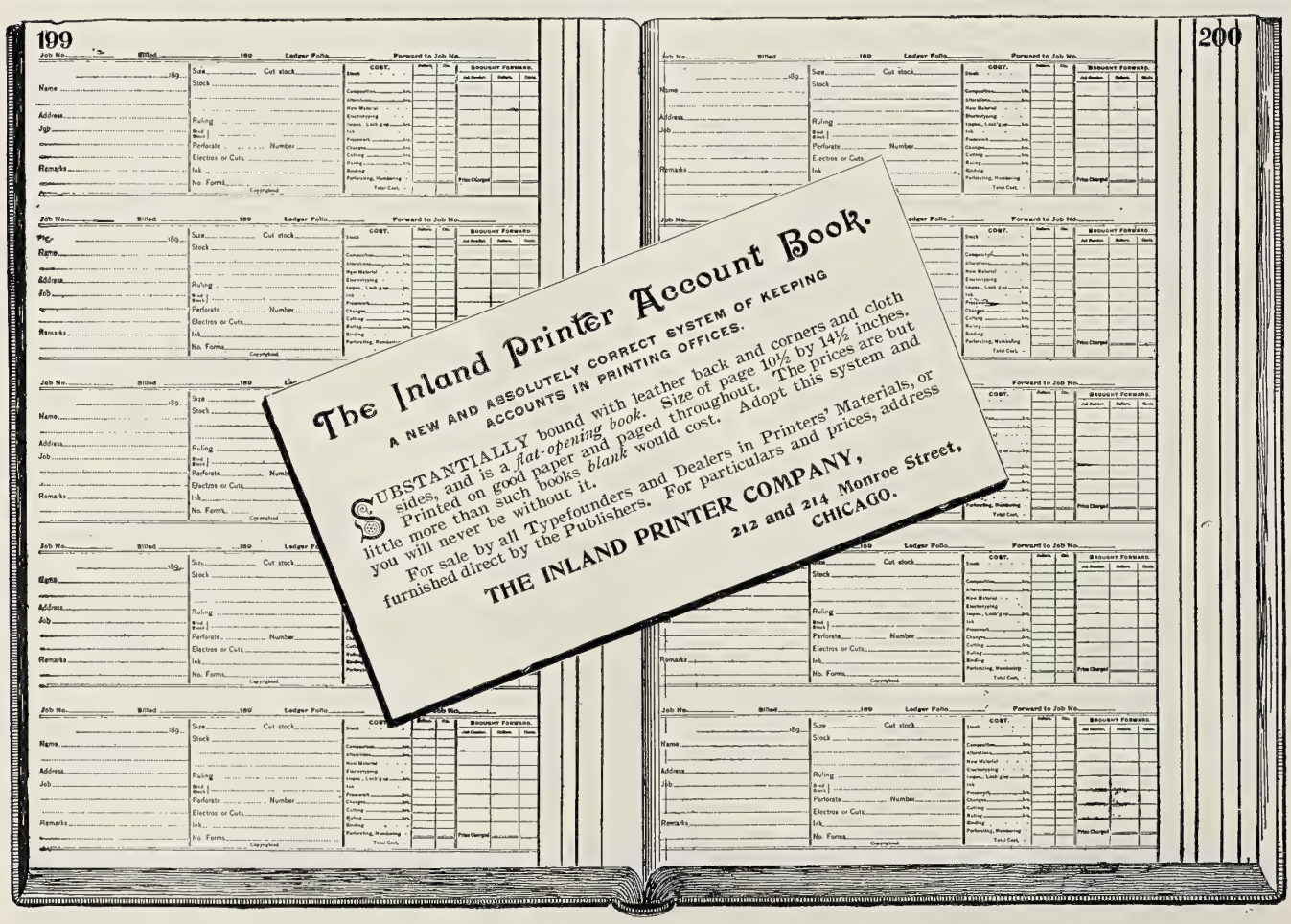
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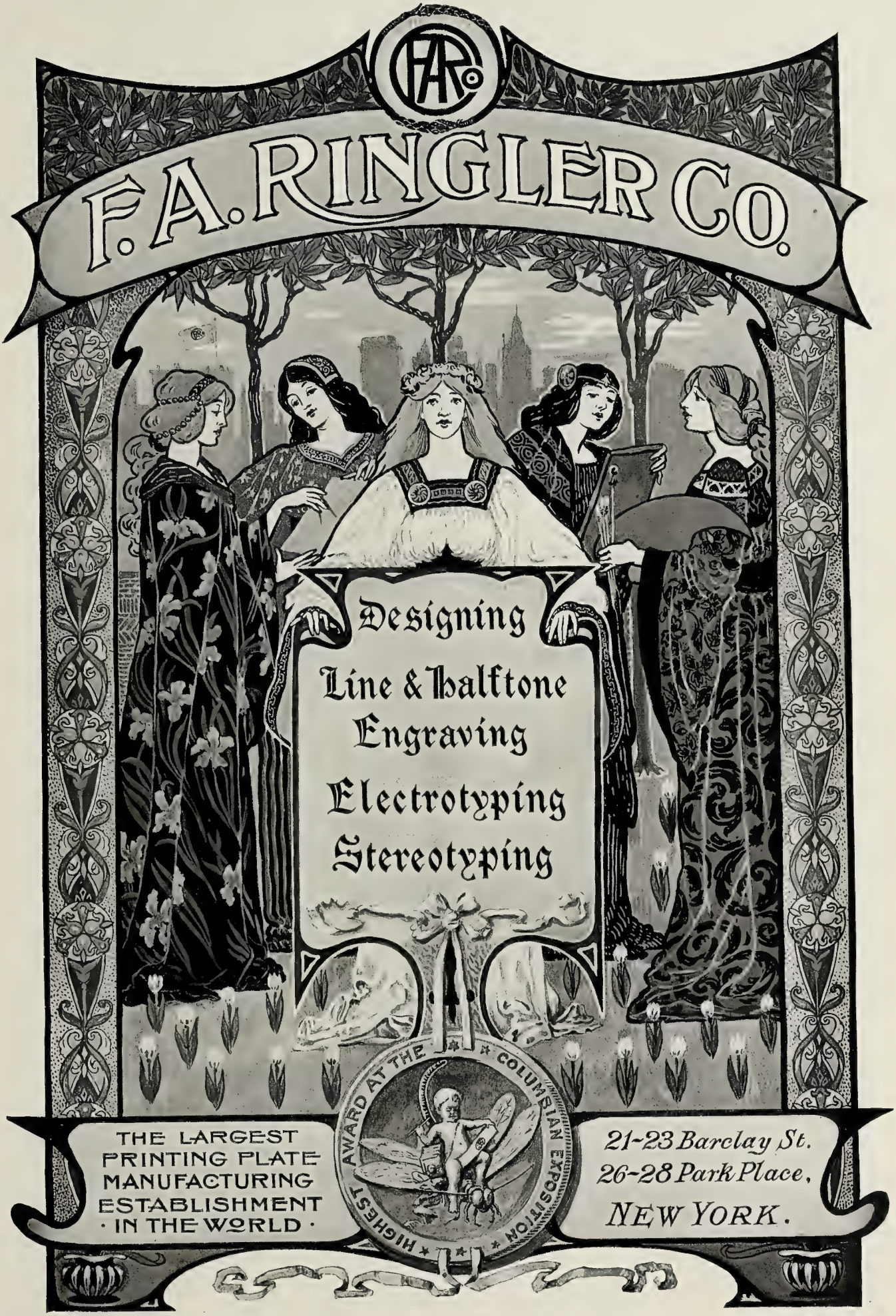
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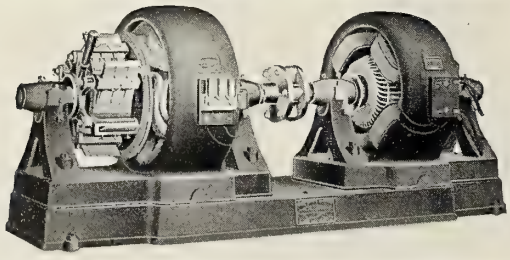
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Yours truly,
R. WOLFENDEN.
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Victoria, B C.

Advertising Experience, Chicago.—Lozier Motor Company, Plattsburg, N. Y., send catalogue deserving of very favorable consideration. Every detail of the work is admirable, and the most captious critic could not find fault with it either in quality of material, fine illustrations, good workmanship or general make-up. The catalogue is a credit to the Lozier Company as well as the Binnner Engraving Company, who produced it.

Ad Sense, Chicago.—The Binner Engraving Company, in addition to all its other activities, appears to be making a special feature of college annual work. I have received from Binner a very striking and effective book advertising this department of their work, and judging from the samples of illustrations shown, and the list of colleges and schools for which annuals have been made by this concern, a prosperous season may be predicted.

Ad Sense, Chicago.—We are in receipt of a very handsome folder from the Binner Engraving Company. On it the Binner mark is brought forth prominently and in a very attractive manner. This mark will be found on all the products of the presses of this company, from the business card to the souvenir edition, standing as it does as their guarantee of excellence.



The Morris Press, St. Charles, Ill.—Find within Post-Office order for $2.50, to pay for the McKinley plate, as per bill rendered. In this connection I wish to thank you for the prompt and satisfactory service. I have never seen a better portrait of the late president, and this is the opinion of others to whom I have shown the proofs.

Yours truly W E. DAVIDSON.

Library Bureau, Boston, Mass.—Answering your favor of Sept. 3rd, the box of plates you shipped us were received in good shape. We wish to thank you for the manner in which you put this job through for us and your promptness in shipping.

Very truly yours,
Library Bureau.
WOLSTON DIXEY Manager

Ad Sense, Chicago.—(Regarding National Cash Register booklet.)*** We never saw better plates. The two smaller booklets are also very well made and reflect much credit. The National Cash Register Company has its own printing plant at the factory and does its own designing, while the plate work is by the Binner Engraving Company, Chicago.

Advertising Experience, Chicago.—Libby Glass Company, Toledo, Ohio. One of the best executed and most elaborate booklets ever received from the glassware line is that of the Libby Glass Company, entitled "Things Beautiful." Credit for the conception of this work belongs to Mr. Hinners, the designs and the illustrations are the work of Mr. Lammers, who also superintended the printing; making the complete work the output of the Binner Engraving Co., the last page showing their neat trade-mark

Advertising Experience, Chicago.—Hercules Gas Engine Works, San Francisco, send well-made catalogue. The heavy plate paper adds much to the half-tones, which are finely executed, and among the best we have seen. The rough cover in violet and gray is attractive. Printed by Stanley-Taylor Company, and compiled by R. C. Ayres, both of San-Francisco. Half-tones were made by Binner Engraving Company, Chicago. This company issues another similar catalogue, with red, black and gold cover.

Advertising Experience, Chicago.—The Binner Engraving Company has always ranked high in the various departments of a general engraving business, but has no doubt excelled in the creation of illustrated advertisements for the magazines and other periodicals. Into the creation of these illustrated advertising ideas, Mr. Oscar E. Binner, president of the company, has thrown his strong individuality, and Mr. Lammers, who has charge of the art department, has been a close second. No other engraver ever attempted to specialize in this kind of work before nor has any been very successful in following "Binner." Now that Mr. Binner has established an eastern branch in New York, where he will be located, he will devote himself to this special work more extensively than ever. He is the only western engraver who has thoroughly established himself with the big advertisers of the East, which is a guarantee of the high-grade work turned out by this establishment.

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R. R. Donnelly & Sons Company, Chicago.—We are in receipt of your favor of September 13th and are pleased to note that the presswork on the catalogue is in every way satisfactory to you, and in this connection would say that our success on this job was largely due to the fact that our pressman had almost no trouble at all with the half-tone plates, which you furnished us for the work, and found them uniformly easy to make ready, and after the forms were once started they ran straight through without any trouble at all. In the printing which we have already done for you we have found that your half-tones are all very easily printed

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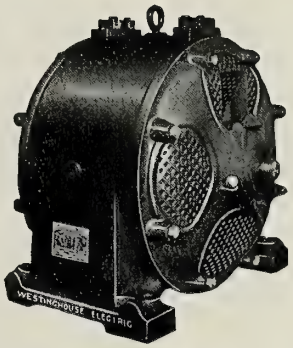
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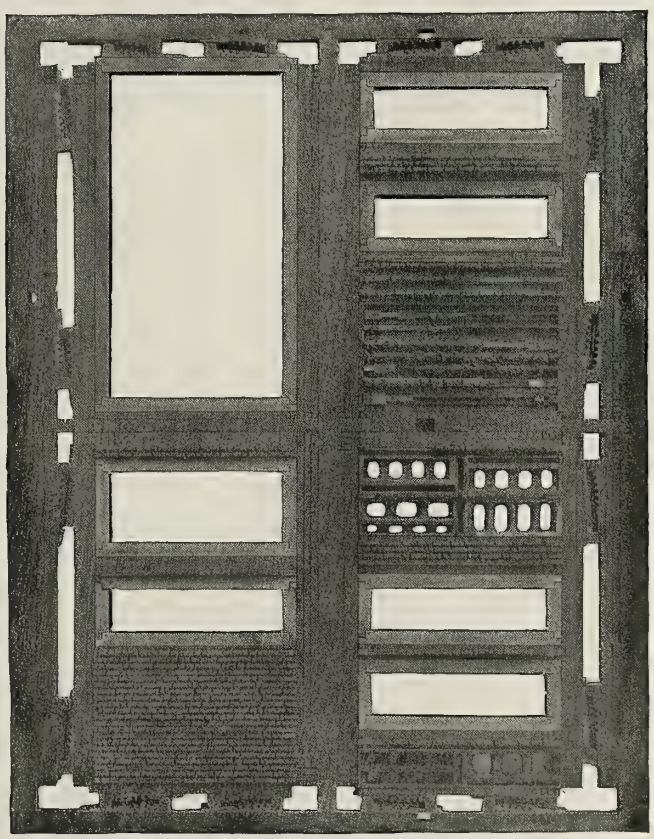
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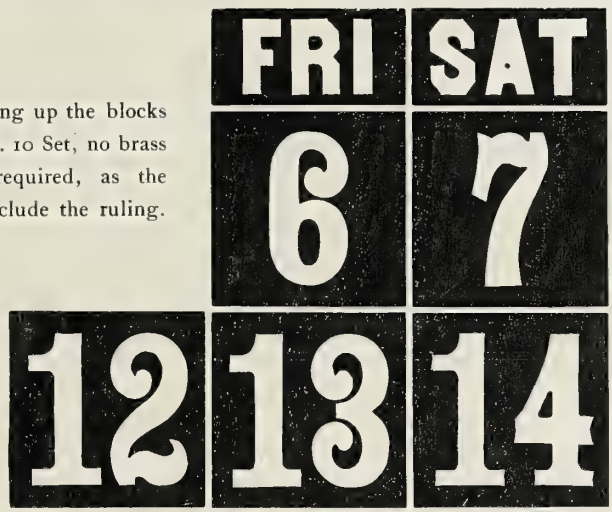
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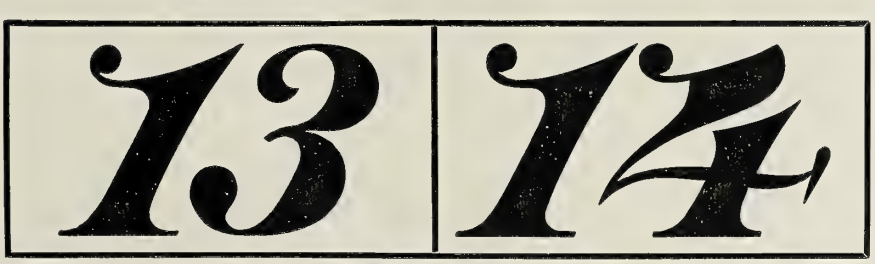
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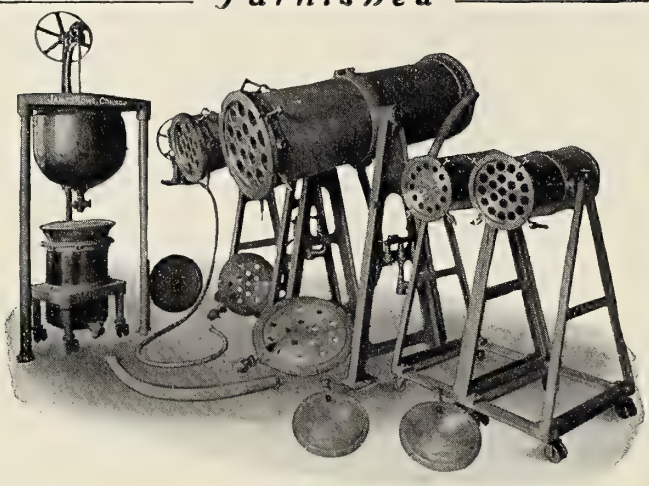
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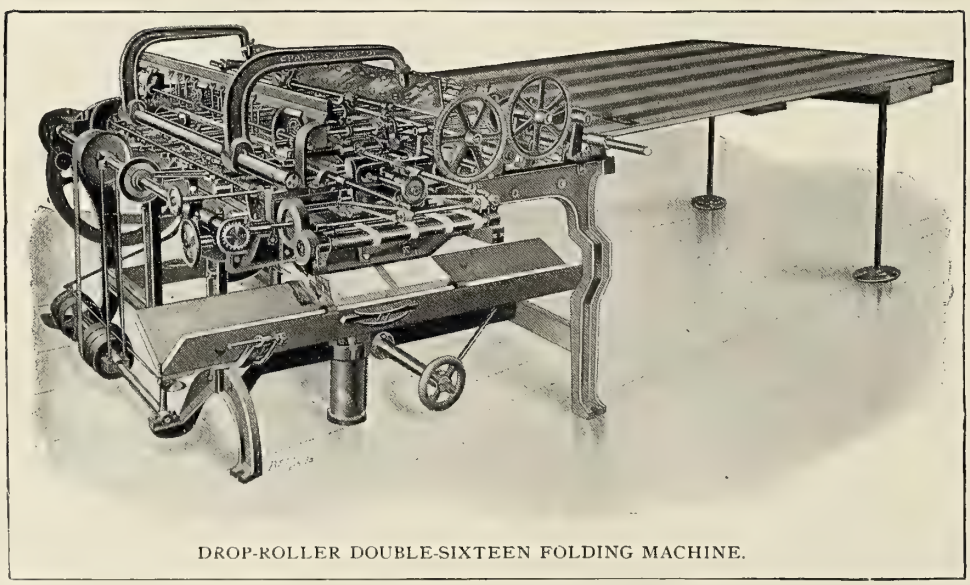
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VOL. XXVIII. No. 2. CHICAGO, NOVEMBER, 1901. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra.

THE "LACK-O'-SYSTEM" PRINTER.

BY JOHN R. BERTSCH.



N every hand he can be discovered, but it is in the smaller towns and cities that the "Lack-o'-System" printer is most frequently seen. There he always thrives. He is the man who, though his floor is swept regularly, the towel washed occasionally and other things generally kept quite neat, does not seem to appreciate the benefit of system, i. e., he is a "Lack-o'-System" printer. Instead of having samples of the kinds of stock he carries in properly labeled drawers or pigeonholes, he, when a customer wishes to see and select the stock for a certain job, rushes off to the stock room and tears a corner out of a sheet of each of several kinds, thus destroying several whole sheets of stock and yet not giving the customer enough stock to rightly judge by, and when a customer selects a certain kind of stock our "Lack-o'-System" printer puts the corner of the sheet of stock with the copy, perhaps designating it as a sample of the stock to be used, but as likely as not doing nothing of the kind. How much better would it be to take a full sheet, or several sheets of various kinds of stock, from the properly labeled drawer, and, when the customer has selected the kind of stock he wishes used, enter on the order blank and job ticket the kind of stock by either number or name. And, if our "Lack-o'-System" printer is asked to give an estimate on a job, he jots his data down on any piece of paper that is at hand, instead of having estimate blanks bound in permanent form and properly indexed so that every estimate that he ever made can be referred to on short notice and any disputed point quickly settled.

If our "Lack-o'-System" printer uses a job ticket at all it is so meager in details that it is nearly valueless as a guide for the work as it passes through its various stages, and utterly useless as a conveyor of data for future reference, and he does not appreciate the advantage of a properly ruled and headed job record and a job ticket which provides for the proper keeping of the record of all the details of the job in such a manner that when the work is finished it can be told at a glance whether there was profit or loss on the job, and how much of either. Neither does he see the need of making out a ticket for each job, but bunches several jobs of various kinds on one ticket, simply because they happen to be for the same customer.

In the mechanical department the same "Lack-o'-System" prevails as in the counting-room. Racks, stones, etc., are not placed with a view to saving time by having those parts of the equipment which are used in conjunction in close proximity, but slugs may be in one part of the room, leads in another, while the rule case may be remote from either; type may be arranged by sizes or series, but oftener a series is in several racks without regard to associating it with other faces of the same body. There are no labels on the cases or drawers, and only the "oldest hand" knows where to find things, and he needs to hunt long for those things least used, while a "new hand" spends half his time trying to find things and then appeals to the "old hand," who uses one-fourth his time to showing the "new hand" where to find things; which loss of time might be prevented and a better class of work produced if the equipment was arranged to conform to system and each case was labeled with the name, size of body and a line of the type, showing style of face and number of letters in a line of a given measure.

Wood furniture and reglets are thrown into drawers or boxes, without regard to length or size, instead of being assorted into sizes and each size kept in receptacles properly labeled, arranged under the stone or stones on which forms are imposed; in taking proofs, each compositor goes to the stock room and helps himself to a sheet of paper, tears off what he thinks he will need and throws the rest away, instead of having white French folio cut to several uniform

sizes and placed in a drawer properly labeled. But why go into more details?

We will, however, mention one more department in which our "Lack-o'-System" printer is in utter confusion, and that is in the matter of caring for and keeping track of cuts. In this day of illustrated printing, every print-shop has a greater or lesser number of cuts to take care of. Now, instead of having indexed drawers in which to place cuts alphabetically, and an indexed book or series of books, in which to paste proofs of cuts, with space to enter a record when cut is taken away and by whom, our "Lack-o'-System" printer places the cuts into a drawer or under cases indiscriminately, and, when a customer inquires for a certain cut a search is made through all the cuts in the shop, and, if the cut is not found the customer is told that it is not in the shop, and an effort is made to recall the date and the circumstances of its taking away; when, if the cuts were cared for systematically, the first thing done when the customer asks for his cut is to turn to Book C, if his name be Cash, and see if his cut is now or ever was in the office, and if there is no record of its taking away opposite the proof of the cut, the next thing to do is to go to drawer C and get the cut and hand it to Mr. Cash, making a record of such act at the time.

It may seem to our "Lack-o'-System" printer a useless waste of time to conduct his shop on systematic lines, but if he should inaugurate the method he would soon discover the amount of time and friction saved and the pleasure and profit gained by being a systematic rather than a "Lack-o'-System" printer.



Photo by R. R. Sallows, Goderich, Ont.

THE GIRL I LEFT BEHIND ME.

Written for The Inland Printer.

STEREOTYPING CHALK PLATES.

BY R. M. A.

THE great essential for stereotyping chalk plates is to have good facilities for rapidly and thoroughly heating the box and chalk plate, and for melting the metal, as news cuts must often be made on short notice. Stereotypers whose experience has been with paper matrices only are liable to make a failure of chalk-plate casting at first, for the reason that more heat is needed for this branch of the work. They are apt to think that the chalk plate is full of crankiness, but with a little experience under the proper conditions they will find that casts can be made from chalk plates with as much assurance of good results as from paper matrices.

Theoretically, the box, the chalk plate and the metal should all be of the same temperature, so that in cooling the contraction in all things may be equal. In practice, however, it is best to have the metal a little hotter than the box, and the box a little hotter than the chalk plate. The metal loses some of its heat in pouring, and the chalk plate if heated too hot may be injured, but if too cool it soon absorbs heat from the casting-box in which it is laid. Chalk plates, the composition of which contains more or less organic matter, must not be overheated.

The casting-box is hot enough when it will melt small pieces of stereotype metal placed in any part of it. It should be heated as evenly as possible, and care should be taken to see that the mouth of the box is at least as hot as other portions. The stereotype metal

should be hot enough to turn a loose twist of white paper thrust into it a dark chestnut brown, but should never be hot enough to blacken the paper completely or to make it blaze. It is not so easy to test the heat of the chalk plate, but it should be about as hot as the box. It should be heated evenly and never in a direct flame, for the chances are the temper will be drawn from the steel and the base plate warped and spoiled for future use. In offices where paper matrices are used and chalk-plate work is also done, it is well to have a small furnace for heating the metal for the chalk-plate work. If such a furnace is not provided, a ladle may be used. Dip the metal from the matrix metal pot and place the ladle in the fire under the pot. Metal which is right for matrix is too cold for chalk.

When everything is ready, the operation of casting should be performed as rapidly as possible. Place the box in the proper position, lay on the end gauge bar, and with a pair of thin-lipped pinchers place the chalk plate in position, being careful to first tap it lightly on the back and to blow the dust out of the lines. Then adjust the side bars, close and clamp the box together, tilt in the proper position, and pour in the metal as rapidly as possible. The most critical part of the operation is now at hand — the proper cooling of the cast. It is important that the cooling should commence at the bottom end of the box and progress upward, the mouth being the last to solidify. The reason is this: All metal contracts in cooling, and if the cooling takes place from the bottom upward the shrinkage will be filled from the column of liquid metal above, and the cast when solidified will be compact and perfect from one end to the other. To make sure of having the cast cool in this manner it is well to place wet cloths against both sides of the box at the lower end, and to work them upward as the cooling proceeds. In rush work the cooling is hastened by frequent applications of cold water. No matter what the size of the chalk plate being cast is, the box should always be filled to the top, and, as the metal shrinks, more should be poured in. It is a good idea to have a hot poker to punch the fresh metal down into the box, but care must be used not to injure the chalk plate. By these means the metal at the top of the cast will be the last part of the cast to solidify.

If the box or the gauge bars are too hot there may be some trouble from leaks, but these are readily stopped by placing wet cloths against the box and bars at such places. In all stereotyping the gauge bars are depended upon to give the chill and hold the metal, and for this reason they should never be heated as hot as the rest of the box. If thin bars are used, the chill is simply taken off, for if heated more they will become too hot from contact with the box, and will let the metal through. If the bars are type-high, they may be heated so as to sizzle water. For newspaper work, or where the cuts are not to be solid, type-high gauge bars are generally used, for the reason that the labor of mounting is saved, and the chances are that the cast will be better than if made with thin bars, owing to the greater hydrostatic pressure of the larger bulk of metal.

Any good quality of stereotype metal will answer the purpose, but no matter what grade is used, care should always be taken to have it as clean and free from dross as possible. A little powdered resin sprinkled into the ladle or pot just before pouring and thoroughly stirred in will generally flux all the dross and leave the metal clean and bright. Care must be taken to see that all the resin is consumed, for the particles may affect the surface of the cast injuriously.

The construction of the casting-box has a good deal to do with results. There should be no ribs or lugs over those portions where the cast is used, for the reason that the greater amount of iron, and consequently the greater amount of heat in such places, keeps the stereotype metal directly under them in a liquid state, when all the other portions of the cast have cooled, and sinks in the cast are sure to occur. If the size of the box renders ribs or reënforcements necessary, they should be placed around the edges but never over the center or body of the box. Lugs or reënforcements near the mouth of the box will perform a good office in assisting to keep the mouth open till the other parts have cooled. For casting chalk plates, a box having its parts detachable is preferred, for the reason that it can be much more easily heated than one which is attached to a frame. Where a large metal



Photo by R. R. Sallows, Goderich, Ont.

DAISIES OF THE FIELD.

pot is used, the parts, together with the chalk plate, may be heated without any attention, by being floated in the metal.

In removing the cast from the box it is well to have the chalk plate come on top when it is laid down, so that it may be easily removed. Care should be used not to injure the drawing on the plate, for it may be necessary to make other casts from it. If the work is hurried, water may be thrown on the back of the cast. It should not be thrown on the face, for the reason that it might affect the delicate lines. If the cut is to



Photo by George Stark, St. Louis, Mo.

THE FISHERMAIDEN.

be sawed by hand, considerable work can be saved by laying it face up and sawing about one-third or one-half through from the top, and then placing it so that the saw cut will be in line with the edge of the bench and breaking it by striking with a hammer. Routing is a thing that can be mostly avoided if the artist will take the care to distribute lines so that there will be no very wide blank spaces in the cut. Where the drawing on the plate is worked over with what is called a stippler, no routing is necessary. All that is required is to saw to proper size.

If for any reason the cast is not perfect, a little experience will tell what the source of the trouble is. If the lines are very bright and oval on the edges, there was not enough heat, probably, in the box or the chalk plate. The cause of sinks has already been explained. The artist must always use care in making large black on the chalk plate not to touch the steel with his fingers in such places. The fingers always have more or less oil or perspiration on them, and where they touch the clean steel will cause the cast to be defective and porous. Sometimes the lines of the cast may show broken, even though the indications are that there was plenty of heat. Generally this comes from the metal becoming decomposed from too frequent use without fluxing. The particles of the component metals separate from each other and collect in groups, each kind with its kind, the result being that the metal appears to be porous and brittle. In this condition the metal is deficient in ductility, and should be rejuvenated by heating to a dark cherry red and fluxed with a special alloy or resin, and subjected to continued and rapid stirring. If the metal shows a decided disposition to grip the composition of the chalk plates and to tear it away when removed, it is an indication that the metal was overheated in proportion to the box. The higher the heat the greater the expansion, and also the greater the contraction in cooling. Under certain conditions the contraction may give the metal such a grip on the chalk composition as to tear most of it off the plate. Nearly all the troubles in casting chalk plates come from one of the causes mentioned, and are easily overcome if the stereotyper is given the proper facilities.

Written for The Inland Printer.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XIII.— FIRST ELEVATOR AND VISE AUTOMATIC.

"THIS adjustment of the vise automatic is of the greatest importance," said the Machinist to the Operator, "for unless it is set just right the machine will chew up matrices as fast as they can be bought. When the matrix line is brought into the casting position by the descent of the first elevator, the end of the adjusting screw in the elevator head strikes on the top (*K*) of the stop rod (*E*), depressing it against the stress of the spring attached to the hook (*J*). The mold now advances, causing the sliding pin (*C*) in the vise frame to be pushed forward. If the elevator contains too many matrices or for any other reason fails to settle down to its proper position, and the stop rod (*E*) is therefore not sufficiently depressed, this automatic dog (*C*) strikes against the pawl (*D*), causing the lower end (*B*) of the stop rod to strike against the stop lever, which in turn presses the connecting rod backward and by so doing throws off the friction clutch, and the machine stops. You can see if it were not for this little device, serious mishaps would occur. When the set-screw in the elevator head is properly adjusted, the sliding pin or dog (*C*) will just clear and pass over the pawl (*D*) when the first elevator rests on the vise cap."

"Some time ago," said the Operator, "I found one of those automatic dogs (*C*) wedged tightly in its

socket so it couldn't move. I didn't see then how you fixed it."

"Well, I'll explain that now," said George. "There had been a 'squirt' on that machine, and the metal had run inside the hollow sliding pin (*C*) and filled up the spring so it couldn't retract the pin when the pressure of the mold was relieved. I merely removed the dog by taking out this screw (*I*), and after driving out the small pin which confines the spring, removed the metal. In replacing the dog you must be sure the screw (*I*) goes down between the spring and the small pin and leaves the dog to slide freely. An improvement is made in the late machines in putting a screw cap in the back end of the automatic dog, so it can be removed and the spring taken out that way.

"You will notice," continued the Machinist, "that the controlling lever acts on the lower connecting rod, while the vise automatic acts on the upper connecting rod, making the clutch entirely independent of the adjustment of the automatic devices. The only adjustment of the under rod is the pin (*H*), which is an eccentric and should be set so it rests lightly against the vertical starting lever when the machine is at rest. Pushing the controlling lever backward throws the clutch out of action by the screw (*G'*) acting on the forked lever.

"There is another device which has an important relation to the first elevator, though its adjustment

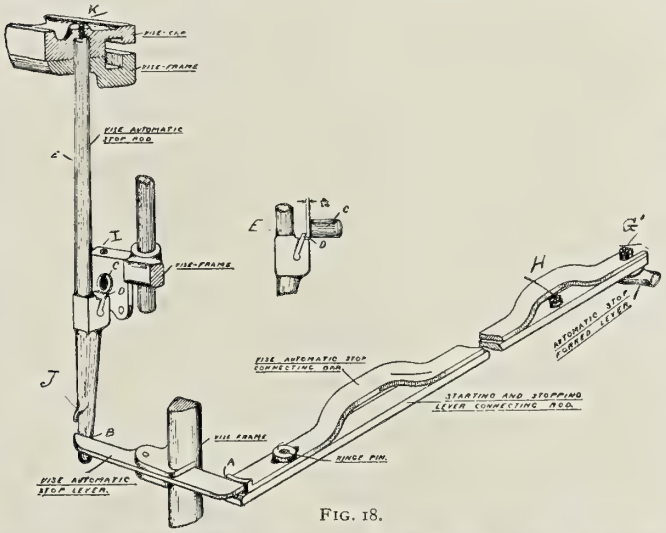


FIG. 18.

thereto is often disregarded, with the usual dismal results. I refer to the knife wiper (Fig. 19). Unless it is free to move up and down, the descent of the first elevator may be interfered with and will leave the impression that the automatic stop screw is not set low enough. The wiper should descend of itself and not be drawn downward by the latch stud in the first elevator lever. The idea of this device is this: Immediately after a slug is cast, the first elevator rises, the latch stud on the lever coming in contact with the bottom of the wiper bar (1, Fig. 19), pushing it upward until the notch (*a*) slips over the stop rod in the bar guide, the end of the latch rod (2) coming in contact with the vise frame and causing this piece to be pushed downward against the stress of the spring (3). When the first elevator descends to normal position, the wiper bar remains elevated, the stop rod holding it at the notch (*a*) until the retreat of the mold after ejectment of the slug allows it to slip out, and the buffer spring (3) retracting, causes the wiper bar to drop and the wiper (4) to be drawn the entire distance of the knife edges to remove the shavings of metal. The wiper bar will drop freely if the flat bar spring is not binding it too tightly or shavings of metal are not clogging it. The latch (*b*) is merely a safety arrangement to compel descent of the wiper bar should it fail to act properly.

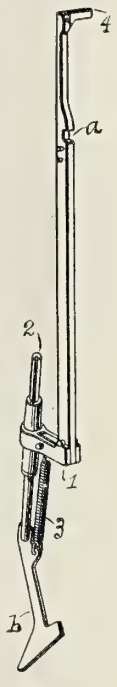


FIG. 19.

"Of course," continued the Machinist, "the wiper (4) will be cut through after a time and break off, but it's only a few minutes' work to remove the wiper bar and rivet or solder on another piece. Open the vise, loosen the flat bar spring which confines the rod and slip it to one side, and with the pliers pull out the taper pin in the vise frame directly underneath the spring. This will permit the wiper bar to be slipped down and out.

"Never attempt to lower the vise," cautioned George, "when the mold is forward on the locking pins. To lower the vise to its second position, slip back the spring stud on which the vise frame rests when the vise is open, and when lowering the vise pull upward on the elevator to avoid breaking the connecting link.

"In closing up the vise it is not necessary to throw all your weight on the locking screws, as I've seen some people do — merely bring them to a bearing.

"Another adjustment of the first elevator regulates the height to which the first elevator can rise when conveying the matrix line to point of transference to the second elevator. The screw in the bottom of the elevator slide should be set so that the matrix line while shifting on to second elevator will rise a trifle and transfer easily."

(To be continued.)

OUR COVER-DESIGN.

The cover of this month's issue is from the pen of Samuel L. Busha, Springfield, Massachusetts. Mr. Busha is also the designer of the heading and the initial used on the first page. He began his work in designing with Will Bradley in Springfield, in 1895, when eighteen years old, and has been making good progress. He won second prize in the Third National Cycle Exhibition program cover, 1897, in New York. In November, 1897, he left Springfield, going to the Ottman Lithographing Company, New York, and remaining with that firm for one year. He returned to Mr. Bradley at the University Press, Cambridge, Massachusetts, in 1898, and stayed there until March, 1901, when he again located in Springfield and started in for himself. Mr. Busha's work is mostly in the line of book-cover stamps, magazine covers, typefoundry work and commercial designing. He has recently made a set of initials and ornaments which have been brought out by the Bruce Type Foundry, New York.



Photo by Miss Fannie Hawks, Delaheld, Wis.

THE VILLAGE BLACKSMITH.

The INLAND PRINTER

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents: none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

A study of the theory of design would do much to aid printers in the preparation of typographical effects. Shop tradition and rule-of-thumb methods form an unstable foundation for the production of tasteful work.

There is no reason why a printing-office should be dusty and untidy. A good system observed in some offices to avoid dust is to oil the floors at regular intervals. It is surprising how clean and sweet the air seems in offices where this plan is in operation.

Let cynics say what they will, "there is always room at the top." The demand for thoroughly competent printers was never greater than at present. It is true that a low scale of wage obtains in many places, notably in the South, but this is due to the fact that poor printing is accepted, and the low standard of workmanship is therefore paid all that it is worth.

The square-inch method of charging for photo-engravings gives the printer small chance to make a reasonable profit on work in which he is in the position of a middleman. It has been suggested that engravers should have a trade price separate from that charged to the public. Engravers, however, claim that the rule should work both ways, and special rates or discounts should be given them for printing when they are the agents.

Any one whose business requires the systematic filing of price-lists and catalogues finds a vexing problem to so arrange the various forms of printed matter so that they will take up a limited space and be of ready reference. The great difference in the sizes and forms of catalogues and price-lists is at once a hindrance to their proper arrangement and filing, and the occasion of loss to the manufacturers issuing them, as they are readily lost or marred. Some efforts have been made to establish a standard size for catalogues and price-lists, but so far little success has attended the effort. Just where the reform should be initiated is somewhat in doubt, but it is reasonable to suppose that if the various manufacturers' associations should take the matter up with any degree of earnestness they would find hearty coöperation from printers.

On the occasion of the unveiling of the London Millenary Tablet to Alfred the Great, on September 23, at the Sir Henry Tate Public Library, Brixton, Dr. Garnett pointed out that King Alfred was the man who had revived English literature. The Danes had swept away nearly all the monasteries and libraries and had slain or taken captive all the learned men. King Alfred himself did not possess original literary genius; but he had translated many works with his own hand. In addition to all these things he had been the great lawgiver. No man upon the English throne

had ever done so much in any one of these capacities, and no other man had combined them all. On the tablet, among other inscriptions, is the inspiring legend: "I desire to live worthily all my days that after death I may leave to my successors a memory of good work done."

The French Academy of "immortals" evidently believe in making haste slowly in the work of revising the French dictionary. The forty immortals have been at work for twenty years on the revision and have only recently completed it to the letter C. Presuming that the work will now proceed with the same sustained rapidity with which it has been conducted so far, about two centuries will elapse before the binder will have his share of the labor.

MR. HENRY O. SHEPARD FOR PUBLIC PRINTER.

ANNOUNCEMENT has been made that Mr. Henry O. Shepard, of Chicago, is a candidate for the appointment of Public Printer of the United States. There is no question as to the abilities of Mr. Shepard to fill the office acceptably, not only to himself and his immediate friends, but to the country at large. He is a man of wide experience in the trade and capable of conducting large enterprises, as his successful management of The Inland Printer Company and The Henry O. Shepard Company, the printers of The Inland Printer, so well attests. He not only has the requisite knowledge of the duties of the position, but has the executive ability always needed by one seeking such an appointment. His career is well known, his fame established, his abilities recognized. There is no need for a journal in which he is so largely interested to say much concerning him, but this it will say, that no more competent gentleman, more thoroughly representative printer, or forceful and successful chief could be selected. He is now "in the hands of his friends." It is hoped they will deal kindly with him.

LIABILITY FOR THE PROPERTY OF CUSTOMERS.

A CORRESPONDENT wants to know what is the liability of a printer in the matter of electrotypes left by a customer to be printed from, and for how long a time should the printer store plates without expense to the customer. Also, if the printer is responsible to the owner for plates lost or stolen after the lapse of a certain time. Also, if the question has ever come up at the Typothetæ conventions, and if there are court decisions concerning the subject. In answer we regret to state that there are no established usages. All depends on the sort of competition to which the printer is exposed. The subject of storage of paper stock and other property of customers has been discussed at Typothetæ conventions, we believe, and we presume that any rule that would apply to paper stock would apply to other property belonging to the customer and left in the printer's custody. If the printer accepts the custody of the plates, he is logically liable for their loss or injury, whether he is paid for storage or not. Most printers are anxious to keep plates in their possession, considering that having them in their care will be in favor of their receiving additional orders. The Inland Printer will be pleased to hear from its readers on this and cognate subjects. A full discussion of these points through the year in the trade press should be very helpful in facilitating the transaction of the business of the various conventions of the printing-trades organizations.

A NEW DEPARTMENT.

BEGINNING with this issue, The Inland Printer presents a new department for the benefit of its readers. It will be conducted under the title of "The Printing Trades," and will endeavor to cover each month all the important doings of the several organizations having to do with the printing trade. While it is not intended that the department shall be in any sense partisan or one-sided, the editor will reserve the right to comment, in a fair and impartial spirit, on questions arising in matters which affect both employer and employe. The Inland Printer has placed this department in charge of Mr. Edward Beck, of Detroit, who has been a contributor to these columns for a number of years. Mr. Beck is not unfamiliar with the organizations and their objects, having been long connected with the Typographical Union and at one time president of Detroit Typographical Union, No. 18. We believe those of our readers who are interested in the history and development of the trades organizations in the printing world will find the new department of considerable value.

MORAL RESPONSIBILITY OF PRINTERS.

NO invention of man or natural gift of God is possessed of greater power for good or evil than the printing-press. Spoken words are ephemeral and die upon the empty air, unless, indeed, they impress themselves upon a receptive human mind, when they may, perhaps, outlast the stars. A printed page meets, or well may meet, many eyes and often continues to exert a decided influence during the entire term of its existence. A fluttering handbill may change the course of a human life; a book, a pamphlet, a newspaper article, may revolutionize a government or send to perdition a human soul.

Realizing this, the master and director of a printing-press, be it small or large, single or many times duplicated, is possessed of power and should exercise it as prudently, guard it as jealously, as he who manages a powder-mill.

In our September number we presented an article dealing with "Yellow Journalism," in which the dangerous tendency of a certain class of newspapers was set forth. In the present issue this is supplemented by an article treating this tendency in a broader way, as applied to books and all forms of printed matter, and urging printers to closely scrutinize the character of the

work that passes through their presses, to the end that the dignity of the profession may be maintained and the largest possible measure of good attained, at the same time minimizing those evils which can not be wholly separated from the art of printing.

The responsibility of the printer is not limited to exact composition, critical and painstaking proof-reading, nice justification, proper underlaying and clear and faultless impression. He is, or should be, deeply concerned in the character of the copy that goes into the hands of his foreman; should see to it that nothing libelous or injurious to the rights of others, nothing calculated to arouse strife between classes of his countrymen, nothing aimed at the dignity and majesty of his government, nothing calculated to injuriously affect the morality or social status of his brothers and sisters — in a word, he should see to it that nothing distinctly making in the direction of evil, should ever be hung upon his copy-hooks.

"Every successful printing-house contains one master mind," as the writer of the article last referred to quite aptly puts it. Upon him rests a responsibility that he can not shift to the shoulders of others — and insure the continued success of his house. It is his duty to know what is being printed, as well as how the work is being done. If men occupying this position in the printing establishments of America will conscientiously bear this in mind, printing will become a higher art, more nearly justify the appellation of a "profession."

A HEALTH RETREAT FOR PRINTERS.

A LONG acquaintance with printers shows that one of their most pronounced desires is the opportunity for occasional residence in the country — to have some land, to do a little farming and gardening; and while it may be that this desire is equally pronounced among workers in other sedentary callings, the printer has sought to give to the aged and the sick among his fellow workmen the thing that he prizes most — health and the freedom from the anxieties of expense during sickness.

Without discussing the merits of the Printers' Home, is it not time that a systematic effort should be made to enlist the efforts of printers toward establishing a fresh-air colony, where they could meet for rest and recuperation? The average printer will not think of going to the home until he is absolutely incapacitated — then it is usually too late.

On page 298 of THE INLAND PRINTER for January, 1890, Mr. M. J. Carroll, of Chicago, urged the following plan, and in the light of the experience of the past ten years, his advice seems to have been eminently sound.

"An examination of the records will show," said Mr. Carroll, "that the great majority of the membership of the International Typographical Union is placed east of the Mississippi river, and it would appear to be only fair, as a matter of justice and right, and a sound economical measure from every point of view, that when we establish a home we should locate it somewhere near the eastern half of the continent. The site selected should be high enough to insure freedom from all malarial influences, and still not be of such an extreme altitude as would compel a man whose heartstrings are not in the best of working order to gasp like a fish out of water. It should be near enough to the printer population of America to entail the least expense to the greatest number in sending inmates to the home.

"It is urged by many that within the limits of West Virginia, Kentucky, Tennessee or Georgia, a location in every way the equal of any that has been mentioned, and in all ways adapted to the purpose intended, could be secured at a very moderate outlay, and would combine all the advantages of accessibility, cheapness of the necessaries of life, and a climate in every way calculated to give ease and comfort to people of advanced years. It is claimed that if the home is so situated that it could be made the residence of the officers and the headquarters of the International Union, the official journal might be printed there, giving occasional employment to such of the inmates as were able for the task to earn a little pocket money. In the course of time the International body could hold an occasional convention there, or, better still, it could probably be arranged to hold them all there. In this way the parties most interested would have an opportunity of exercising a personal supervision over their trust, something that will be out of the question, except at the sacrifice of a heavy outlay in time and money, if the home is located as at present contemplated.

"It would probably yield better results in the long run if the home was located on a good-sized tract of land — say 250 or 300 acres — than it would on a smaller one as is now designed, and within a convenient distance of a medium-sized town. It is believed that if so established a successful effort might be made to raise a part of the produce and all of the vegetables, poultry, etc., that would be needed, thus rendering the enterprise, in a measure, self-supporting. But above all things there should be plenty of room for the inmates to ramble about, and opportunities for indulging in some time-beguiling recreation, such, for instance, as fishing. Men of a philosophic turn of mind have always contended that if there is any one pastime that worn-out humanity can indulge in without deleterious effects, it will be found in the time-honored pursuit so strongly recommended by the disciples of Isaac Walton.

"Thus situated, our old friends would pass the evening of their lives in quiet and peace. Many of them would be in reach of their surviving relatives when the end was approaching, and they could reasonably look forward to an occasional visit from some one they held dear, and not forever be tormented with the idea that they had been transported beyond the bounds of civilization, where a familiar face would be like angels' visits — few and far between."

VITALIZING THE UNITED TYPOTHETAE OF AMERICA.

WITH a view to bringing out profitable discussion for the benefit of the trade, and the Typothetæ in particular, THE INLAND PRINTER gives prominence to the report of the Detroit delegates to the United Typothetæ convention. Mr. J. G. Starling gives some forcible arguments for vitalizing the organization, and THE INLAND PRINTER hopes that the members will avail themselves of its columns to thoroughly ventilate their opinions and devise a practical and efficient plan for the advancement of the printing trade and the harmonizing of the labor troubles that are a bar to its enterprise and prosperity. Following is Mr. Starling's report:

The fifteenth annual convention of the United Typothetæ of America could certainly be counted a success, if attendance and social enjoyment were the only factors to be considered.

The members of the Buffalo Typothetæ deserve the greatest praise for their efforts to make the delegates' visit a pleasant one. Nothing that money could obtain was omitted from the program, and the amount of time its various committees must have expended in perfecting the arrangements was simply enormous.

The business done by the convention that would benefit the trade at large was, in my judgment, extremely small.

The United Typothetæ of America is an organization without the power to control its members, consequently any law made by it is only voluntarily carried out by its membership. The convention last year enacted legislation regarding an emergency fund.

The fund was a dismal failure, only a few cities contributing thereto. Detroit was one of the few, sending over $500, while neighboring towns did not contribute a cent, and the largest and most influential body in the organization simply kept what was collected in the hands of its own officers.

An effort to correct this evil and make the fund more imposing was made by this convention, the new law allowing the local typothetæ to keep the funds collected in its own hands, subject to draft of the national body.

I do not think this will be any more successful in establishing such a fund, as the contribution is purely voluntary, and not enough members will subscribe to it or even take a particle of interest in it.

Outside of this legislation, not a particle of real business, if we leave out the selection of a place for next year's meeting and the election of new officers, was done.

The report of the treasurer showed only a small balance left in emergency fund, and the committee appointed recommended the amounts subscribed under the old plan be returned to the contributing members, a possibility very remote.

The time of the committee was taken up by debate on various subjects that seemed frivolous to me, as the power to enforce any legislation was lacking. No national body can legislate effectively unless it has the power to enforce its acts.

The new constitution, designed to meet this emergency, was laid over for one year. Unless some plan can be evolved that will confer upon the national body power to control its members, I should be in favor of saving the large amount of money it costs us every year, by withdrawing from the United Typothetæ, and simply retain our local organization, leaving us free to legislate for ourselves, without any moral obligation to support legislation, which other members of the same body will not do.

In its time the United Typothetæ of America has done great good by drawing together a body of men whose common interests were identical, into a great social organization, but beyond this it seems utterly powerless.

Men who are undoubtedly possessed of great executive ability, powerful debaters and forceful speakers, spent hours of time debating on some quibbling subject that was forgotten the moment the debate was closed.

No measure calculated to give real power to the organization was even broached on the floor of the convention.

To make the United Typothetæ of America an effective organization some plan that will enable it to enforce any legislation it may enact must be adopted; some plan that will make it an object financially to belong to it; some plan that will compel every printer to belong to it; some plan that will enable every member to save money, that will mean hundreds to the small and proportionately thousands to the larger printer. Without this element, the United Typothetæ of America convention must and always will remain an annual pleasure junket, and no matter how successful the convention may be, it will only be a social success.

If the United Typothetæ of America could save its membership say twenty per cent on every article bought or used in the printing business — ink, paper, machinery, type, etc.— would not every printer in the United States be eager to become a member? Would it not mean thousands of dollars to the larger and hundreds of dollars to the small printer?

If being a member of the United Typothetæ of America enabled a printer to save twenty per cent on what he bought, would he not be anxious to retain his membership?

Would a local typothetæ dare refuse to live up to laws enacted by the United Typothetæ of America if such a refusal entailed a loss of its charter, and therefore a loss of twenty per cent on everything its membership bought?

Some such aggressive action must be taken to enable the United Typothetæ of America to have power to enforce its legislation, and food for thought in this direction should be the paramount action in every local typothetæ, for without power the United Typothetæ of America can do us no earthly good financially.

The first and most important adjunct of such a plan would be the employment of a first-class organizer — no cheap article, but one who could earn his salary — say a "ten-thousand-dollar beauty."

The second would be a purchasing power representing some seventy per cent of the business. The third would be an agreement with the manufacturers of the various articles used in the printing business as to whether they would rather sell the seventy per cent in the organization represented by the United Typothetæ of America at twenty per cent less than the thirty per cent out of it.

A copyrighted insignia of the United Typothetæ of America could be supplied every member in it, that could be used on all stationery and order blanks, and even placed in a conspicuous place over every buyer's desk. That would mean much to the agent selling goods, for without its magic presence full list price would be asked. No manufacturer would lose, no jobber would lose, as they would not be asked to stop selling the outsider entirely, only be asked twenty per cent more. The vast organizations being perfected every day in every branch of trade show the entire feasibility of such a plan, and the United Typothetæ of America as at present organized is the nucleus around which I believe even more than seventy per cent of the purchasing power of our trade would gladly cluster.

With such a plan in operation, would the meetings of local typothetæ lack interest?

With such a plan, would the disgruntled member declare he "would not play"?

Would not seventy per cent of the purchasing power of the printing business, distributed in every part of the country, be a power that would practically control it, and soon obtain the other thirty per cent?

And with anywhere near one hundred per cent under the control of the United Typothetæ of America, as represented by its delegates in its annual convention, its laws, usages, etc.,

would be very carefully followed, not only by local typothetæ, but by their individual members.

My hope in presenting this report is that it may give us food for thought on lines entirely different from those followed in the past, and that out of it may come some plan that will cure the many ills that now afflict us.

REVISION OF THE BANKRUPTCY LAWS.

A CIRCULAR letter has recently been issued by the National Association of Credit Men directing the attention of business interests to the importance of amending the present National Bankruptcy Act. It says:

An investigation of the wishes of the business world touching the Bankruptcy Law, and the most effective means of strengthening it through practical amendments, is about to be made. In this connection, your attention is called to the following propositions, which are borne out by statistics and experience:

The Bankruptcy Law of 1898 has:

1. Put an end to chattel mortgage failures, fake confessions of judgments, and, in general, to the old-time race for the register's office; all now share alike.
2. Made preferences, where creditors are vigilant, rare, if not impossible.
3. Committed the administration of estates to trustees chosen by the creditors rather than by the failing debtor.
4. Increased dividends, and cut down the expenses of administration to a minimum.
5. Made, as a rule, credit more secure, without contracting it.

One of the principal purposes of the Bankruptcy Law of 1898 was the discharge of debtors, and thousands have been discharged; but the statistics of the Department of Justice show that from ninety to ninety-five per cent of those discharged were debtors who had failed during the past two decades, and from none of whom could anything have been collected had they not been discharged. The time has now come to put up the bars; this can only be done by proper amendments to the law.

Repealing the law at this time would mean a return to the old system of State administration. There is no middle ground. Which do you want: The present system, conservatively amended, or a return to those systems which foster preferences and discriminate unjustly between favored and general creditors?

You can assist in the investigation which is being made by passing this circular on, and advising business men as to their interests, when they are called upon to express their views.

There is without question a strong desire to amend the present law in several material respects and not to repeal it. This sentiment, which has been found to be both positive and widespread, has led to a contemplated investigation into the question by the National Association of Referees in Bankruptcy, who are moving in the matter at the request of Hon. George W. Ray, of New York, chairman of the Judiciary Committee of the House of Representatives. This investigation will no doubt prove a significant factor in the process of bankruptcy legislation. Business men should study the subject and be prepared to act when the time comes for them to do so. The letter of the National Association of Credit Men is a note of warning that all should heed. The laws should be so framed that no one can go into business feeling that he assumes no responsibility to pay all honest debts.

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XVI.— METHOD ON NEWSPAPERS.

WHILE it is likely that every publisher and every editor of a newspaper would insist that he wishes to have his paper as clear as possible of typographical errors, few of those who control such matters will employ a sufficient force of proofreaders. Probably nothing else affects the method of the proofroom so much as this insufficiency of the force. To a certain extent, unfortunately, this is unavoidable, though by no means so necessary as undue economy often makes it. Many a foreman would have a more efficient proofreading force if allowed to do so. Economy, of course, must be determined by those who control financial policy; and if they will not or can not pay more than a certain number of proofreaders, the work must be managed by that number, even if, as is often the case, there is much more than they can do thoroughly.

Just how much a proofreader can thoroughly correct on proofs is a matter that can not be even approximately determined. We do not mean that average quantities are not ascertainable under existing circumstances, for they are; but the averment is made only with reference to thoroughness, which is seldom attained. A New York morning paper with a force of twenty-eight compositors, in ante-machine times, had two teams of proofreaders (each team practically a reader and a copy-holder, though all four were on equal footing in all ways), and the work was as well done as that on any newspaper, although every issue of the paper contained many errors. This was one proofreader for fourteen compositors, and was about the right proportion. An evening paper office employing seventeen Mergenthaler machines and from twenty to thirty compositors, the latter mainly on advertising work, and varying in number with the fluctuations in that work, has five desks in its proofroom, each of four of them occupied by a proofreader and a copy-holder, and the fifth team working as revisers.

An interesting reminder of the demand that may be made occasionally occurs in a story of experience told in the *Writer* for September. Its author was for a while the proofreader on a paper published in Des Moines, Iowa. "Four Linotypes," he says, "ground out more nonpareil than I could read for ten dollars a week."

The two offices we have mentioned are selected as typical of the highest class. Both of the papers are of the kind whose editors not only demand accurate proofreading, but enforce the demand by close supervision. Yet the method differed greatly. In the first, for a long time, no revising was done except on some of the most important matter, but eventually it was found necessary to have a regular reviser. In the

second, not only is everything revised, but as much as possible must be read through carefully on second proof. The latter is the only way by which approximate thoroughness can be secured, and even with such care much of the matter must perforce pass into print at least without certainty that it is clear of errors, for lack of time.

We have made this long digression from real consideration of method because it introduces points that would hardly fit elsewhere, yet which seem worthy of attention.

One of the greatest evils of method in proofreading on daily newspapers arises from the haste which is frequently, but by no means always, necessary. Reading with "all the rapidity possible," to which we have before alluded, has to be done so often that workers unconsciously contract the habit, and allow themselves to gallop through work that could and should be read slowly enough to assure a perfect verification of every letter and a sure recognition by the hearer of every word that is read. Such deliberation is the proofreader's prime duty at all times when it is possible.

Editorial articles and regular literary matter, such as book reviews and all special articles that are not to be used immediately, should have careful proofreading — not merely extra stress of attention, with the same rush of speed that is demanded for news items which are to go into the make-up instantly, but real deliberate examination, letter by letter. Of course, we are not to understand that time is to be wasted, or that the work must be done slowly. Experienced workers will know what is intended, and others must learn by experience how and when to discriminate.

Many evils arise in both book and newspaper work from indulgence of overconfidence. Workers on newspapers, though, are peculiarly liable to this, especially because of the almost continuous demand for haste. A reasonable confidence is an absolute necessity for the successful proofreader, but he needs constantly to guard against undue assurance, which has been disastrous to many thoroughly qualified workmen.

One of the strongest temptations in handling small pieces of work, as the newspaper man has to do, is to leave the pen or pencil on the desk until an error is seen; in fact, this habit has been indulged so far by some readers as waiting until all of a short article has been read before making any marks, trusting to memory for locating the errors when ready to correct them. This is a peculiarly vicious habit, and is accountable for many errors that appear in print.

Eternal vigilance is the price of real success. No saying could be more trite than this, which might be classed with what the New York *Sun* used to call "hebetudinous platitude or platitudinous hebetude." Nevertheless, nothing could be more important for the incipient corrector of the press to learn. Eternity in any connection, literally, has no beginning and no ending, both of which any piece of work must have. But our common words are not habitually restricted in use to their ultimate literal content, and the eternal



Photo by George A. Furneaux, Chicago.

BRIDGE AT KILBOURN CITY, THE DELLS OF THE WISCONSIN.
(On the C. M. & St. P. R'y.)

vigilance here desiderated is bounded by the limits of the occasion.

Every portion of work must be begun and ended with the pen in hand, ready to pounce upon any intruding or usurping letter, or to supply anything that may be lacking.

Beginning with the first letter and ending only with the last, every letter is to be verified, and any necessary correction must be made instantly, before reading another word, if accuracy is to be secured. Proofreaders on newspapers — and this is said after close observation in course of a long experience as a reviser and final reader — leave more errors uncorrected in the beginning and the ending of articles or parts of articles than elsewhere, and that is why this special warning is given.

A peculiarity of newspaper work is the fragmentary order in which the work is put in hand. Many of the longest news reports are written by various hands in small portions, and often have to be sent to the composing-room in disconnected bits. The commonest way known to the writer by which the proper assembling of these bits is secured is to label each one with a distinctive title and number, for reproduction by the compositor in some form that can not be mistaken for part of the matter. (Other methods have been used in composing-rooms, but this one is almost universal, or at least largely predominant.) When the pieces are marked in this way, one of the most important items in the proofreader's duty is making sure that each piece has its proper marking and numbering. This duty should be so impressed upon the minds of both proofreader and copy-holder that it will be simply impossible to slight it.

Some thoroughly understood method must be followed in the verification of proper names and anything else that is not surely indicated by mere enunciation. Particulars in this regard may be arranged according to individual choice, although some few conventionalities are very convenient. One of these is to have the prefix "Mc" pronounced "Mick," to distinguish it from "Mac." Another is to say "Lee-nox" when this name has only one *n;* and in similar manner other names may be distinguished, by confining their regular pronunciation to the commonest form, and pronouncing any other spelling in some distinctive way that can not be mistaken. One reader even used to say "Si-oux," with the first vowel long and sounding the *x;* but this is certainly an extreme to which most persons qualified to read proofs will not need to resort.



Photo by George A. Furneaux. Chicago,

INK STAND AND SUGAR BOWL, THE DELLS OF THE WISCONSIN.
(On the C. M. & St. P. R'y.)

Method is also necessary in the selection of the work, so that what is first needed for the make-up shall be read first. Certain kinds of matter always appear on certain pages of the paper, and the forms are always made up in a regular order. It is easy to learn what this order is, and to select proofs for reading accordingly. For articles not of such fixed nature in the matter of selection, if any is to be made, the reader must be instructed by the foreman or maker-up, and he must always be ready to stop any work in hand and take up something else on demand. Thus it happens occasionally, though with no great frequency, that the

proofreader will have three or four pieces of work begun and interrupted, all wanted quickly, but the last one taken up being most urgent. A wise foreman will avoid this when possible, but it is not always possible.

(To be continued.)

Written for THE INLAND PRINTER.

LOGICAL ORGANIZATION.

BY E. B. CROMWELL.

WHAT can be more desirable than a perfect understanding between employer and employe? The manifestation of a spirit of mutual concession would lead to the most desirable results. As has been well said, eternal bickering and fighting gives everything to the public and ruins the trade.

Man is prone to be grasping, be he employer or employed, and how to curb the extremists in either class is a subject that deserves the most serious consideration. The conservative course is the only one that will produce satisfying results for all concerned, and such is the aim of the International Typographical Union.

The International Typographical Union claims the right to organize cognate bodies to be a matter of self-preservation. Organization of members of the printing trade was the first step away from the chaotic conditions once existent. Betterment in every direction was at once apparent, and the work was extended, until all related bodies were included in the confederation.

Thus far the bulk of the membership of the International Typographical Union were of one mind as to the utility of organizing all affiliated trades. But beyond this point there may be found a wide divergence of views. The members of the International Typographical Union are far from a unit as to the mode of governing these bodies.

Enthusiasm in a good cause may lead men to forsake moderation; may make them cast aside conservative methods, and cause them to proceed to extremes which will ultimately produce disastrous results. The effect of exuberant ardor in the trades-union cause is well illustrated in the amalgamation idea.

The least observant wage-earner may see the many benefits to be derived through organization of the men in his trade. Many students of the labor question would go farther; they would combine all the trades which contribute to the output of some given product.

That proposition is utopian. The amalgamated organization may be effected; its promoters may imagine that their ideal is unassailable; the mass of the membership, blindly following their leaders, may think their unwieldy federation is impregnable, and the opponents of the plan may be shown how smoothly it works and how nicely everything is adjusted. But let a dispute arise with the employers, and it will be seen that the loose-jointed conglomeration will fall apart. We have illustrations of this in the recent past.

The reasons for the failure of the federation plan are not hard to find. The first requisite of such an organization is a strong central government, and in the nature of the thing this is impossible of attainment. As with men, so with nations. The government of Russia is autocratic, and if the Czar is to continue to rule the many peoples in his dominions, that form of government is necessary. Now let us see what will happen if the Czar should relax his grip. We can see it in the fate of Rome. The power of the Roman emperors was well nigh absolute, and their sway extended over many lands whose inhabitants had widely different interests. Until Rome's power waned she was mistress of the world, but when it did wane the bulky aggregation she had ruled fell to pieces.

The conflicting interests of the various bodies forming a federation furnish another source of weakness. So long as there is no friction from the outside local claims remain dormant, but when trouble comes, when the strike is on, they are found to be very much alive, and they become more and more accentuated as the plot thickens. Their advocates become insistently the dominating principle of organization, unity of purpose is lost sight of, and the end is then easily discernible.

The several bodies forming a federation, legislating in different halls, each with its own axe to grind, can not be made tractable yoke-fellows.

The several bodies deliberating in the same hall will produce even poorer results. The larger body will out-



Photo by W. H. Simpson, Chicago.

SWEETHEARTS.

vote and overslaugh the others, and from the smaller bodies' viewpoint everything will be lopsided. The members of the numerically stronger body will complain because of irksome financial measures, they will kick at having to furnish more than a pro rata share of the revenues. Just as strenuous kickers will be the members of the minority bodies, whose every little contention is not given due attention.

In view of this condition of things, many members of the International Typographical Union strongly

favor independence of action on the part of the present allies, and not interdependence, as now, for some and not for others. There are very many who think the sympathy strike useless; for with a properly organized trades body sentiment need cut no figure; its dictum would be all-sufficient.

Written for THE INLAND PRINTER.

MODERN BOOK-COVERS.

BY L. H. EVANS.

"OF the making of books there is no end," and there are almost as many ways of making their covers. Every one is more or less familiar with the old-fashioned hand tooling on cloth and leather bound books, where each ornament or roll was pressed while hot on the leather and left an almost indelible impression, either blind or gilt, according to the wish of the artist. Such work demanded a rare amount of skill, and a good finisher was an acquisition to a bindery in the days when books cost a fortune and were intended to last for ages. In the train of steam printing-presses, though somewhat in the rear, came steam case-making machines, capable of turning out five to eight hundred cases an hour, ready to be fitted to the backs of the printers' finished product. And to beautify the covers of these cases came the stamping-presses, for it was impossible that the titles and ornamental design with which the commonest books are decorated could be stamped by the old-fashioned hand process, the titling being often done letter by letter, and any one who has tried to follow a line with one stamp at a time, holding the tool by its wooden handles with one hand and steadying the hot die and guiding it to its proper place by the thumb nail of the other hand, knows how difficult and tedious the process is. Yet this was the way our forefathers decorated the covers of their books, building up the designs letter by letter, and the ornaments piece by piece, with infinite labor and care. We have changed all that; the design is prepared with just as much care as ever, but instead of being impressed piecemeal, one bite is made of the cherry, and one revolution of the machine drives the entire design deep into the cloth and its strawboard backing. In extra nice work, the design was often stamped "blind" first, and after the covers had all been impressed in that manner they were run through the press again under the colored die, the ink being put on the die with rollers something after the manner in which it is done in an ordinary job press, the die being fixed face down in the press and the book-cover lying on a platen which rises to strike the die.

But as many novel-reading ladies objected to reading a volume whose binding did not match their complexions, it became expedient to use cloth of different tints on the various editions, and of course the color designs stamped upon them had to be made to harmonize or the effect would be lost. This necessitated a number of washings and rewashings of the press or making ready again on a different one, which was about as tedious. Again the fertile brain of the inventor comes to the rescue and furnishes sheets of prepared paper which carry the color somewhat after the manner of carbon paper in the typewriter or manifold books. These sheets are of various colors and are cut up into pieces sufficiently large to cover the design and lie on the case as it is thrust into the press, which closes its ponderous jaws and drives the coloring pigment deep into the cloth of the case. Where two or three colors are used to ornament the case, the process is repeated with the different colored sheets as many times as may be necessary till the whole design is impressed in all its glory on the cover. When a different colored cloth is used and a different colored pigment is required for the decoration, all that is now necessary is to substitute a different colored sheet of the prepared paper, and away she goes again, no stopping to wash up and no time lost in working up the colors to get the right tint.



Photo by W. H. Simpson, Chicago.

MARJORIE IN DISGUISE.

The result can be seen in the windows of any bookstore, and no doubt many of your readers have marveled at the result attained in the cheap editions that are now offered for sale in every direction.

A CANINE WORKER.

There is one dog who makes his living by driving a printing-press. It is only a development of the old turnspit business, but the dog prints a whole edition of one thousand papers in one hour. The dog is the property of the proprietors of the Plymouth (Wis.) *Review*.



Photo by Brock, Asheville, N. C.

THE MOONSHINER'S DAUGHTER.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

OPPORTUNITIES FOR PRINTERS IN THE PHILIPPINES.

To the Editor: BOSTON, MASS., September 27, 1901.

The writer has just returned from a three years' stay in the Philippine Islands, having been there with the volunteers. While serving on Luzon, Panay, Cebu and two or three other islands I had an excellent opportunity to observe the conditions and progress in the printing industry. I once worked at printing and knew a little about the business. Upon first arrival in the islands, in 1898, we found that there were three kinds of printing-offices in existence in such places as Manila, Iloilo, and in a few capital cities or towns of the larger islands of the group. There were hundreds of cities, towns and barrios in which the mercantile transactions were all conducted without any printed matter. Most of the work was done in handwriting. I found that one class of printing establishments included the Spanish establishments, in which hand presses were employed for printing the local newspaper sheets, in both the Spanish and local dialects. In a few instances there were small power presses in use for running off handbills, letter-heads, etc., but there was not much call for this work, and paper was scarce, also ink, making prices so high for printing that very many of the firms in business preferred to employ a native clerk for 10 or 12 cents per day to write bills, letter-heads, advertising cards and kindred literature. Then there were the British printing-offices. The British have always had



THE FILIPINO WAY OF CARRYING PRINTED MATTER.

a good commercial hold in the islands, for they own quite a number of the banking and mercantile institutions in Manila, Iloilo and other important places. The British also operated a goodly proportion of the stores of the islands. They also controlled some of the shipping. They, therefore, had their printing-offices in the larger cities and towns, and they did quite a good proportion of the jobwork. I visited several British printing houses in which they had moderate-sized foot-power presses. Another class of offices for printing were run and are run now by the natives. Several such offices are in operation in all of the important places. I had considerable printing done at the Iloilo Filipino shop and most of it was fairly good, although rather expensive. The old style hand presses are in use in this office, although the owner told me when I left that he intended to put in power and run modern presses soon.

The lowest types of printing-offices in the islands are those in the interior, where natives are employed in printing in colors obtained from the dyes and herbs of the islands. The colors are often fantastic. The mode of printing involves the use of hand pads, on which the single letter is cut. Often words are cut and stamped and some cases completed lines. The process of printing is very slow. The pads are usually



THE OLD CONVENT BUILDINGS ARE USED FOR PRINTING-OFFICES.

rubber, although some are wood. There are native expert writers and lettermakers in the offices and these are quite expert at forming the desired designs. Some of the floral work which they put into their patterns for a fancy letter-head is very original and attractive.

When I left the islands, about two months ago, I had previously inspected a number of printing establishments which had been started in some of the newly garrisoned cities and towns, and in which American protection was assured. I found that some discharged American soldiers had not overlooked the chance for doing printing in the islands and at the time they received their discharge pay, amounting to about $800, they had sent to the United States for an outfit. Usually these offices are in the old stone convents, and the plant will include several presses. When it is intended to print a paper, power is now used instead of the old hand presses. Foot-power presses are popular, however, for the natives can be hired to run them and feed correctly at a salary of about 12 cents per day of ten hours. The native feeds himself on this pay. In Manila and Iloilo, where they are now printing some first-class dailies, and where they have considerable jobwork, modern power plants are of course used. The power presses are of the cylinder type in some instances. But the Manila and Iloilo offices are exceptions. The majority of cities and towns are not yet provided with printing plants of an up-to-date pattern.

I came very near going into the printing business myself in the islands, but changed my mind at the last moment. I am confident that if a printer gets into the right place in the islands he can depend upon getting all the business he wants. Since the occupation of the municipalities by the American troops, order has been restored, and business enterprises which have been dead for three or four years are starting into life. The result is that the merchants want printing. Strange to

relate, the majority of merchants are not Filipinos. The foreigners are the business men, and they are accustomed to have printing for advertising purposes and for use in their regular work. They want cards, bill-heads, and hundreds of other kinds of printing, but often have to do without because of no means of getting printing done. Many a merchant informed me that he had to send to foreign countries for his printing and wait months for it. The Chinese run many of the stores in the interior of all of the islands, and these fellows do not overlook the American trade. I have seen them employ soldiers to write or hand-print advertising cards and bills showing American values on imported goods, so as to distribute among the foreign element. The foreign element in every portion of the Americanized sections is large enough now to warrant good sales of American goods, and is increasing, so that the dealers try to reach this trade through advertising.



FILIPINO CARRIER.

There are opportunities for opening printing-offices in cities and towns which have lately adopted civil government. It is a rare thing to find printing outfits of any kind in any of the many towns, even where there are from 5,000 to 20,000 people, with stores and industrial establishments in operation. The natives have been accustomed to do without printing so long that it will be necessary to educate them to using printed cards, literature and the like, but it is marvelous how quickly they adopt American ideas. The opening of a postoffice system through the principal points has resulted in a call for printed matter where it was never needed before.

To enter into printing business in the islands requires a look around for a building. These may be found in the deserted convents, tribunals or old Spanish college buildings, which may be rented in part from the municipal officers. These buildings are roomy and well built. Quite a number of Americans have hired portions for stores, etc., paying about $5 gold per month for several rooms. Or a wooden building can be hired for the same value. A bamboo building with nipa roof can be erected for about $25 gold, which will answer all purposes.

Foot power will be depended upon in most cases, at first, at least, but steam power can be had, for fuel is very cheap; a native fireman can be hired for about 12 cents per day, whom you can teach to run the engine. Engines and boilers, with belting, are now readily purchased at Manila. Belting, piping, lubricating oils, inks and paper are on sale in Manila, and the prices, I am told, are not any greater than they ought to be when the charges on freight from America are considered. Animal power is used in some places, the water-buffalo being employed with a traction device of native make, which can be built for about $10. Water power with native overshot wheel is also available. I saw some foot-treading cylinders in service, in which five natives were treading the boards and the power was conveyed to the printing-press by a belt.

Presses, of course, are exported, but I understand that there is a machine concern in Manila which now handles printing-presses, typewriting machines, etc. Types, I believe, are obtainable in the same way. Paper and envelopes and the like are also purchased at moderate prices in Manila. Still, it would be advisable to get supplied freely from the United States. As to native help you can get compositors and printers, by training them, for about 15 cents per day. These young Filipinos can set American lettering readily after a few months' practice. They are tasty, and I saw some very good advertising matter set by them. Taxation on printing-offices is not high enough to be of much concern — possibly about $20 per year for average size printing-office. Distribution of printed matter is by native carrier with leather pack or in bamboo tubes, carried on the shoulders, filled with the bills or sheets of printed matter rolled and tucked away neatly where it can not become wet in the event of transportation during the rainy season. I would not advise any one to try to open a printing establishment in the islands unless he has a fair outfit, with about $2,000 cash when starting work. Still, I can recollect ten or twenty discharged soldiers who went into the business with only their discharge pay as capital, and they are doing well and making money. EX-VOLUNTEER.

DIRT — THE PRINTER'S ENEMY.

To the Editor: DAYTON, OHIO, September 15, 1901.

Many people, and it would seem a great many of the trade, have imbibed the idea that all printers are habitually dirty. Of course, there is no getting around the fact that a certain amount of dirt must accumulate in a print-shop during working hours, which is true of every trade and even of the finest arts. But to get the impression that a print-shop must always carry the marks of sloth and neglect is a misunderstanding entirely too common nowadays.

There is always a cause for everything, and the cause of so many dirty printing-offices is obvious. There are too many in the printing field who belong somewhere else. Too many who have no more artistic taste and not half as much cleanliness as an apprentice in his first year. This class of labor has largely been driven to the country, and that is why we see so many "dirty" country printing-offices.

The writer once visited a newspaper and job office in a country town of about five thousand. The sight which met his eyes caused a feeling which was something between shame and disgust. The office was owned by a stock company and "run" by a manager, whose great and sole ambition was to scribble editorials and rip up his political opponents once a week. Such a thing as system was unheard of, and every stone and shelf in the office had its burden of dirt and pi. Enough dust had accumulated in the cases to keep the devil busy excavating for weeks to come, and I would wager that no broom had touched the floor for a fortnight at least. Machinery in the pressroom and bindery suffered from the same neglect, and the assortment of furniture was piled in the corner in a promiscuous mass. Lastly, I would say that a glimpse of the foreman and his corps of assistants would explain the whole matter. Five thousand dollars' worth of material simply wasted by dirty printers.

How foolish to imagine that time used in cleaning is time wasted. A half hour a day devoted to the dispersion of dirt, dust, etc., will add five years of wear to your material, and a dirty floor and dirty office is something which is seldom profitable and never excusable. Keep your dirt and waste cleaned up. It would not take half the time it does to shove it from place to place during work. Make fast friends of the lye pot and the broom and use your bellows often.

Though wear and service is the prime consideration in material and machinery, looks can hardly be secondary, and

clean material will add twenty-five to fifty per cent to your invoice.

I have often compared the aforementioned shop with a plant which cost about the same and had had more wear and tear, yet was clean and neat as a parlor, and would invoice at about twice the amount of the former.

Dirt is a foe to all arts and it is peculiarly the printer's enemy. Cleanliness is a virtue anywhere and printer's ink is never dirty if you know how to use it. G. B. May.

PRINTING TRADE IN GERMANY.

To the Editor: Berlin, Germany, September 30, 1901.

The industrial depression at present prevailing on the whole European continent naturally reflects on the printing trade in no little degree; for economy is usually practiced first in luxuries, and you will agree that, much to the disgust of publishers and printers, books are considered a luxury by great many people. Book buying, in fact, is a weak point with the German public especially — even in prosperous times — so that it is no wonder that our publishers are at present doubly reluctant in starting new enterprises.

Even job-printing is remarkably affected by the present ebb of business, and I wonder at the enterprise of our typefounders, who seem never getting tired of issuing novelties both of artistic and fancy type and of "modern-style" ornaments. True, you see all these new "inventions" neatly displayed on attractive specimens; but it surely needs some courage to keep abreast with them if you are to buy all the founders submit as the "very latest."

The worst part of such depressions is the large number of unemployed workmen; the regular monthly report of the German Printers' Union gives their number as about four thousand, i. e., over ten per cent of all organized journeymen printers, and the secretary of the Berlin branch of this union, in his latest report, stated that over eight hundred printers are out of work in our capital alone, i. e., about twenty per cent of the members, so that about $4,000 was spent in August for their relief. However, this fact should not be understood that business is worse in Berlin than in Germany generally, for experience shows that printers out of employment usually flock to Berlin, expecting better chances for a job than when staying in smaller towns. The recent failure of one of our largest print-shops running some fifty presses and employing several hundred hands has doubtless contributed largely to the uncommonly high figure of Berlin itself.

The causes of this almost unprecedented dulness of work are several outside of the general industrial depression: The steady increase of typesetting machines, of which about eight hundred may be in use in this country now, will account for about 1,600 men thrown out of work, although the speed of our operators has not yet, even by far, reached that of their American colleagues. Another cause is the uncertainty about the future of our spelling and also the fate of the standard scale to be revised by a special "Tariff Committee" in the last week of September.

The spelling reform is not proposed to be radical by any means, the main object being that the rules adopted by the deputies of all governments interested (including Austria and Switzerland) be actually enforced not only in the schools, as heretofore, but also in public life, before all in all publications issued by the authorities themselves. The present state of affairs in fact is discouraging enough. It should be remembered that we have an "improved spelling" some twenty years now, basing upon rules laid down by a special committee appointed in 1876 by the Prussian Government's Minister for Education. This committee consisted of avowed experts, but unfortunately of men decidedly antagonistic to each other in principle. While one party fought bravely for a purely phonetic spelling, the other, the etymologists, contended that a word must show its derivation, it being of vital importance to see at a glance whether its root based on a Greek, a Latin, an Arabic, or a Sanskrit origin. It was in vain that the phonetics claimed "a spelling to be popular must be simple in rule and free from exceptions"; the learned etymologists were shocked at the idea that words of the same sound should be written alike, such as "meer" (sea) and "mehr" (more),* and it was owing to their stalwart resistance that the result was a complete disappointment to all concerned. There were a few simplifications on one side, but so many new rules and niceties of distinction on the other that a universal opposition arose from all quarters. Bismarck himself denounced the new spelling as the biggest nonsense ever invented, and, being on the summit of his career, he simply decreed that the new official spelling should not be used by any authority or magistrate under his control. Now, Bismarck being the highest and only official of the German Empire, as well as the Prime Minister and Minister of Foreign Affairs and of Commerce in Prussia, his command went pretty near toward prohibiting the whole new spelling, the Ministry of Cult and Education being in fact the only one that accepted and employed the spelling it had created.

All German schools, of course, taught the new spelling, but still there was no conformity. The Prussian spelling was, and is, not identical with that taught in Bavaria, in Austria, in Switzerland; consequently a child frequenting a school in Austria is liable to make downright mistakes if its parents remove to Prussia and send it to a Prussian school. In short, spelling matters are well mingled up over here, and there is an actual want for some improvement. Bismarck is dead; his successors, avowedly believing in the necessity of a spelling reform, have taken proper steps to that end, and a special committee of experts deputed by all governments interested convened lately. The resolutions passed have not yet been published, but it is announced that the "newest spelling" will not show many innovations, the main object in view being to agree upon all fundamental principles and rules rather than to propose radical changes not acceptable to all. This object has been attained, and a sub-committee is now hard at work drawing up new rules and compiling a complete list of all German words. It will take some time before this job is finished, and some delay will be caused by the final approval by the various governments; but probably the whole affair will be settled in the coming year.

Now, whenever a standard spelling method is officially decreed, it must be used in all schoolbooks and all official printing immediately, while a certain period of time will be granted during which books in "obsolete" spelling are permitted in school. However, the fact remains that the introduction of a new spelling will cause an enormous loss to publishers and create much work for printers. For the time being publishers are reluctant in issuing new books, and the printers are suffering thereby.

The third cause of the present depression in printing is no doubt offered by the imminent revision of the Printers' Standard Scale. The workmen's delegates demand ten or fifteen per cent higher pay, but do not aspire for shorter hours, while the employers are averse to any substantial alteration, suggesting a novel scale of pay according to the age of each workman. At present the minimum wages for German printers are fixed at $5.25 a week, with five to twenty-five per cent addition in larger cities, while with mutual consent in towns under 10,000 inhabitants as low as $4.50 may be agreed upon. Berlin and Hamburg boast of the highest addition of twenty-five per cent, paying $6.55 a week, while Leipsic pays 17½ per cent

*A good joke is reported of our present Emperor, then Prince William. The members of the Spelling Reform Committee being invited to court one evening, Prince William addressed one of the etymologists as follows: "You are firm in correct spelling, I may presume?" "Yes, Royal Highness," was the prompt reply. "Well, then, write this sentence: 'Der Müller mahlt, der Maler malt, beide malen.'" (The miller grinds, the painter paints, both *malen*.) The professor was puzzled and confessed that this nut was too hard for him.

addition only. This being the cause why so much printing for Berlin is done in Leipsic, there is a strong movement to equalize the additional rate in both cities; if effected, it would undoubtedly embarrass the big Leipsic firms, and therefore the result of the discussions is awaited with much interest by all parties. Owing to the large number of unemployed printers, it is expected that most of the workmen's demands will be dropped; special stress will be laid on the regulation of Linotype work and pay, because the provisionary agreement of 1899 is unsatisfactory to both parties. It decreed that an operator after three months' practice producing 5,500 ens per hour is entitled to at least $6.55 a week, with the usual additional rate in large towns, his work-day consisting of eight hours in all, against nine hours at the case. The employers are determined to demand more work for reasonable pay and the operator's full responsibility for damages caused by negligence or misdemeanor. I shall not fail to report briefly on the substance of the agreements arrived at. CORRESPONDENT.

WORRY AS A SUCCESS KILLER.

Perhaps there is nothing else so utterly foolish and unprofitable as a habit of worrying. It saps the nervous energy, and robs us of the strength and vitality necessary for the real work of life. It makes existence a burden and weariness, instead of a perpetual joy and blessing, as it should be. Poise and serenity are necessary to the complete development of character and true success. The man who worries is never self-centered, never perfectly balanced, never at his best; for every moment of mental anxiety takes away vitality and push, and robs him of manhood and power. Worrying indicates a lack of confidence in our strength; it shows that we are unbalanced, that we do not lay hold of the universal energy which leaves no doubt, no uncertainty. The man who does not worry, who believes in himself, touches the wires of infinite power. Never doubting, never hesitating, he is constantly reinforced from the Omnipotence that creates planets and suns. The habit of worry is largely a physical infirmity; it is an evidence of lack of harmony in the mental system. The well-poised soul, the self-centered man, never wabbles or hesitates. The infinite balance wheel preserves him from all shocks, and all accident or uncertainty. Enough vital energy has been wasted in useless worry to run all the affairs of the world.— *Success.*



Photo by C. F. Whitmarsh.

PLAYING HORSE.

NOTES AND QUERIES ON THE LAWS OF COPYRIGHT

CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

AN INFORMER CONTRIBUTES TO THE LAW.

The penalty prescribed by section 4963 for wrongfully inserting or impressing a copyright notice in or upon any book, print, etc., can only be enforced against an alleged offender when the matter claimed to be protected is the subject of copyright. This question was squarely presented to the District Court for the Southern District of New York in 1880. The subject of controversy consisted of prints of balloons with printing on them for embroidery and cutting lines, showing how the paper may be cut and joined to make the different parts fit together, and not intended as a pictorial representation of something. These prints had been registered and bore the usual copyright notice. A certain informer, thinking he might profit by what he regarded as a violation of the law, inspired the litigation which subsequently followed and, like many others of his kind, got nothing for his pains. His efforts, however, were productive of good, because of the elaborate opinion of Judge Choate, before whom the case came for adjudication.

The Court, in reviewing the history of copyright legislation, said: "It is, I think, sufficiently obvious that the words 'or other article,' in Section 4963, following the enumeration 'any book, map, chart, musical composition, print, cut, engraving or photograph,' do not mean any article whatsoever, whether copyrightable or not, but must be taken as limited to other articles, which in the preceding sections are described as the proper subjects of copyright, a part of which only are expressly enumerated in this section; that the word 'article' here is used in the same sense in which it is employed in the other sections. If it had been the purpose of Congress to impose a penalty for using this notice on any article whatever, there was no occasion for the enumeration of 'book, map, chart,' etc., in section 4963. That enumeration should have been avoided as tending to mislead. The meaning would much more clearly have been expressed without any such enumeration. There is also no apparent object or obvious reason of public policy in imposing a penalty for using this notice on any article not subject to copyright. The purpose of the statute seems to be to protect persons entitled to copyrights from their privilege being impaired, cheapened and lessened in value by the unauthorized assumption of the privilege by persons not entitled thereto. The offense is deceiving the public by the false assertion of a valuable privilege to which a party is not entitled. But it is obvious that the public can not be deceived by putting such a notice on articles not the proper subject of copyright, any more than they can be deceived by putting the mark 'patent' on an article not patentable. There is, therefore, no reason for extending the terms of this statute, which is

penal and to be strictly construed, beyond the case of articles subject to copyright, which is the limit indicated by the terms of the statute itself, if read in connection with the other sections. All doubt, however, that this is the proper construction is dispelled by an examination of the act of 1870, chapter 230, sections 97, 98 (16 St. 214), of which Revised Statutes, sections 4962, 4963, are a reënactment. Section 98, which imposes this penalty, uses the expression 'any book, map, etc., or other articles herein named, for which he has not obtained copyright.' In the Revised Statutes, section 4963, this is abbreviated into 'or other article for which he has not obtained a patent.' The words 'herein named' were undoubtedly dropped as unnecessary, the context clearly restricting the words 'or other article,' as the words 'herein named' had before done. A similar con-



Photo by S. H. Treloar.

PERCY AND PUSS.

struction of a statute imposing a penalty for using the word 'patented' on an unpatented article, was made in U. S. *v* Morris, 2 Bond, 23. Assuming, then, that the penalty applies only to articles subject to copyright, the question is whether the articles described in the complaint are subject to copyright. They are described as 'prints of small balloons, with printing for embroidery and cutting lines'; as 'prints of large balloons with printing on them for embroidery and cutting lines'; and as 'prints of hanging baskets, with printing for embroidery and cutting lines.' The word 'print' in section 4952, is used in connection with 'engraving, cut, and photograph.' It means, apparently, a picture, something complete in itself, similar in kind to an engraving, cut or photograph. It clearly does not mean something printed on paper, that is not intended for use as a picture, but is itself to be cut up and embroidered, and thus made into an entirely different article, as a balloon or a hanging basket. There is, perhaps, some little doubt what is meant by a 'print of a balloon, with printing for embroidery and cutting lines,' but I do not think the words import a mere picture of something, or a print, the use of which is the pictorial representation of something.

"As to 'prints,' in addition to what has already been said, it is only necessary to refer to the statute of June 18, 1874, which is to be treated as a statute subsequent in time to the Revised Statutes. The first section reënacts, with some amendment, Revised Statutes, section 4962. The third section provides 'that in the construction of this act the words "engraving, cut, and print," shall be applied only to pictorial illustrations, or works connected with the fine arts; and no prints or labels designed to be used for any other articles of manufacture shall be entered under the copyright law, but may be registered in the patent-office.' Section 4 repeals 'all laws and parts of laws inconsistent with the foregoing provisions.' It seems to be entirely clear that these printed balloons intended to be cut apart and manufactured into balloons, can not be considered 'pictorial illustrations, or works connected with the fine arts,' within the meaning of this act, although they may be 'prints or labels designed to be used for another article of manufacture,' which are patentable under Revised Statutes, section 4929. Nor are they models or designs intended to be perfected as works of the fine arts,' within section 4952. Balloons and hanging baskets, with or without embroidery, are not works of the fine arts, unless the words 'fine arts' are to have an extension far beyond their usual and proper significance."

Thus, from the above, it will be seen, however easy it may appear for one to obtain a copyright by complying with the statute, yet whether or not the copyright is of value and affords exclusive protection is to be determined by a number of facts which the ordinary individual does not possess. There is not as much care taken by the officials in charge, in passing upon applications as when a patent is sought, and the law does not demand or exact the same amount of scrutiny before the special privilege is granted. With this thought in view, it may be better business policy for one to consult a person reasonably proficient in the law, and presumably conversant with current decisions of the courts bearing upon the many phases of would-be acquired rights, rather than "to trust to luck," as so many do. The old and true saying, "Each man to his trade" is "made manifest" many times by litigation growing out of the economical "streaks" of human nature, and is as pertinent to copyrights as any other property interests. This comment is along the line of useful knowledge, which THE INLAND PRINTER seeks to convey. I take it, the chief purpose the editor of this journal had in mind in establishing this special feature of THE INLAND PRINTER, was education against the many pitfalls of copyright law, which ignorance thereof offers to the uninformed. In other words, this department is to "point the way" and exemplify the idea which the true lawyer exhibits when advising his client against litigation, and engaging therein only as a *dernier ressort.*

THE INTERNATIONAL COPYRIGHT ACT.

It may be of interest to readers to know that at the Berne Convention, held in September, 1886, a treaty was formulated and signed by ten nations, granting reciprocal copyright privileges. The United States is not a member of the Union, hence procuring a copyright in this country does not extend protection abroad. The so-called "International Copyright Act" (March 3, 1891), grants the privilege of copyright in the United States to foreign authors, citizens of certain foreign countries, but under it American citizens have no special privileges in foreign countries, except such as have extended the right to citizens of the United States since the enactment of the law of 1891, in order to thus secure, under the operation of that act, copyright privileges for their own citizens in the United States.

THE OFFICE OF PUBLIC PRINTER.

The following letter, received from one of the readers of THE INLAND PRINTER, voices the sentiment of many others who read the magazine:

"It is with great pleasure that I note that the Chicago newspapers are 'plugging' for your Mr. H. O. Shepard as Public Printer. During one of my visits to your office I was introduced by Mr. Whitmarsh to Mr. Shepard, and then learned to clinch my impressions of the productions of the printing-plant of which he is the head by the knowledge of the master printer.

"The head of the great Government printing-plant must be, above all, a master printer, for surely the place is one of great responsibilities. Were the cases at all analogous, Mr. Shepard could well be classed with Jenson, Aldus, Franklin and all the great masters, who have brought the art preservative up from where tradition says it started.

"The administration of our national print-shop could not, in my eyes, be in better hands than Mr. Shepard, master printer and patron of the art."

LESSONS IN ILLUSTRATING.*

NO. I.— BY F. HOLME.

The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage. Address all letters to F. HOLME, care The Inland Printer, Chicago, Illinois.

THE first thing that a printer learns is to make his lines "justify"— to fit his types exactly into the space they are to occupy so that when the form is made up every piece of metal is so nicely adjusted that the pressure of the side bars binds them all together in an apparently solid mass. An engraving is like an ordinary type, the only difference being that it prints a picture instead of a letter, and it must be squared and measured as accurately as the other types in the form. The artist who draws for the printed page should view his work from the standpoint of the printer as well as that of the artist. By considering his proposed picture simply as a solid block of metal accurately measured to fill a certain space, he will realize the importance of being exact in his measurement of that space and in laying out his composition to fill that space.

An artistic printer in laying out a job considers the size of his page and the matter to be printed, and in his mind's eye he locates the type, display lines, decorations or pictures. In this operation he plans his Composition. The word Composition, when used in an artistic sense, means "arrangement," and refers to the proper placing of the parts of a picture or design in relation to each other and to the whole design — the filling of a space properly. The "composition sketch" is the ground-plan of the picture. Such sketches are often rough scribbles, merely intended to mark the location of the different parts of the proposed design, but it is in these first sketches that the artist lays out his plan for the work which is to follow. For this reason the student should realize not only the importance of learning to consider the composition of his picture first of all, but the necessity of having this arrangement as nearly perfect as it is possible for him to make it before he begins to draw the details. The accompanying reproduction of composition sketches by Rembrandt and Durer will show what is meant by indicating proportions without drawing details. In such sketches it is best to use as few lines as possible and these of the most simple character. The figure of the man leaning with his elbow on the bench, in the Rembrandt sketch, is masterly in its quality of suggesting proportions and action in a few almost straight lines.



COMPOSITION SKETCH BY REMBRANDT.

This is a hard proposition to begin with, but it is an important one to the artist who wants to make his pictures pleasing. It looks simple at first glance, but the apparent simplicity of this question has been puzzling the brains of artists since the beginning of art. This simple matter of the relation of the picture to the space it fills is what makes the picture either attractive or uninteresting.

The painter may make his pictures any size or shape, according to his own fancy, but the illustrator is often limited to a certain space, and instead of planning the space to fit the picture he must plan the picture to fit the space.

An important part of the artist's education consists of the training of the eye and of the hand — the eye to see and the hand to execute — and the student will readily realize that the beauty of composition depends largely on the training of the eye to distinguish the niceties of proportions, shades and colors. For this reason this first lesson has for its object the training of the eye to judge distances and the different tones of light and dark.

Nature is always the best model, and from the beginning the student should train himself to look at nature through his own eyes and to record his impressions as faithfully as he can. And he may begin his composition studies by looking for pictures in the world around him. For this purpose take a small square of cardboard and in it cut a hole, say 1½ by 2½ inches. Paint one side of this cardboard black, leaving the other white. Now, by holding this up before your eye you will be able to see whatever you look at "in a frame." By changing the position of the cardboard, these framed pictures may be made to appear wider than they are high or higher than they are wide, and by moving the frame toward or away from the eye the pictures are made larger or smaller in their relation to the size of the frame. The black and white sides of the cardboard will enable you to train your eye to distinguish the relative values of light and dark tones in nature by comparing these tones with each other and with the white and black of the cardboard.

In this simple contrivance you have the best practical illustration of the principles of composition that could be devised. You have the space — a most important consideration for the illustrator — clearly defined, with an actual, visible boundary; and with a motion of your hand you may see the effect produced by a change of the relation of the space to the picture it encloses. When the cardboard approaches or recedes from the eye the objects on the other side of the frame do not change their size — you simply see more or less of them, and the frame appears to grow larger or smaller. But, suppose

*Copyright, 1901, by F. Holme. All rights reserved.

the space of which this frame represents the boundary to be a certain size, like a canvas or a sheet of paper — then the objects themselves would appear to change their size. In place of the cardboard, hold up a piece of paper, moving it to and from you, and imagine it to be transparent like a sheet of glass. Do you not see that the objects you would see through this would be larger or smaller in relation to your picture area?

Now lay your cardboard down upon a piece of paper and draw a pencil around the edges of the opening. Make several of these little outlined spaces and then looking through the cardboard at some group of objects that attracts you, sketch their proportions inside of one of your little outlines. Keep the cardboard and your eye in the same relative positions all the while that you are making this sketch, and do not try to draw details; merely indicate the general proportions in a few simple lines. Then in another of your outlined spaces draw the same objects, with the cardboard held at a different distance from the eye, indicating in your sketch their apparent change of size in relation to the space.

You will notice in these experiments an alteration not only in the size of objects but in their appearance, some arrangements appearing more attractive than others, and it is just this matter of pleasing arrangement that you are to train yourself to look for so that your pictures may be made attractive. The photographer does this when he looks through the "finder" of his camera and backs away or approaches his subject, moving the camera up and down and around in the effort to get the best "composition" on his ground glass. You will find your little square of cardboard just as interesting and much less expensive than a camera, and you can practice drawing the pictures instead of using up films and developer. Gustave

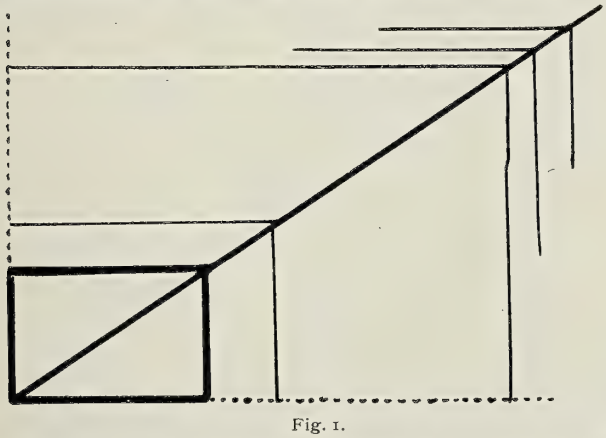
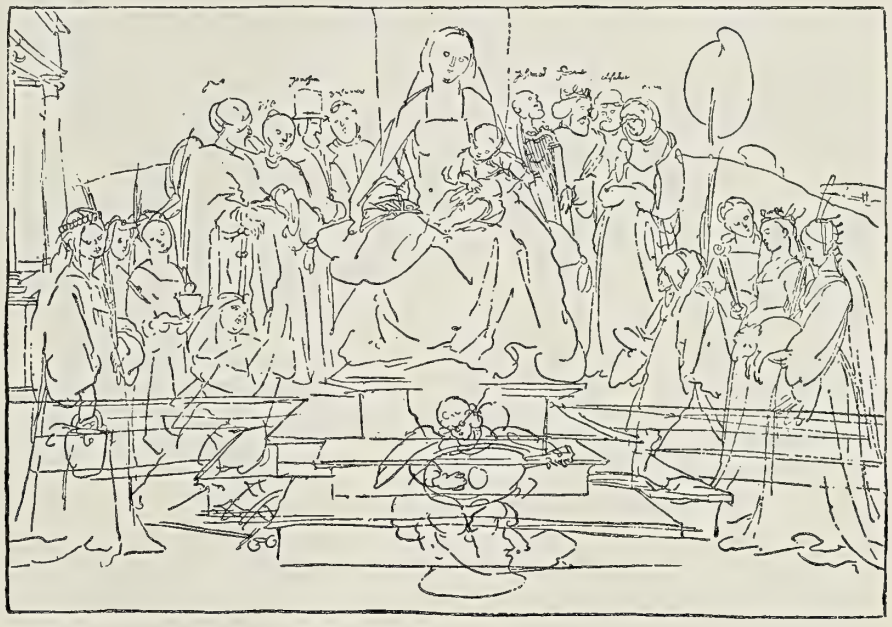


Fig. 1.

Doré used to say that he carried a camera in his head, and that is what you should try to do. Begin by testing and correcting the lens, the most important part of the camera. In other words, train your eye to see correctly and learn to be on the lookout for pictures. In the next lesson you will be told something about making them.

You should go about this preliminary work seriously and conscientiously. You can not learn to draw by merely reading about it — you must work in order to be able to do work; learn the meaning of these principles by trying to apply them. Be on the lookout for pleasing arrangements and make sketches of them when you find them. Study the objects about you, things you are familiar with, for there are pictures all around you if you only can see them. And also study the make-up of printed pages — books, magazines, advertisements, business cards, etc.— noting the arrangement of the type and cuts on the page, the proportion of margin to the space taken up by the printed matter, and the placing of the most prominent lines.



COMPOSITION SKETCH BY ALBERT DURER.

It will also be well for the student to make copies of pictures which interest him, but in such work care must be taken to have the proportions of the space the same as in the original. A simple way of enlarging or reducing the proportions of a rectangular space is to draw a diagonal line from one corner to the opposite corner, projecting it indefinitely. Draw horizontal and vertical lines from any point on this diagonal, continuing them until they meet the continuation of the lines forming the angle from which the diagonal was drawn. You will thus have enclosed a space exactly similar in its proportions to the original. In this way the proportions of a given space may be enlarged or reduced with perfect accuracy, as shown by the accompanying diagram (Fig. 1).

A common method of transferring the proportions of a picture in an enlargement or reduction is to rule a number of squares on the surface of the drawing to be copied. Then, by laying out the same number of squares on the drawing paper it will be possible to transfer the design in each of these squares, reproducing that part of the original contained in its corresponding square.

The principles explained above will furnish you with suggestions for a good month's work, and it is to be hoped that those who propose to follow this course of lessons will not neglect this most important part. Begin at the beginning and work conscientiously and you will find this study to be both pleasant and profitable.

(To be continued.)

ENOUGH PRINTERS IN THE WEST.

The statement made in last month's issue about the scarcity of printers in the West does not seem to be viewed as correct by some of the people there. This is what S. M. Stenhouse, secretary Typographical Union No. 115, Salt Lake City, Utah, says under date of October 14: "The publication in the October number of THE INLAND PRINTER that there are insufficient printers in Utah and Idaho to perform the work, I believe to be an unfortunate mistake, which will result in detriment to those who may come West. A fairly intimate knowledge of the situation warrants me in asking that the error be corrected."

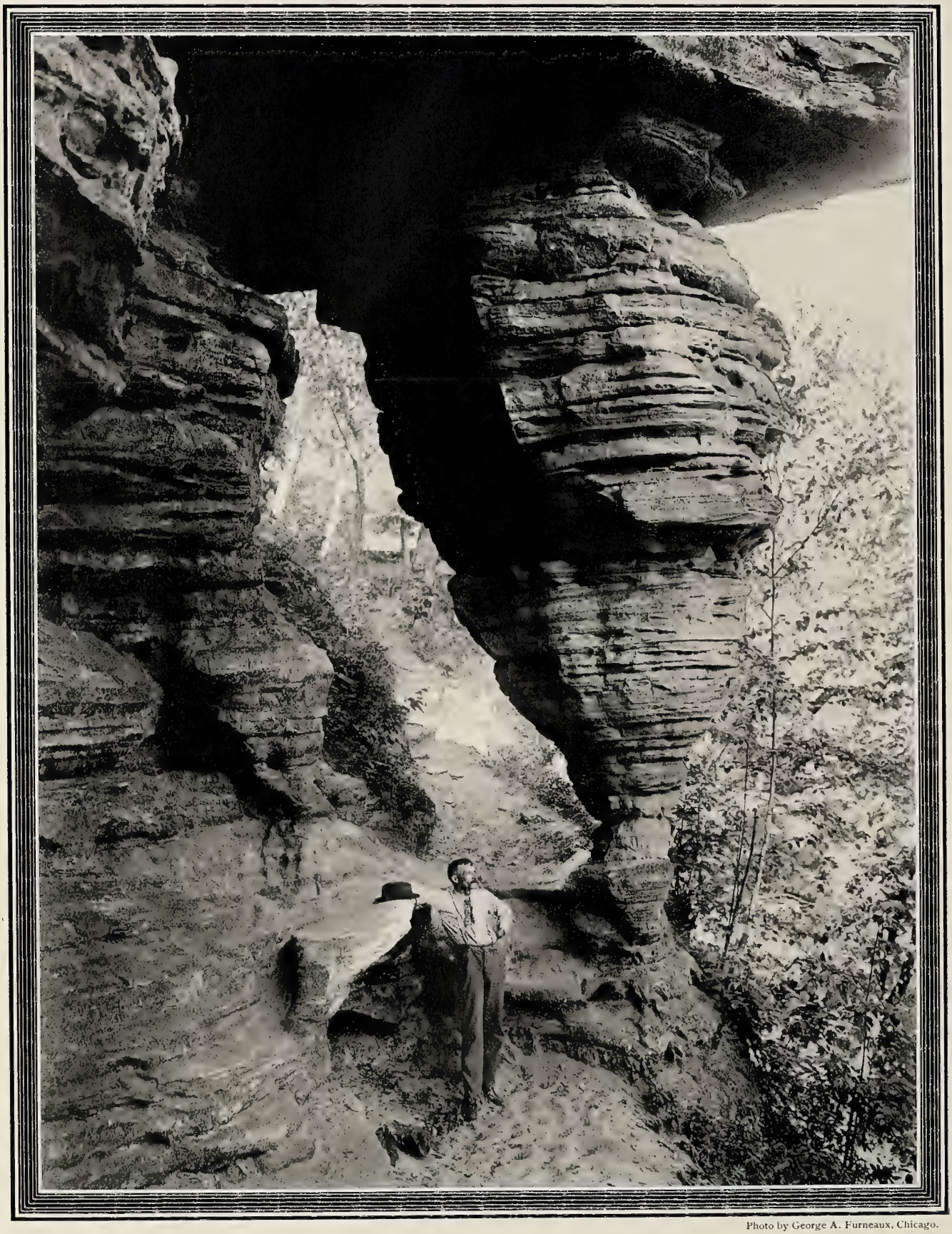


Photo by George A. Furneaux, Chicago.

HORNET'S NEST, DELLS OF THE WISCONSIN.

(Near Kilbourn City, on the C. M. & St. P. R'y.)

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

A COX DUPLEX press has been installed by the Lawrence (Mass.) *Tribune.*

THE Baltimore *American* has just celebrated its one hundred and twenty-eighth anniversary.

THE *Practical Printer* says a paper in Kansas suspended publication for two weeks because "the weather was so hot the rollers wouldn't work."

Ohio Penitentiary News, Columbus, Ohio.—A very neat paper. The upper line of the first parallel rule is a trifle heavy, otherwise there is nothing to criticize.

THE Marshall (Mich.) *Statesman* has just entered its sixty-third year. It has kept fully abreast of the times and is firmly entrenched in the hearts of its constituency.

THE Dawson *News* has entered upon its third volume. It publishes sixteen pages and is as nicely printed and as neat in appearance as any weekly paper in the country.

CASSIUS M. GARDNER is editor and publisher and E. R. Russell city editor and manager of a new daily at Peekskill, New York — the *Republican.* It is a bright, newsy sheet.

THE Niagara Falls (N. Y.) *Journal,* in sending out samples, has this printed on the wrapper: "Sample copies of the handsomest daily and weekly paper published in any city of its size in the world."

J. W. FEATHERSTON, Fergus Falls (Minn.) *Free Press.*— The second volume of the *Free Press* starts out with a very prosperous appearance. Besides this the paper is nicely printed, neatly arranged, and the news is fully covered.

O. H. SMITH, publisher of the Cicero (Ind.) *New Era,* makes no attempt to get away from the real intent and purpose of his publication. Under the title appears these words: "Devoted to the interests of the editor's pocketbook."

CLARK HOWELL, editor-in-chief of the Atlanta *Constitution,* has purchased the interest of Col. William H. Hemphill in that paper, which is conceded to be one of the most progressive and influential journals in the South, and now has a controlling interest.

"ESTABLISHING A NEWSPAPER."—The articles on "Establishing a Newspaper," which have appeared in THE INLAND PRINTER each month during the past two years, the last of which was in the September number, are to be published in book form in the near future. Many inquiries have been received regarding the matter, and it is expected that a definite date of issue can be announced next month.

JOE B. HOLLIS, Waxahachie (Tex.) *Light.*—Your ads. are set in good taste, yet there is room for improvement in that of Queen Quality Shoes. The first line and name should have been given greater prominence, and the dealer's name set smaller.

THE Lynn (Mass.) *News* has installed a Cox Duplex press, which was used to good advantage upon extra editions during the incidents connected with the assassination of President McKinley, the paper being on the street within five minutes after the receipt of the news of his death.

AN Ohio newspaper has hit upon a plan that has proved very popular. It has distributed blotters to banks and loan associations to be placed in pass-books, which read: "A savings bank is a good place to keep money, but the place to make it is through the advertising columns of the *Telegraph.*"

CONTEST NO. 10.—THE INLAND PRINTER'S tenth ad.-setting contest promises to be one of the most interesting yet conducted. At this writing, more than a month before the close of the contest, sixteen specimens have already been submitted. The judges have not yet been selected, but will be announced next month.

Returns, San Francisco.—An exceptionally neat monthly publication, "devoted to the interests of advertising and business methods, printing and all its allied crafts." Its size and make-up are distinctive and the mechanical work particularly creditable, the good results secured from the half-tones being excelled by none.

AN important addition has been made by the Wilkes-Barre (Pa.) *Record* to its Hoe Observer press, enabling it to print any number of pages up to twenty. Formerly it was limited to 4, 6, 8, 10, 12 or 16 pages, but with the improvement it can now issue 14, 18 or 20, thus enabling it to accommodate its constantly growing advertising patronage.

CHARLES H. MCAHAN, St. Joseph, Missouri.—Your ads. are all set in good taste, the panel arrangements being particularly

Odd Bits of Gossip and Comment

No. 1.

creditable. The box heading is a departure from the ordinary and is reproduced herewith (No. 1).

A SPANISH weekly, *La Federacion,* the organ of the tobacco workers' union at Tampa, Florida, has been having hard luck during the strike in that city. Four editors, one after the other, were kidnaped and have not been heard of since. The paper continued to appear, however, until the forms from which it was being printed mysteriously disappeared.

T. E. MALONE, of the Pittsburg (Pa.) *Post,* has been writing poetical letters to his friends, who evidently found them "too good to keep," as the requests for such missiles have been coming in so fast that Mr. Malone has been forced to purchase a rubber stamp with these words:

I've never heard of you before,
And I don't want to, any more.

MONROE (Mich.) *Record.*— Here is a "record" for news: "County News" from 28 towns, 311 items; "Personals," 70 items; "News About Town," 84 items; "Church Notes," 13 items; "Michigan Briefs," 10 items. Is there a publisher who, aside from paid locals, can excel or even equal this showing? And all these 488 items, very few of which are over six lines in

length, are nicely graded. The presswork and ad. display are equally creditable, but the plate matter needs trimming at the top.

ANOTHER step forward is to be taken by one of Duluth's progressive papers, the *Herald*. Property has been purchased, 50 by 100 feet, upon which is to be erected a handsome structure which will be devoted entirely to the use of that paper. It is also installing a photoengraving plant and a new color press, and two additional Linotype machines are to be added to its already up-to-date equipment.

THE Rockford (Ill.) *Register-Gazette* has gone into a guessing contest with considerable energy. It is to distribute 7,500 gifts, valued at over $7,000, to persons guessing the nearest to its actual circulation on November 1. Every person paying 25 cents on subscription, new or old, is entitled to a guess for every such sum paid. At the recent county fair an exhibit of a portion of the gifts was made and hundreds of new subscriptions were received.

DUTCHESS county, New York, with a population of little over eighty thousand, has twenty-three daily and weekly papers published within its borders, with circulations varying from less than one thousand to ten thousand, which speaks well for it as a reading community, as there is about one paper to every 3⅓ persons. Every house must have a dozen or more papers and the people can do little else but read.

THE Newburgh (N. Y.) *News* issued a handsomely illustrated edition in honor of its seventeenth birthday, which occurred in September. It was nicely printed on coated and tinted paper, and was well worthy of preservation as a historical souvenir. It gave a history of Newburgh, a city closely connected with many incidents of the Revolution, illustrated with fine pictures of business houses, public places, residences and prominent men of the city.

J. H. S., *Rock County Herald*, Luverne, Minnesota.—The news features of the *Herald*, upon which you especially request an opinion, are exceptionally well handled. There are very few papers in the country with a larger showing of actual news items, covering so many sections. First page articles are nicely headed and arranged. It would greatly improve the correspondence pages if the heads were in a black letter, and the items graded, with a lead between. This eans a little more work for the make-up, but the result is well worth the labor.

Nutmeg Idler, Torrington, Connecticut.—An amateur magazine, published by Howard George Brooks, with Carl A. French as associate editor. It carries three pages of ads., which are neatly set. The title-page is poorly arranged through an effort to construct something original — straight lines would be much more creditable, even if they are like other publications. Aside from this and a slight unevenness in the impression, the mechanical work is very satisfactory.



Photo by N. Brock, Asheville, N. C.

NEVER TOO LATE TO MEND.

FARMERSVILLE (Tex.) *Sentinel*.—A first page arranged like yours detracts from the dignity of a newspaper. If the half-page ad. was run at the bottom of the page it would do the advertiser just as much good, and would allow the news to appear in its proper place. The page would be further improved if something more than one-line heads were used on the more important items. All other features of the paper are very creditable; it has an unusual amount of news matter, ads. are nicely displayed, and the presswork also deserves particular mention.

A VOTING contest without a coupon is somewhat of a novelty, but this is just what is being successfully conducted by

the Paterson (N. J.) *News*. It offers a gold watch to the most popular trolley conductor, the contest to be decided by the greatest number of letters from passengers who have received courteous treatment. Each writer is allowed to contribute but one letter, and each must be signed with the writer's full name and address. At this writing over seven hundred letters had been received, those sent in in one day filling over three columns of nonpareil, and the contest is very close between three of the leaders.

In a recent issue of the *Hoosier Democrat*, of Charlestown, Indiana, appeared an editorial, headed "An Advertiser's Gall," calling attention to a certain Chicago daily that offers its paper, the subscription price of which is $6, in exchange for $25 to $50 worth of advertising space, and stating that one-half of the exchanges reaching that office have apparently taken advantage of the offer. This practice is not confined to the Chicago daily, but is customary with papers in all the large cities. The only remedy is a united refusal to accept these propositions. The question is worthy of discussion and action by the press associations.

Yellow journalism is being condemned on all sides, by Democratic and Republican papers alike, for the part it has taken in the education of warped intellects into the belief that the head of the nation is the foe of the common people, ending in the dastardly act of the assassin Czolgosz. Whether or not these papers are in any degree responsible for the lamented death of our President, it is time for them to acknowledge their past errors and to resolve that in future they will respect the President of the United States, elevated to his position by the will of the majority of the people, and use their hitherto misspent energies in teaching others to do likewise.

Large numbers of papers have been received showing commendable arrangements, with turned column rules, heavy black borders, and the like, out of respect to the memory of our lamented President, and it is impossible to give individual mention. A reproduction of the many papers, showing the various styles of treatment, would make an interesting study indeed, and then, too, the wording of the first lines of each head shows an almost endless variety of treatment. Many papers "featured" local religious services and addresses, and the great majority reprinted the President's favorite hymns, "Lead, Kindly Light," and "Nearer My God, to Thee." Every newspaper in the land did its utmost to show honor and respect to the dead and true sorrow for the country's great loss.

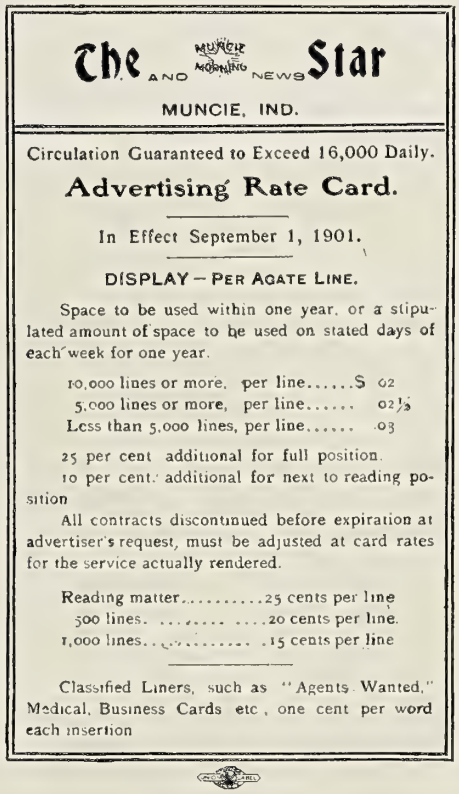
Salter & Son, Augusta (Okla.) *Headlight*.—Although your press is an old one, there is very little fault to be found with the presswork, aside from a slight unevenness in color. The reading matter is nicely made up, short items being carefully graded. Your type-faces are old and some are not suitable for

Your Interests are Always Protected
If you trade with the house that does as it advertises,
The Waltner Merc. Co.
THE MONEY SAVERS FOR THE PEOPLE.
No. 2.

newspaper work, but this does not excuse the use of from six to eight faces of type in the same ad., nor the poor arrangement of lines. The four lines reproduced (No. 2) from one of your ads. show one of the worst arrangements. The longest of these lines is two picas short of being full, and there are four distinct faces used — but worse than this, two of these faces slant in opposite directions. Your best ads. are those of Rader and W. Wismiller.

H. S. Kenchington, *Maryland Republican*, Annapolis, Maryland.—The slur on the head rules is undoubtedly due to the worn condition of the press and would be almost impossible to overcome. As the impression is not heavy at this point, it is evident the bearers are properly adjusted, and other conditions are apparently as favorable to overcoming the difficulty as possible. Aside from this, the presswork is very good. The ad. of Phil Miller is probably the best in the paper and was particularly hard to display attractively, as a long single-column ad. always is. All the ads. are properly displayed, but that of John B. Flood needs resetting badly. The correspondence department has a neat heading, but the items should be graded to have the page appear to the best advantage.

A Modern Rate Card.—The Muncie (Ind.) *Star* put a new rate card into effect September 1, which is thoroughly up to date in its arrangement. The reproduction herewith shows



The Muncie Evening and Morning News Star

MUNCIE, IND.

Circulation Guaranteed to Exceed 16,000 Daily.

Advertising Rate Card.

In Effect September 1, 1901.

DISPLAY — Per Agate Line.

Space to be used within one year, or a stipulated amount of space to be used on stated days of each week for one year.

10,000 lines or more, per line.....$ 02
5,000 lines or more, per line..... 02½
Less than 5,000 lines, per line..... 03

25 per cent additional for full position.
10 per cent additional for next to reading position

All contracts discontinued before expiration at advertiser's request, must be adjusted at card rates for the service actually rendered.

Reading matter.....25 cents per line
500 lines.....20 cents per line.
1,000 lines.....15 cents per line

Classified Liners, such as "Agents Wanted," Medical, Business Cards etc., one cent per word each insertion

A MODERN RATE-CARD.

the card complete. Nearly all dailies in cities the size of Muncie charge local advertising by the inch instead of the line, although foreign contracts are frequently placed in this way, and the *Star's* card in inches would be as follows:

Less than 350 inches..... 42 cents
Over 350 inches..... 35 "
Over 700 inches..... 28 "

The prices are consistent with a circulation of 16,000, but the lowest rate of 28 cents is somewhat higher than many papers of like circulation are able to secure. As a contract for 10,000 lines, or 700 inches, is only equal to a 3-inch ad. for a year, it would seem that there should be one more reduction to about 25 cents for contracts aggregating 25,000 lines. However, the card is based on the principle that is sure to be adopted universally before many years, as it is growing in popularity rapidly. The *Star's* statement that the prices are "bed rock," as shown by the accompanying letter, which was sent to prospective advertisers, is another commendable feature of the plan:

Gentlemen,— Enclosed please find copies of our new rate card, just issued. This card shows our bed-rock rate, from which we make no deviation under any circumstances.

We wish to direct your special attention to the fact that, although we have acquired the *News*, our strongest competitor, and have consolidated it with the *Star*, forming one of the best newspaper propositions in the State, with the largest circulation in Indiana (the Indianapolis *News* excepted), we have made no advance in our advertising rates.

You are authorized to make the following a condition of any advertising contract you may make with the *Star and News*: "The publishers of the *Star and News* shall furnish us with satisfactory evidence before



(See opposite page.)

VIEWS AT NOME, ALASKA.

1.—Alaska Printing Company, February, 1901.
2.—Alaska Printing Company, July 4, 1901.
3.—Joseph Ernst, Burnett to Dawson, Y. T., 443 miles, 10 days, February, 1900.
4.—Landing in surf at Nome.
5.—A native son of the Frozen North.
6.—The "Chechacas" coming in, June, 1901.
7.—An Eskimo baby.
8.—Alaska printing-office window, February, 1901.

the last quarter's bill is paid that the actual circulation of the *Star and News* has averaged sixteen thousand (16,000) daily during the life of this contract, a pro rata reduction to be made if the circulation has fallen below sixteen thousand daily."

Trusting that you may be able to favor us with a line of your business in the near future, we remain,

Very truly yours,

THE STAR PUBLISHING COMPANY.

GUESSING CONTESTS.— From a recent decision by Attorney-General Knox it would appear that guessing contests cease to be such when the result can be approached, even distantly, by any process of calculation. While it is impossible to estimate within many thousands of the total number of paid admissions to the Pan-American Exposition, yet a contest of this character is held not to be a violation of the lottery law, as a certain amount of calculation is necessary in a solution of the problem. It would be quite natural, however, to advertise such a feature as a "guessing contest," and the question arises as to its legality with such a caption. Such contests have proved very profitable to publishers, and while the merits of the case would probably be decided on the actual conditions, it would still seem advisable to more strongly emphasize the "estimate" side of a competition, rather than the "guessing" side, if all possibility of trouble would be avoided. The Attorney-General, in giving his decision, bases his opinion strictly on the wording of the law, as follows: "Such estimates, while necessarily dependent in many respects upon chance, are likewise affected by the intelligent calculations of a thoughtful observer. A fair construction of the words 'dependent upon lot or chance' excludes estimates which are based upon mental calculation, even though the factors which enter into such calculation may be uncertain and matters of conjecture. The drawing of a lot or the throw of a die is purely dependent upon chance, for no

mental operation can aid in estimating the result. As penal statutes must be construed strictly, I am unable to reach the conclusion that the giving of prizes as a reward for superior intelligence in estimates, where the human intellect is exercised in making such estimates, is within the purview of the statute, and the conclusion can not be affected by the demoralizing tendencies to which you refer."

SOMETHING out of the ordinary in the shape of a plan to renew a plant destroyed by fire is embodied in the following letter from Will F. Hendrickson, editor of the Osterburg (Pa.) *News*. This has many advantages over borrowing money, as all responsibility for payment of interest or principal is avoided. I wonder how much Mr. Hendrickson received.

OSTERBURG, PA., August 31, 1901.

TO THE PUBLISHER,—On August 21, 1901, the entire equipment of the *News* was totally destroyed by fire. The cost of the plant was $2,600, and there was insurance on it amounting to $1,600. The loss, $1,000, is a great blow to me, I being wholly responsible for the payment of all indebtedness, which amount offsets the insurance, thus leaving me penniless. I am confronted with what appears to be a task of many years' duration — recuperation from loss and the reëstablishment of a plant. I admit, regretfully, that I have lost everything for which I have striven for many years, after having been in business only ten months, but I have an excellent business built up and if assisted by my fellow publishers and editors I can regain my solid foothold.

With that end in view I must humbly appeal to your charity for a cash contribution, no matter how small. I am sending this appeal to only Pennsylvania papers, so trust that every one who receives it will act promptly and favorably.

Thanking you in advance for any contribution you may make, and referring you to the First National Bank, of Bedford, Pennsylvania, or any of the newspaper agencies as to my "standing," I am

Gratefully yours, WILL F. HENDRICKSON.

THOSE who contemplate entering the newspaper field will be interested in the following letter: "Can you tell me whether or not the series of articles on 'Establishing a Newspaper' will be published in book form? If not, can I secure back numbers of your magazine containing the articles? Would you advise a young reporter to borrow money, say $20,000, to buy a small daily paper in a town of about eighteen thousand people and constantly growing? I am seriously considering such a move. I have worked in the town I speak of before I came here. I am well acquainted and know the place. It has bright prospects. At present there are two afternoon papers there, but neither of them are up to date or progressive. My idea would be to buy one of them and put in a Duplex press and two Linotype machines. I would install the pony dispatch service and endeavor to spread my circulation into a large suburban field at present almost untouched. I have many other plans to push the sheet. If neither paper will sell, would you advise buying a new outfit and starting a rival?" *Answer.*—The articles on "Establishing a Newspaper" will be published in book form in a few months, due announcement of which will be made in this department. Your other questions are difficult to answer, as so little information is given about the town in which you contemplate locating. If it is in close proximity to a large city the risk would be much greater than if it stood out with considerable prominence among surrounding towns. With the location favorable, the other conditions being as you describe, I should consider that there was a fair opportunity for success for a progressive man, providing he could purchase one of the existing papers. I would not take the chance of starting a third paper in a town of eighteen thousand people, not even if conditions appeared unusually promising. It is astonishing what activity often remains in apparently dead publications when competition appears. Conditions change rapidly at such times.

"THE INLAND PRINTER" IS INDISPENSABLE.

Enclosed find renewal of my subscription to your valuable journal. I could not get along without your publication, as it is indispensable in every well-regulated and up-to-date newspaper office.—*Will H. McEwan, The Democrat, Albion, Indiana.*

PRINTING IN ALASKA.

We have received from Phil Ernest and Joseph Ernst, of the Alaska Printing Company, Nome, Alaska, several snapshot pictures taken in the vicinity of their office, which will be interesting to INLAND PRINTER readers. The office is the only exclusive job-printing establishment in Nome. Although small, it is fitted up with the very best material, carefully selected, without a single useless font in the entire outfit. The press is an 8 by 12 Challenge Gordon. Mr. Ernst says he sent to Seattle last fall for a dozen copies of THE INLAND PRINTER, which made excellent winter reading. There is plenty of opportunity for reading literature of all sorts, as "business goes out of business" when the frozen half of the year sets in and the ice gathers on shore and the smoke of the last steamer has gone under the sky line. Mr. Ernst states he has had some trouble with corrosion of type, and can not understand the reason. Only benzine was used to wash the type, and some of the corroded letters have never been inked. He states that the face is rough and hard and will not ink properly until ground smooth on the stone. Can any of our readers tell what the trouble is?

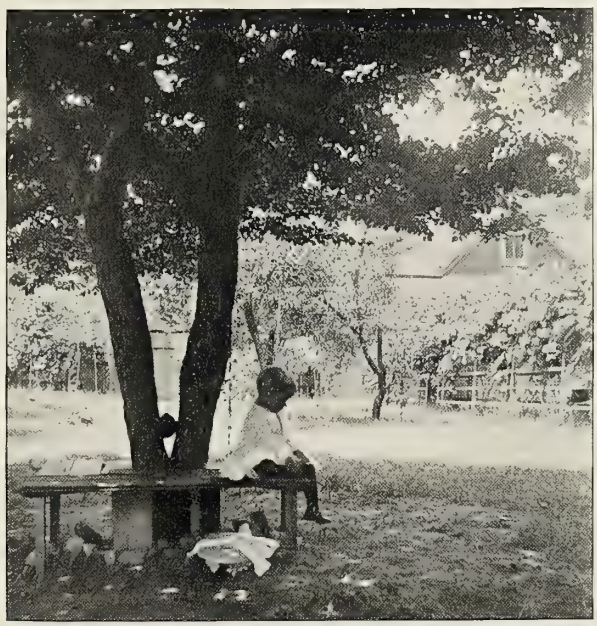


Photo by Will H. Brown, Indianapolis, Ind.

THE FAVORITE PLAYGROUND.

ART BOOK-MAKING IN PHILADELPHIA.

An interesting experiment in the art of fine bookmaking is being tried just now by two Philadelphians who are not only journalists, but artists, and — what is more — bibliophiles. George Haeberstadt and Guernsey Moore have set up "The Sign of the Hour Glass" out in Germantown, and now are bent on turning out books after the manner of those made immortal by the names of Morris and Kelmscott. It may be added as tending to the success of their venture that it is in nowise intended to be money-making. The first book to be issued, already virtually on the presses, is to be Hans Andersen's "The Rosetree and the Snail," which, as is to be true of its successors, is to be printed from types designed especially for it by the proprietors themselves. Both Mr. Haeberstadt and Mr. Moore have had practical experience in designing as well as printing, their book and magazine covers and decorative illustrations having commanded a ready market for some years. Informally associated with them in their present undertaking are W. B. Trites, of the *Record*, and R. W. Kauffman, of the *Press*.

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

DO KEEP driving belts tight; don't "speed up" the machine.

PRINTERS at Sydney, Australia, have protested against the introduction of Linotypes into their Government Printing-office.

THE New York *Sun* has a battery of forty Monotypes. The *Telegraph*, of the same city, recently installed eighteen machines of the same pattern.

THE new scale for machine operators in New London, Connecticut, calls for $18 per week for day work and $21 for night work, forty-eight hours per week.

MARION (Ind.) operators, in conformity with the new scale lately adopted, now receive $18 per week for night and $15 for day work. Operator-machinists receive $2.50 per week in advance of the regular scale.

NEW YORK TYPOGRAPHICAL UNION has decided to open a school for instruction of operators on the Lanston Monotype machine. The union will contribute $15 per week for three months toward expenses and the Lanston Company a similar amount.

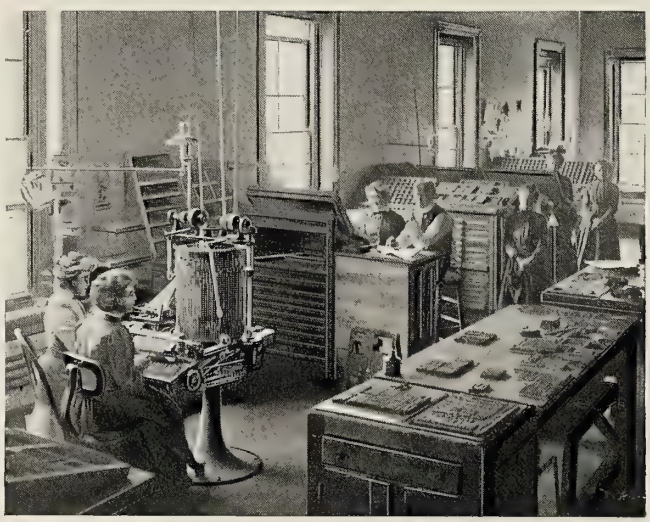
FIVE Linotypes, installed in the *Freie-Presse* office, Chicago, in 1893, were sold last month for scrap-iron and completely demolished. They were owned by the Mergenthaler Company, having been leased to the *Freie-Presse*, which has consolidated with the *Staats Zeitung*. The price realized for the five machines was $65.

FIVE precious minutes from the "closing-up" period of hurry and pressure were snatched by all the employes of the composing-room of the Chicago *Daily News* on the occasion of the recent tribute to the memory of William McKinley. The solemn moment invaded the busiest hour of the day—2:30 o'clock. At the instant, however, the typesetting machines were stopped and operators, make-ups and all other employes joined in singing "Nearer, My God, to Thee." Men from the editorial and other departments gathered and listened and later joined in singing the verses the President murmured with his last breath. The incident is believed to be unique in newspaper work.

THE representative of the Mergenthaler Linotype Company in Mexico, Louis L. Lomer, accompanied by Señor R. Reyes Spinola, director of *El Imparcial* and *El Mundo*, two of the most influential dailies in Mexico, visited Chicago and the Pan-American Exposition during the month of October. Mr. Lomer reports increasing sales of the Linotype in Mexico. Mexican operators receive about 5 cents per thousand ems.

THE I THAT SLID IN CHANNEL O.—A query from Champaign, Illinois, is as follows: "The distributor of our 'mill' dumps all the lower-case i's into the lower-case o channel. We have tried new i's and it does the same with them. Can you suggest a remedy?" *Answer.*—The partitions which guide the matrices into the magazine are bent out of position. Straighten these partitions and the matrices will drop into their proper channels.

THE Simplex machine has apparently a monopoly of operators of the female gender. Of a total of 265 female machine operators in the United States and Canada, it is safe to say that at least seventy-five per cent are Simplex operators. Some surprisingly large records have been made by teams of



lady operators on the Simplex. The accompanying cut gives a view of the composing-room of the *Daily Pioneer* office, of Bridgeton, New Jersey. The operators are Miss Hattie Hetzell and Miss Tillie M. Husted. They both operate and justify (alternating). Miss Hetzell is the "boss" of the machine and has it down pretty fine. The two young ladies average over forty thousand ems a day, working nine hours through the week and eight hours on Saturday.

MR. PHILIP T. DODGE, president and general manager of the Mergenthaler Linotype Company, was in Chicago early in October. Arrangements were made at that time for opening a salesroom and supply depot in Chicago for the better accommodation of the company's Western customers. Quarters will be secured in a prominent location, and complete machines and all their component parts will be kept in stock, thus greatly facilitating Linotype installations and the supply of repair parts. Mr. George E. Lincoln, for a number of years traveling salesman for the Mergenthaler Company, will be in charge of the new branch, which will be ready for business in a few weeks.

OUR LIST OF AVAILABLE EMPLOYES.— During the past month a circular letter was addressed to all Linotypists registered on our list of available employes requesting that they

renew their registration if still open for employment. The names of all who failed to reply were stricken from the list, which now contains the names of only those who are at the present time seeking a change. This service is proving a decided convenience to employers, and a ready means of securing positions for competent Linotypists. This list will be sent to any one seeking the services of efficient employes. It gives names, addresses, references, experience, ability and minimum wages acceptable. Stamps should be enclosed for registration blanks or list.

The latest thing in composing-machines comes from London, England. It is called the "Stringer," and is said to combine expired Linotype patents with some original ideas. The assembling and distributing mechanism is in the usual form, the method of casting and handling the matrix line being the new features. In the promised machine, the line of matrices is assembled and justified, and then the matrices and spaces are one by one advanced to the casting apparatus, which casts individual types and deposits them in proper sequence on the galley. Instead of casting from the edge of the matrix, the die is cut in the flat side, thus precluding all chance for "whiskers." Any length of line may be composed on the "Stringer." The new machine, it is claimed, will be put on the market early next year.

What One Printer Did.—An interesting letter from John H. English, Maryville, Missouri, contains the following: "Without any experience whatever, and only having seen the machine in operation in a few offices I visited, I erected a Linotype, adjusted same, and am today turning out from 4,800 to 6,000 ems brevier on a primer slug per hour. It was not a bed of roses, especially with a coal-oil burner, but the words of the inspector, who recently visited me, are sufficient reward. They were: 'If all machines, even where they have machinists, were in the same good condition I find yours, my job would be a very pleasant one.' Some day, if you desire, I will tell you of the troubles I had, the way I overcame them, etc., for publication." We are sure our readers will be interested in hearing further from Mr. English.

Mr. B. F. Cole, secretary and treasurer of the Lanston Monotype Machine Company, Washington, D. C., was recently in Chicago and favored The Inland Printer with a call. Mr. Cole says the Monotype machines are now commercially perfect, and the fact that many offices are being equipped with them, and that a number of offices which put in one or two machines on trial have ordered several more, is good evidence that they are giving satisfaction. He reports that in Chicago four are now in use in the office of Gunthorp & Warren, three at the Winship Printing Company's plant, and two in the office of the Faithorn Printing Company. Barnard & Miller, Chicago, are also installing two Monotype machines in their plant. They already have four Linotypes. While the West is not as well represented as the East in number of machines in use, from present indications it will not be far behind the East before very long.

Many "Good Things" Went Wrong.—No new legislation concerning machine composition was adopted by the late convention of the International Typographical Union, held at Birmingham, Alabama, though the usual number of amendments were proposed. Among the resolutions defeated were propositions regulating the minimum number of ems per hour and the maximum per week to be expected of Linotype operators; a resolution declaring plants of four or more machines must employ a machinist; discouraging the use of linometers; declaring in favor of piece scales on machines; another leaving the question of time or piece scales without recommendation; permitting two-thirds majority of the operators of a local union to make their own scale; establishing a fine for allowing non-union persons to practice on or operate a machine; prohibiting apprentices from practicing on machines, and fining operators working under time scales for accepting a bonus. The practice of giving out six-day situations on seven-day publications was condemned.

Something New.—A Michigan correspondent gives the following experience he recently had: "The other evening, after the daily was out, I tried to clean up the casting part of the machine. I believe I read in The Inland Printer a recommendation by a Florida operator that graphite and oil be used to keep mouthpiece clear and clean. I rubbed it over the mouthpiece with a cloth, and also the back of mold. Then I started up the machine but could get no slug. It acted as though the metal was cold; at any rate, no metal would flow through, although a wire was pushed through every hole the entire length of slug line. More heat did no good, so the mouthpiece was removed and the throat of metal pot cleaned. When the mouthpiece was replaced and I started the machine again, slugs began to come better than ever. I wonder if any one ever had a like experience. It must have been a case of 'choke,' for the machine was in perfect condition otherwise."

A Remarkable Performance.—In the Des Moines (Iowa) *Capital* office, what is believed to be the largest number of lines ever cast on a Mergenthaler machine within nine hours by one operator took place on September 27. Dan Tew, who has been in the employ of the *Capital* office for nearly two years, was the operator. Upon each machine there is a linometer, which records with exactness the number of lines cast. For nine hours of work, beginning at 7:30 A.M. and ending at 4:45 P.M., with fifteen minutes for lunch, Mr. Tew composed 3,222 lines of nonpareil, which equals 83,772 ems of type. The machine was speeded to seven revolutions per minute, or 10,920 ems per hour. Out of this possible number Mr. Tew set 9,308 ems per hour. The fact that there was no race for speed and that Mr. Tew took his turn off the hook the same as any of the other operators, setting market reports and tables of figures, for which the linometer made no allowance, makes the performance all the more remarkable. During the hours of work Mr. Tew handled forty-two takes of copy. It is the belief of the *Capital* office that Mr. Tew is the fastest operator in the United States, and this record has never been equaled, copy and conditions being taken into consideration.

Trimming Knife Adjustment.—"Novice," who, by complying with the terms governing The Inland Printer Bureau of Information, received a personal reply to his letter, sought information concerning the adjustment of the slug-trimming knives. He wrote: "For some time my Linotype slugs have been thicker at top than at the bottom, although knives are apparently set right; the slugs when locked up in a form spring in the middle of the column, causing bad print. A few days ago I inserted a 2-point lead under edge of the bottom of left-hand knife, causing the cutting edge to about line with the bottom of knife when in position. My knives are of the pattern thicker at lower than upper end. Should not the edge of knife be true with bottom? Otherwise it seems to me it will trim too much off bottom of slug if the cutting edge projects." For answer to this query diagrams showing the proper angles of the trimming knives were sent. The cause of slugs being off their feet is in all cases the result of the left-hand knife not trimming the overhanging burr from smooth side of the slug. This knife should set close enough to do this, but should not cut into the body of the slug itself. The knives should never be tilted at any other than the original angles, and these angles must be carefully preserved when grinding or sharpening them. The knives, like all other parts of the machine, are made *right,* and no alteration of the parts is likely to give beneficial results.

An Important Decision.—The views of President J. M. Lynch, of the International Typographical Union, which were endorsed by the Committee on Laws at the late Birmingham convention, regarding the question "Can we confer limited membership?" are of great import to all Linotype machinists, members of that organization. These non-printer machinists,

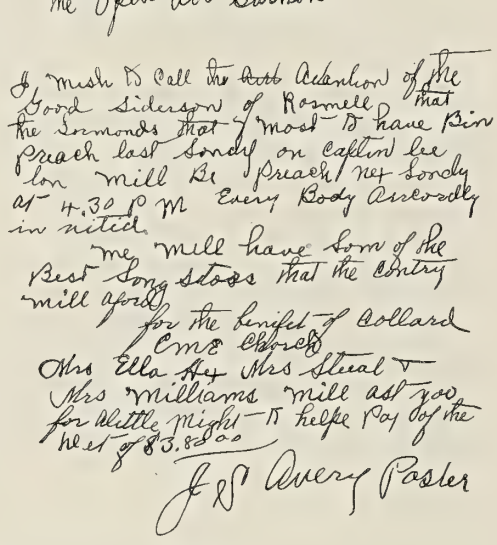
admitted to membership in the Typographical Union, in accordance with resolutions adopted at the Syracuse convention, were limited to work in their own branch of the trade. The International president has now, however, thus expressed himself on this subject: "The International Typographical Union can not, in my opinion, confer limited membership. Such a course would not, I believe, be upheld by the courts, especially in view of the fact that we require equal dues from all classes on our membership rolls. Under a strict construction of the law as it stands at the present time, non-printer proofreaders and non-printer machinists, members of subordinate unions, are entitled to work at any branch of the trade which they are capable of filling. The Detroit convention amended the law so as to permit of this, but the amendment failed before the referendum. The Milwaukee convention struck out all prohibitive sections, both as to securing membership and working at any branch of the trade." There is now nothing to prevent Linotype machinists accepting positions as machinist-operators, and the fact that some machinists have, through association, become familiar with the technicalities of printing and can operate the keyboard quite speedily, would seem to make them desirable employes in the new field.

Defective Matrix Combination.—E. G. R., an operator-machinist, writes: "Recently I have been having a new source of worry. 'Tis this: When setting cap. lines the cap. T's, after being carried to the distributor box, will drop from the bar before passing over the matrix lift. The line will stop when about half-way into the distributor box, and when pushed back the T will drop off. Can it be that the bar on elevator is not in line with that of distributor box, or is it the fault of the matrix? No other letter bothers me but the one mentioned. Another thing I would like to ask is: Could a man erect a Linotype machine without expert help? I have worked on the machines for about five years, but have never erected one, and doubt if I could. Did a man ever do it without help at first?" *Answer.*—The cap. T is suspended from the distributor bar by one combination only—the lowest one on the matrix—and the least defect in the points of the combination will prevent it being shifted into the distributor. The combination may have become damaged by striking against the bar in distributor box as it is being shifted, which it will do if the bar is damaged at the point where the two bars join. The second elevator should come fully back into position, and can be set so as to do so by the adjustment at base of second elevator. You will, I am sure, have no difficulty in erecting a Linotype, for your familiarity with the machine should make you confident of knowing where the parts go. Go slowly and carefully and you will find this seemingly difficult task is in reality an easy matter for one who has worked around the machine and kept his eyes open. Men who never set their eyes on Linotypes before they removed the boxing around them have been known to erect and put in running order a plant of machines.

An Overlooked Adjustment.—E. E. Paddock, machinist Sioux City (Iowa) *Journal,* submits the following: "I have been reading carefully the 'Notes and Queries on Machine Composition' in The Inland Printer, and see that you are now taking up the two-letter proposition. In our city we have two two-letter machines. Neither of them, however, is under my care, but I have noticed that some operators have trouble with their assemblers; that is, in elevating the line, they send it up too hard, which causes the matrices to rise slightly after the elevator has come to a stop. The line is caught immediately in that position by the two carriage fingers, which hold it there and thus allow the ears of the matrices to strike against the end of the intermediate channel, bending matrix ears. Operators in many cases do not heed the advice of machinists, and in this case an entire set of matrices is bent, and all kinds of trouble follows. I have a little device in mind for the prevention of this trouble, which I wish to submit for your consideration, and if you think it worthy of mention you can present it to the readers of The Inland Printer for experimenting with. Arrange a small cylinder and piston and connect it to the assembling elevator so that if the elevator is raised too fast it will form an air cushion or a resistance to its upward movement, thus preventing the operator from slamming the line up too hard. It must, of course, be adjustable, and arranged so as not to interfere with the reasonable operation of the elevator. I have a number of practical appliances on my machines which I have never heard of before, which I may submit later." *Answer.*—If the upright pin on the back rail of assembler is properly adjusted, the line delivery carriage will be released in time to prevent the matrices raising in the assembler when the line is elevated with a slam. The releasing pin is seated on the point of a screw which can be turned from underneath the assembler, and the pin thus raised and the trouble complained of corrected. We would be pleased to give our readers a description of the devices which our correspondent speaks of.

"TOUGH" MANUSCRIPT.

W. H. McClintock, with the *Record,* Roswell, New Mexico, writes that printers in New Mexico run across a tough piece of manuscript once in a while, and says that the jobman was nearly killed with the following:



The translation is as follows:

Open Air Sermon!

I wish to call the attention of the good people of Roswell to the fact that the sermon that was to have been preached last Sunday on the lawn at the residence of Capt. J. C. Lea will be delivered next

Sunday, Sept. 1, 4:30 P. M.

Everybody invited. We will have some of the best Songsters that the country affords.

For the benefit of the

Colored Methodist Church,

Mrs. Ella Hex, Mrs. Steel and Mrs. Williams will ask you for a little mite to help pay off the debt of $380.

J. S. Avery, Pastor.

Written for THE INLAND PRINTER.

AHRIMANS OF THE PRINTING-PRESS.

BY W. A. B.

THE religious system of the Parsees, supposed to have been founded by Zoroaster, as set forth in the Zend Avesta, the Bible of ancient Persians, accounts for the existence of evil on the theory that the world and everything pertaining to it is the work of two creators, working subject to the Supreme Essence: one good, producing good things; the other bad, bringing forth nothing but evil. Thus the world becomes one vast battlefield on which each human being enacts the part of a soldier, fighting to advance the standard of Ormuzd, the good creator, or aiding in the destructive work of Ahriman, the producer of evil.

This theory doubtless rests upon no higher authority than the wisdom of Zoroaster, or some other sage of remote antiquity, acquired through long vigils, fastings, prayer and secret contemplation. Some students have thought it quite as philosophical and reasonable as the Jewish account of the origin of evil. Without stopping to discuss the question it seems clear that the Parsee system fairly represents the world as it exists today. Every man, however weak, every institution, however small, is a creator, not of worlds and animals and vegetation, but of deeds, influences, effects, and the conflict described in the Zend Avesta, where the bad creator sought to match every good work of the beneficent Ormuzd with a corresponding evil, calculated to counteract its effect, is well exemplified in our modern society, where some build up while others are attempting to destroy, corrupt and render worse than naught that which was well meant for good.

The printing-press, mighty and universal recorder of events, inventions, discoveries, developments, aspirations, follies, frailties and falsehoods, has become a potent, well nigh irresistible power. As its intricate system of wheels and rollers, acting with mathematical precision and momentarily attesting the wisdom and power of its designer, carries forward the endless plane of pure paper, it is advancing or turning backward the interests of mankind, building or destroying, according to the arrangement of the characters upon the ink-blackened, rotating cylinder that is soon to convert the snowy expanse into printed pages. Greatest instrument of civilization, enlightenment and advancement toward higher things, the printing-press, perverted to bad ends, becomes a ready and most efficient vehicle for circulating corrupting and debasing influences, as cunning and swift working a machine as the evil one could have devised for the manufacture and dissemination of alluring, deceiving and destroying snares, calculated to immesh poor human nature.

The art of printing, which converts filthy rags into books and papers for recording and heralding the accumulating wisdom of the world, is the greatest boon ever presented to the intellectuality of man. Its value and importance can not well be overestimated, even by those accustomed to deal in extravagance of expression. Its appearance in the world emphasized the movement toward the revival of learning, and by rendering secure and potent the achievements of the past, caused knowledge to accumulate after the manner of a geometrical progression. But this broad, bright shield, this escutcheon upon which are blazoned mightier achievements than ever fell to the task of heralds' college to record, is not without a reverse side.

The destroying spirit of Ahriman could not devise a creature so potent for evil as printing is for good, so it perverted and largely appropriated to its own base uses the noble art that renders thoughts immortal, holds up to human view "apples of gold in pictures of silver." The amount of evil accomplished through the medium of the printing-press is altogether incalculable, although — thanks be to heaven! — it falls far short of counteracting the vast good which it accomplishes for humanity, leaving a working balance of capital in the possession of the world's Ormuzds.

2–5

At present something like a crusade against "yellow journalism" is sweeping over the country. Nothing rivets public attention and arouses public conscience like an awful catastrophe, such as recently overwhelmed the nation, the civilized world, in the tragical, cruel death of President McKinley. This has called general attention to the ultra-sensational character of many newspapers which have adopted the practice of ridiculing the Chief Magistrate of the nation and arousing feelings of animosity in the breasts of the poor and lowly against the rich and powerful. This, most happily, now seems to be largely a thing of the past, the tragedy at Buffalo having had a sobering effect upon many publishers who, while disclaiming any bad intentions, have made the best possible apology by reforming their methods in these regards. But this should not be taken as altogether conclusive evidence that the evil has run its course, and all good citizens should continue to exert their influence to the end that the reform may be rendered permanent. Good resolutions, formed under the pressure of excitement and anxiety, are liable to be of short life. As the old rhyme puts it:



"COLUMBIA, THE GEM OF THE OCEAN."
Victor in two international cup contests. Drawn by Nicholas J. Quirk.

> "The devil was sick, the devil a monk would be;
> The devil was well, the devil a monk was he."

The well-settled habit of presenting glowing, so-called realistic, but none the less demoralizing, accounts of human frailties and immoralities still continues to be the policy of many newspapers, as also the practice of detailing crime in general in a manner calculated to arouse imitation, and swell, rather than diminish, the ranks of criminals. The voices of all good men and women should be raised against this most demoralizing practice until a reform is effected, so far as that can be accomplished while cupidity urges publishers to print anything

that will enlarge their circulation lists. The days of censorship of the press are happily passed, and where publishers keep within the strict pale of the law they can not be reached except through the force of public opinion, which, while it by no means exerts, at least in these latter days, the divine power ascribed to it by a popular Latin maxim, is still possessed of a mighty curbing force, particularly when exerted in a manner calculated to reduce the bank accounts of offenders.

"Of making many books there is no end." King Solomon, had he lived in these days, when the multiplication of books has made them more plentiful than Falstaff's blackberries, would have read in these words a force that he never realized when writing them. They are, indeed, so common that they have lost much of their old-time force, too often fail to make a lasting impression upon the memory of the reader, who reasons that he can turn to them again whenever he may so desire. But this, most unfortunately, applies with greatest force to books possessing good characteristics than to those whose tendency is toward evil. Bad books make a deep and lasting impression, particularly on youthful and inexperienced readers, and are hence more potent for harm than proper and elevating ones are for good.

The demoralizing novels from which our twentieth-century, sensation-feeding newspapers derive their characteristic nickname, still exist, indeed have been multiplied twenty-fold in as many years, though their yellow covers have given place to elegant bindings, enriched with the embellishments of skilful artists, thus making them acceptable to the libraries and boudoirs of the rich and fashionable. At the same time, cheapening processes, due to the steady march of invention, have placed such volumes within the reach of the humbler members of society, in whose bosoms human passions swell scarcely less hotly than within those of more highly favored persons, who view life from an elevated coign of vantage.

It is not always easy to draw, with accuracy and justice, the line that separates good from bad books; indeed thousands of volumes contain both elements, sometimes accidentally, sometimes artfully, combined. But some books are clearly bad, misleading, demoralizing and corrupting on their face. Others — and these belong to the most dangerous class — contain not a single improper word or phrase, perhaps not a single sentiment to which strong exception could be taken, and yet are to be roundly condemned because, in effect, they make vice attractive, rather than repulsive, abound in well-masked suggestions that arouse dormant passions, and tend to corrupt innocent hearts. Better the broad obscenity of Rabelais, who makes no covert lascivious suggestions, than the pure and chaste language of many of our modern fashionable novels, which tend to arouse the grossest of passions, cause virtuous minds to dwell on improper subjects.

Books, libraries and papers designed for the young should be most closely scrutinized. While many of our printing-presses are engaged in turning out juvenile works of the purest and most elevating character, a much larger number are manufacturing the most misleading and demoralizing trash, which, appealing to immature, uninformed minds, undeveloped characters, work an injury that is seldom repaired in after life. In all the bad uses to which Ahriman subjects the printing-press, he nowhere reaps so rich a harvest as when causing it to print improper and misleading books and papers for our American boys to read.

But the field is too wide to be pursued in detail. Suffice it to say that no form of really bad literature is difficult to identify by one who has had experience in the world, has been a reader and is possessed of a good heart. Of these qualifications the young possess only the last, and supplied with improper books are likely to acquire the others at a fearful cost.

Proprietors of printing-houses, whether engaged in putting forth books, papers and the like on their own account, as publishers, or doing work at the orders of others, ought to make and strictly adhere to a rule not to print, under any circumstances or at any price, anything that they would not, under proper conditions, be willing to put into the hands of their own sons and daughters. The calling of the printer is a useful and honorable one only when he prints and sends out into the world useful, elevating and entirely proper matter. Some say, "If I do not undertake the work another will, the evil will be done and I will derive no profit from it." This was the argument with which many persons, who persuaded themselves that they were worthy men and women, perhaps Christians, reconciled their consciences to the enormous sin, the outrageous crime of holding human beings in a condition of slavery.

The printer should look upon his calling as a high and noble one. By resolving to print nothing that is calculated to work injury in the world, he will be following an ideal. Not only will he retain his self-respect, assist in elevating the standard of his art, keep a quiet conscience and be able to greet his wife and children with a smile of satisfaction, but he will prosper in his business. Fortunes are often made by pandering to vice and dishonesty, it is true, but such fortunes seldom prove stable and bring small satisfaction when they do. A printer who does no work save that of an entirely legitimate, honorable and uplifting character, will usually deal with upright men whose patronage, in the long run, will prove more satisfactory and lucrative than that of the class who rely upon sensation and immorality for large profits.

There are, upon the authority of Shakespeare, land rats and water rats. So there are pirates who do not float a black flag nor "go down to the sea in ships." To rob one of the fruits of his genius, industry and invested capital is to be roundly condemned, though actual goods and chattels are not seized. In this country there is a large and growing class of so-called publishers, though they should not bear the honorable appellation, who, assuming the rôle of literary Captain Kidds, fill the columns of their periodicals with matter systematically filched from legitimate publications occupying some useful field, in which they are only imitators.

As a rule, such publications belong to the class popularly known as "trade journals," devoted to furnishing information, technical and otherwise, calculated to materially improve the work and advance the business interests of some special trade or calling. The achievements of such publishers are universally regarded as highly commendable and valuable. The material for such a publication is often collected at great expense and can be relied upon by its subscribers as altogether trustworthy. This may consist of technical matters, valuable suggestions, the state of trade and price-lists in different markets, openings for contracts and many other things of decided value.

These things the pirate trade-journal publisher ruthlessly seizes upon, and that, as a rule, without giving the slightest credit. His news is a trifle old, it is true, but that counts for naught. He secures few subscribers, but he does obtain many advertisements, as a rule those of men who are looking for "something just as good" at a reduced price. The advertiser, as a matter of course, soon discovers his mistake, but another adventurer is readily found to take his place, and the work of profiting through the labors of others goes merrily on.

Little sympathy should be wasted upon the foolish advertiser who patronizes such bogus sheets. But such publications work a decided injury to the legitimate publishers and ought to be discriminated against by all business men who rely upon advertising to further their own enterprises.

Every successful printing-house contains one master mind whose eye is upon the business, and who, almost intuitively, knows what contract to take, what to reject. Such a manager should look closely into the character of the matter he is asked to print, as well as the effect he is expected to produce. If this is generally done, injurious and misleading printed matter will speedily diminish in this country and the art of Fust and Gutenberg be restored to something of its pristine glory.



CONDUCTED BY EDWARD BECK.

Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

DENVER STILL IN THE VAN IN THE SHORTER-HOUR MOVEMENT.

Denver, which claims the credit of being the pioneer city in America to adopt the nine-hour day in the printing trades, is also, it seems, to have that honor in connection with the eight-hour movement. An agreement has recently been entered into between the employing printers and the printing trades unions in that city whereby an eight-hour day will be put into practice on and after May 1, 1903. The manner in which the eight-hour day shall become effective is accomplished in this way: Beginning May 1, 1902, and continuing until April 30, 1903, the hours of labor shall be eight and a half per day, or fifty-one hours per week. After May 1, 1903, the eight-hour day will be in full force. The scale of wages remains the same as under the nine-hour arrangement.

In explaining the agreement, H. E. Garman, secretary-treasurer of the Allied Printing Trades Council of Denver, writes THE INLAND PRINTER: "Denver has an eight-hour day for nearly all classes of trades. The city is thoroughly organized. The agreement with the employing printers is drawn on lines suggested by me. My idea in having the agreement adopted so far in advance of the date for its enforcement is that the period in the interim gives the employer an opportunity to draw his contracts and arrange his future bids with a full knowledge of the changed situation and thereby to save the losses occasioned by the uncertainty of a shifting wage scale. Personally, I am opposed to the policy of strikes and believe that better terms can be secured and better relations maintained between the printers and their employers by conferences in which careful consideration is given to the interests of both sides."

All the newspaper offices of Denver are already on the eight-hour basis.

THE FUTURE OF THE UNION LABEL.

Of the thirteen propositions submitted to the referendum by the recent International Typographical Union convention at Birmingham, by far the most important to the membership is that which provides for the abrogation of the "tripartite agreement" now existing between the International Typographical Union, the International Printing Pressmen and Assistants' Union, and the International Brotherhood of Bookbinders. It involves the future usefulness of the printers' union label. The object of the tripartite agreement was to provide for the joint interest and control, by the three organizations named, of the label. Under its rules Allied Printing Trades Councils were, wherever possible, organized. They were maintained by per capita tax from the unions directly interested, who were given equal representation in their organization. Friction arose when the printer delegates in some of these councils wanted a different basis for granting the use of the label than that proposed by the pressmen delegates. The bookbinder delegates, in many instances, sided with the pressmen delegates, and as a result, the Typographical Union, which claims the credit of originating the label and meeting, unaided, the initial expense of its introduction, found itself outvoted and its wishes set at naught. In other places the pressmen objected to what they termed the dictatorial policy of the printers, and, between the several disputants, the label itself seemed likely to suffer extinction.

The officers of the International Typographical Union take the stand that the label is that organization's exclusive property — originated, fostered, copyrighted and cared for by the the International Typographical Union convention to abrogate out for the entire say as to what shall be done with the label. The fact that these views have been antagonized by the officers of the International Printing Pressmen and Assistants' Union and the Brotherhood of Bookbinders, who have claimed equal interest and demanded equal rights in the label, has brought about a crisis. This has manifested itself in the proposition of the International Typographical Union convention to abrogate the tripartite agreement. The vote in the convention (142 ayes to 2 noes) by which the proposed abrogation was approved, presages a similar result when the question comes to a vote of the membership at large. After the abrogation what? A "union printers' label," a "union pressmen's label," a "union bookbinders' label"? That would seem a sure way to bring the label into disrepute and ridicule, besides leading to endless bickering between the unions and trouble for the employer and his patrons. It would seem that there is still common ground upon which the unions can get together and adjust their differences, and the writer believes that, in spite of past differences, this ultimately will be done.

A PLAN THAT WILL DO NO ONE ANY GOOD.

Ed E. Wilson, 72 Elsinore street, Cleveland, Ohio, asks our opinion on a new plan he has to establish printing-plants. His plan, in brief, is to form a printers' club of from 250 to 1,000 members. Each member pays $1 initiation fee, for which he has the privilege of bidding for the purchase of a $500 job-printing plant. The member who makes the highest bid gets the plant, pays the amount of his bid in excess of $500, as a bonus, and agrees to pay the balance in weekly instalments of $2 each, and an additional membership fee of 25 cents a week. At the end of 260 consecutive weeks the purchaser is to receive back all the money he has paid in as fees. The number of outfits sold depends upon the number of members acquired by the club. Should only five hundred members be secured, one outfit a month would be put up for sale — one thousand members would call for two outfits a month.

Mr. Wilson's scheme offers nothing that would benefit the craft nor the persons who might be induced to become members of his club. The competition in the printing business is already too intense to offer any sort of inducement for the establishment of innumerable small plants.

Any man with sufficient brains to make a printing-office pay can obtain the necessary capital to embark in the business without resorting to such a scheme as that proposed. If he can not, he had better stay out of the business, as he would find in it vexation of spirit and loss of time and money.

THE DEMAND FOR GOOD PRINTERS.

"Never has the demand for capable job-printers been greater than it is today," says President Lynch, of the International Typographical Union, in his last annual report. "Never has it been harder to satisfy. Rapid introduction of machinery took from hand composition a large percentage of capable men. To fill the places thus made vacant in the ad.-room, the newspapers drew upon the job establishments. The newspaper composing-room can always obtain the pick of the craft because those in authority know the value of good men and are willing to agree to the financial consideration necessary to obtain them. The vision of the book and job employer is being gradually broadened on this subject, too. Difficulty in obtaining qualified men relegates to the rear the question of wages to a large extent. The field for the capable printer — the man who understands his art — is growing greater. One of the anomalies of typesetting machinery is that it has brought skill to the fore.

Highly trained men, both for machinery and elsewhere, are in demand."

SOME STATISTICS FROM SECRETARY BRAMWOOD'S ANNUAL REPORT.

The student of trades-unionism can find a great deal to interest and delight him in the last annual report of Secretary Bramwood, of the International Typographical Union — a report, by the way, that reflects the greatest credit upon its compiler for his conscientious and painstaking effort as well as upon the organization which is shown to be in such a flourishing and healthy condition. Below are given, in nutshell form, some facts gleaned from the report:

Receipts for year, $138,631.67; expenditures, $118,347.54; cash on hand, $32,691.33.

Average membership, 34,948, an increase of 2,843 over preceding year.

New unions organized, 75; unions gone out of existence, 21.

Spent for maintenance of Union Printers' Home, $38,822.98.

Spent for death benefits, $25,245.

Spent for strike benefits, $13,009.39.

Spent in officers' salaries and maintenance of headquarters, $13,605.50.

Number of members deceased during year, 406; average age at time of death, 41.94 years.

New York Union, No. 6, contributed the largest amount of any local union to the funds of the International and withdrew the largest benefits, paying in $19,162.40 and taking out $5,548, $1,173 of which was for strike benefits and the remainder for death benefits.

Amount of money in treasuries of local unions, $138,464.33.

Number of strikes during year, 18; won, 10; lost, 1; pending, 6; compromised, 1.

Number members involved in strikes, 260, 152 of whom regained their places when strikes were settled.

Total cost of *Typographical Journal*, $7,673.59; receipts, $4,967.93; net cost or deficit, $2,705.66, or a cost of 7¾ cents per member.

NOTES.

MONTREAL (Canada) Typographical Union has more than doubled its membership in the last six months.

PIECE scales for typesetting machines are finding many advocates in the columns of the Typographical *Journal*.

COLUMBUS (Ohio) Stereotypers and Electrotypers' Union, No. 14, has increased its scale of wages by $1.75 a week.

PHILADELPHIA (Pa.) Typographical Union is considering the advisability of changing to the percentage system of dues.

MINNEAPOLIS (Minn.) Typographical Union, No. 42, fines its members $2 who are found guilty of smoking non-union cigars.

THE Grand Lodge, I. O. O. F., in session at Guelph, Ontario, recently defeated a union label resolution by a small majority.

THE Boston (Mass.) Typographical Union is one of the few unions which still maintains a separate branch for book and job printers.

PHILADELPHIA (Pa.) Typographical Union is seeking a renewal of its scale of prices at a little more advantageous terms to its members than heretofore.

CONGRESS, at its coming session, will be petitioned to provide for the establishment of a Government typefoundry in connection with the Government Printing-office.

THE scale for book and job printers in Montreal (Canada) is only $11 a week. The local union is preparing to amend its scale with a view to a considerable increase.

ROBERT W. HAMILTON recently resigned the presidency of Detroit (Mich.) Typographical Union, No. 18, to enter business for himself. John Carroll was elected his successor.

MEMBERS of New York Typographical Union, No. 6, who attire themselves in clothing, hats or shoes which do not bear the union label subject themselves by so doing to a fine of $5 for each offense.

SAULT STE. MARIE (Mich.) Typographical Union was recently called upon to elect a new president because R. E. Nimmo, who held that position, had resigned to go into the furniture business. C. E. Comstock was chosen.

A NEW scale of prices put into effect at New London, Connecticut, provides $14 a week for job-printers and does away with piece work. Day work on newspapers is paid for at the rate of $15 a week and night work at $18.

PRESIDENT HIGGINS, of the International Printing Pressmen's Union, urges unions subordinate to that body to join with bookbinders in organizing allied trades councils and use the label "no matter where or how you get them."

THE London (Eng.) Society of Compositors, according to its latest report, has 11,243 members and a treasury containing $384,285. It pays sick, strike, out-of-work, superannuated and death benefits, based on duration of membership.

RALEIGH (N. C.) Typographical Union, No. 54, recently elected the following officers: President, J. W. Halford; vice-president, L. W. Smith; financial secretary and treasurer, W. O. Smith; corresponding and recording secretary, W. C. Hufham; sergeant-at-arms, H. R. Huggins; reading clerk, W. R. Carrol.

CINCINNATI (Ohio) Typographical Union has recently purchased a second cemetery lot for the interment of its deceased members. Chicago Typographical Union owns three such lots.

JOHN S. LEECH, of Washington, D. C., and a member of Columbia Union, No. 101, has gone to Manila, Philippine Islands, to establish a Government Printing-office. Edwin C. Jones, also of Washington, will be foreman of the composing-room.

AMONG the propositions the International Typographical Union members will soon vote upon will be one to increase the salaries of the president and secretary to $1,800 per year each. The president now receives $1,400 and the secretary $1,700.

THE employing printers of Great Britain have formed an organization under the name of "The Federation of Master Printers and Allied Trades of Great Britain and Ireland," which is to be conducted on the same lines as the United Typothetæ of America.

THE Los Angeles *Times* sends THE INLAND PRINTER a copy of an additional circular showing its attitude toward labor. After a careful perusal it is safe to assert that the unfortunate differences between the publishers of the *Times* and the typographical union are no nearer a settlement.

WILLIAM M. GARRETT.

COLUMBIA TYPOGRAPHICAL UNION, NO. 101, has been especially fortunate in the selection of William M. Garrett as her secretary during the past four years, for a more capable, efficient and effective secretary it is not the good fortune of any labor organization to possess. Born in Tamaqua, Pennsylvania, in 1865, his childhood and youth were passed partly in Pennsylvania and partly in Washington, D. C., his father having been for many years a trusted employe of the Government Printing-office, as he is yet. As a printer, young Garrett started in the early '80's to see the great West, and journeyed to the Pacific coast, returning to Washington about 1889. Securing a position in the Government Printing-office, he served his chapel for several terms as chairman, his frequent selection testifying to his popularity and usefulness. He has also been employed in several of the private offices of Washington, where his popularity is unbounded.



WILLIAM M. GARRETT.
Secretary-Treasurer, Columbia Typographical Union, No. 101, Washington, D. C.

There occurring a vacancy in the office of secretary of Columbia Union in the spring of 1897, Mr. Garrett was pushed

forward as a candidate, and was elected over one of the older and most respected members of the union, since which time he has been annually reëlected without opposition.

In a large union like Columbia, one might almost say the secretary is the principal executive officer, his time being entirely devoted to the service of the union, while the president is employed at his usual vocation, and so depending on his secretary to attend to the affairs of the union in its relations with business men and others not members. For this class of work Mr. Garrett is peculiarly adapted, and his wide acquaintance among "men of affairs" in Washington has aided in bringing about his great success.



TAIL-PIECE DESIGN.
Drawn by Don C. Wilson, Lincoln, Nebraska.



ALL'S FAIR IN GUERILLLA WARFARE.
UNCLE MOSE.—"Heah, heah, yo' brack rapscallyuns! Let up on dis a-yere doin's! Ah kyan't 'low yo' toe monkey wif me in dis way!"
CHORUS OF URCHINS.—"Dis ain't monkeyin'—dis am gorilla tactics!"
Drawn by Don C. Wilson, Lincoln, Nebraska.

During the past summer Mr. Garrett was elected by the Executive Council of the International Typographical Union as a delegate to the American Federation of Labor convention, which meets in Scranton, Pennsylvania, December 5, 1901. At the same election of Columbia Union at which Mr. Garrett was reëlected secretary, he was also elected an alternate to the International Typographical Union convention at Birmingham, Alabama, and he attended the meeting in order to fill any vacancy which might occur because of the inability of any of the regular delegates to serve, though such vacancy did not in fact occur. That he was a desirable addition to the social features of that occasion, all who were present can testify.

When two years ago the union redoubled its efforts to secure restoration of former wages in the Government Printing-office, Mr. Garrett's services in connection therewith were regarded as of such extraordinary value as to merit special recognition, and a suitable token of appreciation was presented to him by the members.

A little later a strong effort was made in Congress to permit the Director of the Census to control the printing of the census statistics, to be contracted for with private parties, and taken away from the Government Printing-office. Single handed and alone on behalf of the union, Mr. Garrett fought the proposition, and its defeat is probably due more to his efforts than to those of any other one man, whereby a quantity of work was retained for the great workshop that will furnish employment for many men for at least two years.

Mr. Garrett is an honored member of the Masonic fraternity, a past master of Dawson Lodge, No. 16, A. F. & A. M.; ex-secretary of Eureka Chapter, No. 4, R. A. M., a position which he was compelled to resign because of inability to find time to attend to its duties after becoming secretary of the union; a member of Orient Commandery, No. 5, K. T., and also a member of Almas Temple, A. A. O. N. M. S., all of Washington, D. C., and his popularity as a Mason is fully equal to that as a printer and union man. He also holds membership in other fraternal and benevolent organizations.

WORK OF DON C. WILSON.

We present in this number several reproductions of the pen-and-ink sketches by Don C. Wilson, of Lincoln, Nebraska. Mr. Wilson has never taken personal instructions in drawing from any one. What progress he has made has been by observation alone and by the study of the work of the best artists. He is a sincere admirer of THE INLAND PRINTER, and says he hails its arrival with the deepest pleasure. He even goes so far as to call it the "Printer's Bible." He has obtained many points from it in connection with his work.



DECORATIVE TITLE.
Drawn by Don C. Wilson, Lincoln, Nebraska.



Photos by Oscar E. Binner.

SOME EUROPEAN SNAP-SHOTS.

1.— Celebrated Casino at Ostend, Belgium.
2.— Eiffel Tower, Paris.
3.— Beach Scene at Ostend, Belgium.
4.— Old Ben, the famous clock in the Tower of the House of Parliament, London, England.
5.— Metropolitan Arch of Triumph, Paris, erected by Napoleon.
6.— The famous Phœnix Tower and City Wall, Chester, England.
7.— Palais de Louvre, Paris. Arch of Triumph in Center, Gambetta Monument in distance.
8.— View under Eiffel Tower.
9.— Statue of Lafayette, presented to the City of Paris by the school children of America.
10.— Gutenberg Monument, Strasburg, Germany.
11.— Commune Monument, Paris.
12.— Head-dress of German women, Strasburg, Germany.
13.— Enlarged view of Metropolitan Arch of Triumph, showing immensity of Figures.
14.— American Advertising Invasion in Paris.

Written for THE INLAND PRINTER.

MEN SHOULD ADVERTISE.

PARODY ON "MAN WAS MADE TO MOURN."

BY OPAL.

When chill November's surly blast
Made fields and forests bare,
One evening as I wandered forth,
Not knowing hardly where,
I met a man of forty years
Upon his homeward way.
His eyes were bright, his hair was dark,
But sprinkled thro' with gray.

"Whither wanderest thou?" said I,
As questioning began,
And when he raised his eyes, I saw
A sorrow-laden man.
"Hast business cares too heavy grown,
Increased the weight of years,
Or loss of loved ones from thy home
Made plentiful the tears?"

"My business flourishes the best
Of any one's in town,
My loved ones cheerfully await
My step at evendown.
I mourn to see my brothers mourn
Their business and its size;
And all because they can not learn
That men should advertise.

"A few seem favorites of fate
And need but load their store
And place a flaming sign outside
When thousands come, and more.
But, oh! what crowds in every land,
The foolish and the wise,
By sad experience learn the law
That men should advertise.

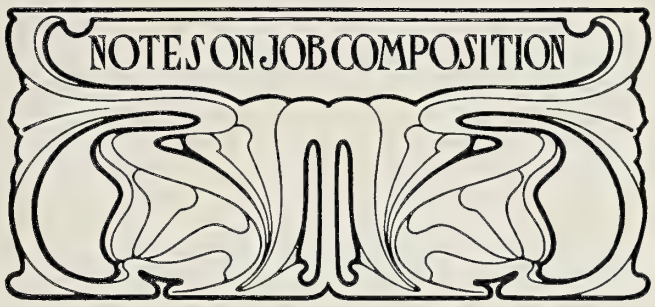
"Many and sharp the num'rous ills
Which competition brings,
And the man who does not advertise
Will get the scorpion stings.
And if your business would go right
You needless must arise.
For competition, man to man,
Makes millions advertise.

"See yonder keeper of a store,
His children beg for food,
While he behind the counter says:
'I wish my trade was good.'
But see yon people in the street
Unmindful cast their eyes
Upon the merchant, while they say,
'That man should advertise.'

"And this is why I mourn, my lad,
Too many share the fate
And plod along thro' life until
They learn the law too late.
I've seen yon weary winter's sun
Twice twenty times arise,
And every time has added proof
That men should advertise."

SOME EUROPEAN SNAP-SHOTS.

Oscar E. Binner, of the Binner Engraving Company, who has recently returned from a trip abroad, is enthusiastic over the opportunities presented enterprising houses for business outside of the United States. When visiting a large manufacturing establishment in one of the well-known towns in England, he met a number of gentlemen who were strangers to him, but found a friend there in the shape of THE INLAND PRINTER. He was pleased to learn that the firm had been regular subscribers to the magazine for many years, and looked forward with great pleasure to its arrival each month. Mr. Binner says there is no denying the fact that our English cousins, as well as our German friends, and in fact all Europe, are keeping close tab on the doings of the Yankee. He has kindly consented to the reproduction of several of his snap-shot photographs, which are shown upon the opposite page.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

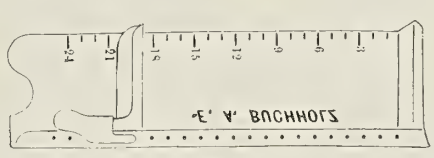
MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

L. F. DOERTY, Findlay, Ohio.— Baseball flyers well displayed and up to date.

FRED C. HUBBARD, Ashtabula, Ohio.— Card and blotter are artistic in all respects.

WILL POLAND, Urbana, Ohio.— Specimens excellent and artistic in every respect.

E. A. BUCHHOLZ, Chicago, Illinois.—Your card is certainly an admirable piece of rulework. We reproduce it, specimen No. 1.



No. 1.

FRANK L. CROCKER, Orange, New Jersey.— Letter-head artistic and well displayed.

JOHN MCCORMICK, Jamestown, New York.—Your bank statement is an artistic one.

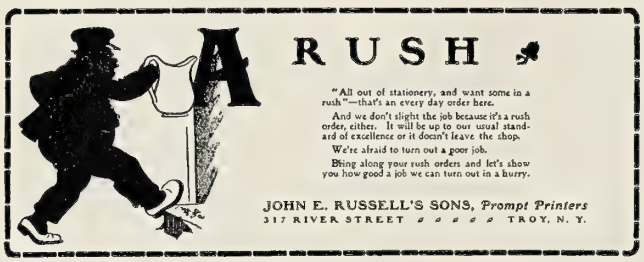
J. L. WHITTON, Alamogordo, New Mexico.—Work neat, well displayed and attractive.

LANGLEY & SONS, London, England.—The menu program of your thirteenth annual dinner is certainly very unique and

the sayings witty. We wish you thirteen times thirteen years more of prosperity.

J. W. Ansley, Portland, Oregon.— Specimens creditably displayed and good as to designs.

John E. Russell's Sons, Troy, New York.—Your September blotter is certainly very unique. The "Rusher" was



No. 2.

printed in colors, balance in black. We reproduce it, specimen No. 2.

Charles L. Powers, Bristol, Connecticut.— Posters well displayed. Other specimen good.

The Irwin-Hodson Company, Portland, Oregon.— K. & K. brochure very attractive and artistic.

H. G. Dwinell, Hamilton, Ohio.— Envelope and letter-head are both very pleasing and artistic.

Ed F. Collins, Wakefield, Massachusetts.— Cards and letter-head well and attractively displayed.

A. L. Chipman, Poland, Maine.— Booklet covers very artistic. Other work neat and attractive.

J. Sam Ingrame, Winston-Salem, North Carolina.— Specimens creditable. The composition is good.

Howard Cowan, New Orleans, Louisiana.—Taken as a whole, your specimens are quite creditable.

Walt Parmenter, Lima, Ohio.— Sprague letter-head and envelope corner artistic and well displayed.

Claude Mann, Malvern, Arkansas.—Your work is quite creditable. Its neatness is its commendation.

D. W. Beanblossom, St. Joseph, Missouri.— Every one of your specimens is worthy of praise. We reproduce two of



No. 3.



No. 4.

your labels, specimens Nos. 3 and 4. They were two-color jobs — red and green on light canary yellow stock.

Will F. Hollinger, Larrabee, Iowa.— Considering your equipment, your work is creditable in every way.

Merton L. Vincent, Newport, Rhode Island.—Announcement folder very neat and of artistic conception.

R. H. Green, Owatonna, Minnesota.—Your specimens are up to date as to design, and we think you have made very good use of the material at your command. Be careful not to employ too large type for your display.

L. Forrest Richardson, Bedford, Indiana.— Specimens up to date as to design, well and forcefully displayed.

William A. Massie, East Berlin, Connecticut.— Neatness and good display are evidenced on your specimens.

P. W. Randolph, Martin, Tennessee.— Envelopes and statement heading excellent as to plan, and well displayed.

Roscoe Thompson, Ransom, Michigan.— Blotter unique and quite good. Commercial specimens well displayed.

Arthur Wright, Alexandria, Louisiana.—We see nothing to criticize in your work. It is neat and well displayed.

J. E. Pleasants, Charlotte, North Carolina.— Envelope corner good as to design, composition and color scheme.

W. H. Overhue, Sheldon, Illinois.—The composition on the Live Stock Association catalogue is forceful and attractive.

H. B. Heath, Albion, Nebraska.—Taken as a whole, your work is very creditable. It is all neat and some of it artistic.

J. G. Miller, Kansas City, Kansas.—Your specimens are very pleasing. The work is first-class and artistic. We repro-



No. 5.

duce one of your cover-designs, specimen No. 5. It affords excellent opportunities for color schemes.

D. C. Keyes, South Wareham, Massachusetts.— Envelope corner very neat. A decided improvement over reprint copy.

H. S. Kenchington, Annapolis, Maryland.— Cover-pages up to date and well displayed. Commercial specimens excellent.

H. V. Butler, Franklin, Indiana.— Commercial specimens artistic as to composition, color schemes and general arrangement.

E. G. Gress, Easton, Pennsylvania.—As usual, your specimens will receive no criticism from us. They are too good for that.

Huntley S. Turner, Ayer, Massachusetts.— Blotter very attractive. Artistic blotters, such as you issue, certainly bring business.

Ed A. Frommader, Watertown, Wisconsin.— Bill-head very artistic. Envelopes well displayed and out of the ordinary, although we do not think the prices for envelopes, as a rule,

justify the expenditure of time necessary for work of the class represented by your specimens.

U. A. McBride, Warrensburg, Missouri.—Work up to date as to design and well displayed. Ads. in souvenir forcefully displayed.

Terry Brothers, High Point, North Carolina.—Your note-head is a beauty. We are sorry you did not send a black proof for reproduction. We reproduce your card. Its simplicity and



No. 6.

neatness are worthy of note. Reset statement heading is much superior to the reprint copy.

Allen J. Read, Asheville, North Carolina.—Commercial work excellent from every view-point. It is very attractive and artistic.

R. P. White, Seattle, Washington.—The attractiveness of your specimens certainly speaks well for the work. We have no criticisms.

Cook Printing Company, Los Angeles, California.—The artistic merit of your specimens is unquestioned. The neatness, effective and dignified display is certainly praiseworthy.



No. 7.

We reproduce one of your cards, specimen No. 7. This card was in two printings, red and green-black. Name of firm was in red, balance in green-black.

D. M. Gordon, Nashville, Tennessee.—It would be hard to criticize work so uniformly artistic as yours is. The work is praiseworthy.

F. M. Kennedy, Lafayette, Alabama.—Cover-page of booklet is excellent. Type employed for title-page is too large for this class of work.

Will A. Abbott, Flemington, New Jersey.—We have no criticisms to make on your specimens. The work is uniformly good and very neat.

Fred Melton, South McAlester, Indian Territory.—Your commercial work is certainly deserving of praise. The work is good in every way.

John F. Hodgins, Brooklyn, New York.—We are pleased to note your determination to become proficient by study. The display, balance and whiting out on the specimens you submit show that you have profited by what you have read.

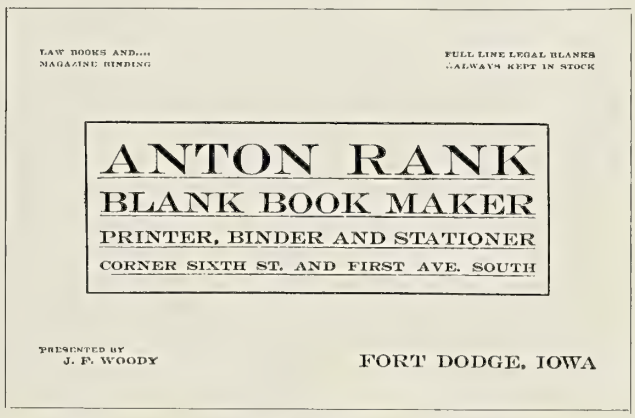
Hal Marchbanks, Ennis, Texas.—Blotters attractive and well displayed. Other specimens artistic and quite unique. Cut employed on blotter effective.

H. M. Tedford, Gonzales, Texas.—Your specimens deserve praise. The work is first-class and shows that you make the most of the opportunities afforded.

C. F. Smith, Towanda, Pennsylvania.—Viewed collectively, your work is very neat and creditable. The panel scheme on the Wardell note-head is not good.

C. R. Herbig, Coshocton, Ohio.—Your booklet is excellent and artistic from a typographical standpoint. It is well written and a business-getting document.

P. T. Hartnett, Fort Dodge, Iowa.—Your specimens evidence a correct knowledge of composition, both as regards whiting out and effective display. We reproduce one of your



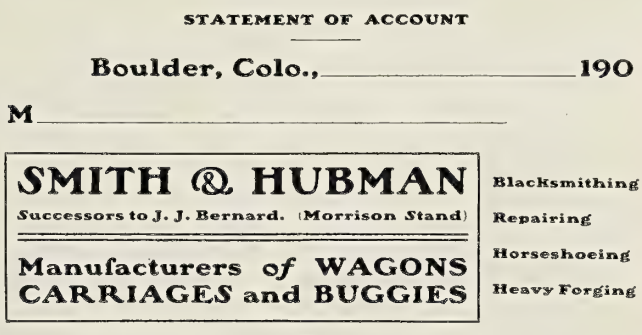
No. 8.

cards, specimen No. 8. Its dignified appearance is commendable. It was printed in red and black—underscoring rules and representative's name in red, balance in black.

Charles M. Berkheimer, Bedford, Pennsylvania.—Your envelope and letter-head are certainly fine. Their dainty, modest appearance is certainly commendable.

Staines-Houtaling Advertising Agency, Battle Creek, Michigan.—The brochure gotten out by you for the Goodale Pharmacy is a very artistic piece of work.

Russell Thompson, Boulder, Colorado.—While the Smith & Hubman statement heading is set on up-to-date lines, yet it is not up to your standard. What the heading needs is another



No. 9.

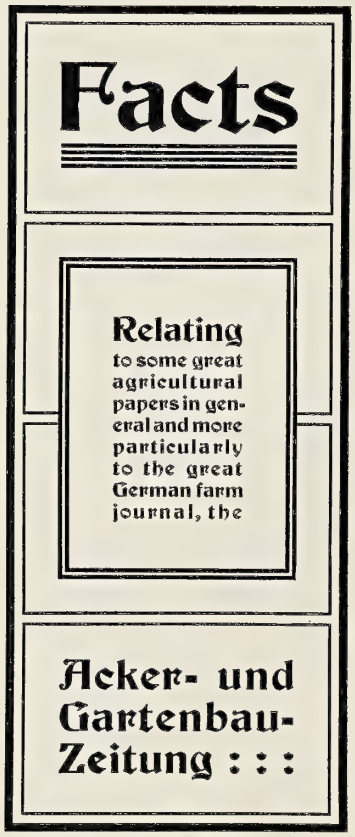
panel containing the wording at the right of the main display. We reproduce this heading, specimen No. 9, in order that all may have the benefit of this criticism. This plan will do away with the ragged and one-sided appearance of the heading as it now is.

J. Norton Moore, Punxsutawney, Pennsylvania.—The only criticism we have to make on the Lindsey Boiler Works note-

head is that the ornamental cuts are too heavy for the type display. Their envelope corner is good.

Fred J. Schwarz, Philadelphia, Pennsylvania.—Your present specimens are not as attractive as those previously sent. The work is neat, but not out of the ordinary.

George J. Walker, Milwaukee, Wisconsin.—We reproduce your cover-design, specimen No. 10. This is an artistic piece of composition, forcefully displayed.



No. 10.

The Advertising Press, New York.—We consider the invitation announcement of True Craftsman Lodge, No. 61, A. F. & A. M., one of the best and most unique we have ever seen.

W. K. Mackey, Denver, Colorado.—Cover-page and letter-head very artistic and pleasing in appearance. The work is uniformly good, both as regards composition and color schemes.

Charles W. Foley, Chicago, Illinois.—We have no criticism to make on your letter-head and envelope. We think them artistic and do not see why they should be viewed with disfavor.

Sitwell Prescott, Cleburne, Texas.—Your work is very good as to plan and composition. Considering your experience, you should feel well satisfied with your progress. Program artistic.

F. B. Estabrook, Marlboro, Massachusetts.—There is nothing the matter with the Williams & Ryan note-head. It is very neat. The arrangement of the secondary display is not objectionable. Card good.

H. R. Landis, Rock Creek, Ohio.—Cover-page of school catalogue quite good. Too much letter-spacing on the title-page. The type employed is hardly suitable for letter-spacing. Otherwise the work is good.

J. I. Smith, Fort Smith, Arkansas.—In regard to the employment of paragraph marks, we see no good reason why they should not be employed. They are very frequently used. Your specimens are very good.

William Skinner, Vernon, British Columbia.—Your letter-heads and envelope corners are all excellent. The *News* letter-head is especially artistic. Your work shows that you are making excellent progress.

Herbert C. Rockwell, Lincoln, Illinois.—Your Labor Day card is a good one. It would look better had more liberal leading been possible. Considering the vast amount of matter to contend with, we think the work deserving of praise.

Osmond L. Barringer, Charlotte, North Carolina.—Envelope corners well displayed and artistic. We reproduce one of



No. 11.

them, specimen No. 11. It was in two printings, red and black. Outside border rule and underscoring rules in red, balance black.

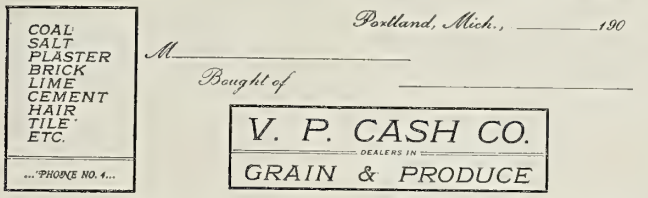
A. S. Perry, Fairfield, Connecticut.—Some of your specimens are quite good. We think you are rather inclined to employ inharmonious type-faces in conjunction. You will see this by referring to the card of Venus Chapter. There is another fault evidenced on this card, and that is the employment of dashes on the ends of your catch-lines. You also give these catch-lines too much prominence. Condensed gothics and Florentine do not make a very pleasing combination.

W. S. Terry, Portland, Michigan.—You did not make an improvement on the Dehn statement heading over the reprint copy for the reason that the type employed together is inharmonious. On every other job you made decided improvement and the work is good. We reproduce the V. P. Cash Company bill-head, specimen No. 12. This heading contains some of the faults we have repeatedly called attention to. In the first place the whiting out is not correct. Take, for instance, the wording



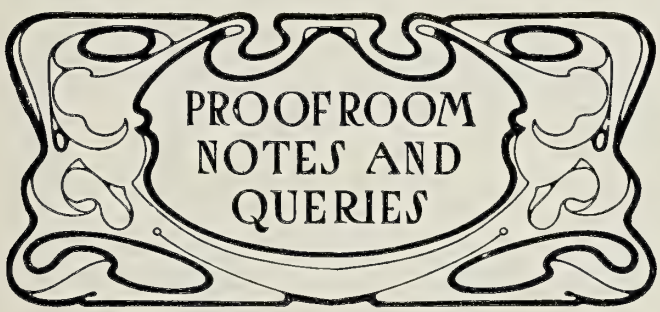
A LETTER-HEAD.
Original in red and black.

in the left-hand panel. Here we see much white space at the ends of the lines, and observe the lines crowded together. This defect could have been overcome in two ways. One way would be to narrow the panel, place another lead between the lines, and set each line in the center of the measure, allowing a little less space at the top and bottom between lines and



No. 12.

border. Another remedy would be to double up some of the short words (employing punctuation marks, of course). We object to the type employed for the words "Bought of" and also its location. It should be within the panel and be set in Victoria italic. One-point rule should have been used for the border and the character "&" should have been spelled out.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

A MISPRINT.— In the paragraph headed "Would Rather," last month, is the sentence, "The use of 'had better' and 'had rather' dates from the earliest period of the language, and was unbrokenly preserved until a comparatively recent time, when some grammarian imagined that 'would' was more grammatical, and other *prints* accepted his reasoning." The word written where italics are here used was *purists*.

HE KNEW THE STYLE CARD.—A contributor of humorous paragraphs to an Indianapolis paper recently furnished a bit of verse like this:

"My wife doesn't care that the cook has gone,
Though she left without any warning;
But I must confess she did feel sore
When she left at 5 A.M."

This, having within it the unusual and unexpected, possessed at least one of the elements of humor, but "5 A.M." was not according to the style-card of the paper! With a wild swoop the proofreader descended upon it, transfixed the offending line with his pencil, and got the scalp of at least one joke by marking it to spell out. Thus the readers of the paper were spared the necessity of laboriously supplying rhyme and rhythm to the verse, and consistency was maintained in the proofroom.

A KNOTTY QUESTION IN PUNCTUATION.—J. H. B., Brattleboro, Vermont, writes: "A religious address contained this question: 'Was it only love when He looked at that group of men, and with words that scorched and burned He said to them, "Woe unto you, hypocrites!"?' Is the punctuation of this correct as written? Since the sentence is a question which ends with a quoted exclamatory phrase, I should think it was correct, but never saw the combination." *Answer.*— Logically, this punctuation seems right; but conventionally it is not so. It is a case of rare occurrence, so that it is little noted in books or teaching. Certainly it would have a neater look with only one of the points, and the one most necessary is that of interrogation. The exclamation-mark is not really needed.

TEASPOONFUL.— Here is a queer suggestion: "I notice in your 'Proofroom Notes and Queries,' in the October number, that you favor the use of the words 'teaspoonful' for singular and 'teaspoonfuls' for plural, and give your reasons for so doing. Why not drop the letters 'ful' and 'fuls' altogether and say teaspoon or teaspoons? They are used as implements for measuring. You might as well say a quartful or two quartfuls; a bushelful or two bushelfuls. I should like to know your opinion on this subject." *Answer.*—The note referred to was not written in advocacy of the words, but merely to tell that the plural is teaspoonfuls, not teaspoonsful. Quartful, etc., are impossible as words, and teaspoonful is the word for its sense, although it is sometimes colloquially shortened to teaspoon. A quart is a measure, and so is a bushel, but a teaspoon is not. The suffix is needed in naming a measure with the latter class of words, but would be ridiculous with the others.

JOB PROOFREADING.—Typo, Boston, Massachusetts, asks the following questions: "What are the requirements for proofreading in the job department of a large printing-office? Is it simply typographical? What is the salary for male or female, and are positions easily obtainable?" *Answer.*— Requirements for such proofreading are the same as for any other, with some added, as knowledge of job-type, etc. The work is very largely typographical, and is often done by the foreman or some specially qualified compositor. We never knew of a woman employed at reading job-work, though many may have been for all that. Wages is commonly about the same as for compositors, with a wide range, and positions are probably obtainable about as easily as others by good workers. The last is a question that can not truthfully be answered definitely in any connection, except by each worker for himself, through experience.

ALPHABETICAL ARRANGEMENT.—J. L., Scranton, Pennsylvania, writes: "In compiling an alphabetical list or in making an index, what is the proper place for such names as 'L'Agenda,' 'Der Techniker,' 'El Imparcial,' etc.? I have been instructed that, as 'L,' 'Der,' and 'El' are the French, German, and Spanish equivalents of the English 'The,' they should be so considered in making indexes, and placed behind the chief word, as is the custom in making regular English indexes. It seems to me that this method will give rise to some confusion, especially when newspapers and periodicals are considered in cases where the 'The' is part of the title. Moreover, is the reading public supposed to be acquainted with the foreign particles? What is the proper place in an index for such words as 'St. Louis,' 'Saint Augustine,' 'St. George,' etc.?" *Answer.*—A universal rule can hardly be made for the foreign particles. In the particular cases mentioned the instruction seems wrong, and the titles should be given under L, D, and E. Some proper names are familiar without the particles, and of course these should be classified accordingly — Lafayette, for instance. An index is more complete with such names, with exception of those familiar ones

alluded to, in both places. In the names with "Saint" another distinction is made. Geographical names and personal surnames — like "St. John, Henry," etc.— should be in the regular alphabetical order for "Saint." Personal names of saints — as St. Augustine — should be in the alphabetical position of the name, as "Augustine, Saint."

SPELLING.—A correspondent writes from St. Louis that he notes what we said about spelling a while ago, and says: "Does our friend Teall really think it is smart to talk that way? And does he with his silly opposition really expect to stem the progress which, tho slow, is being made toward a more accurate portrayal of English speech in writing and print? If he can not say anything good in favor of improved spelling, it were better if he kept his mouth shut altogether. There are many men more learned and wiser than Mr. Teall (and I am tagging on far behind them) who favor a systematic method of spelling, and it ill becomes him to even try to get in a word edgeways when it comes to the discussion of this topic. He is so besotted with prejudice that he will never be able to talk intelligently on it, even tho he had the honor at one time to read proof on a dictionary and associate to some extent with its editors who favored improved spelling and left the marks of their opinion within that book." *Answer.*—The subject of English orthography need not have even a beginning of exhaustive treatment, because, with a few exceptions, it has withstood just such attacks as are now made upon it for many centuries, and seems as a whole to be impregnable. But this very pleasant and courteous letter discloses some of the weak points of the spoilers (the so-called reformers), so that an answer to it may be interesting. "Silly opposition," as evidenced in the paragraph criticised, is merely of the occasional mirthful order that constitutes nearly all the attention paid by sensible people to the whimsies. Its immediate object seemed to be worthy of a laughing notice. Progress of the kind spoken of in the letter is so slow that even the writer, who "tags on behind," does not venture any misspelling but one. His letter is quoted as written. While the learned men he mentions (and most of them really are more learned and wise than Mr. Teall) assert that they favor "a systematic method of spelling," it is a fact that no one of the schemes yet proposed is systematic or methodical. Every one of them subverts real system and offers added confusion. While working editorially on that dictionary, Mr. Teall associated rather more than "to some extent" with the other editors — he was with them all the while; but spelling was the one particular thing in whose determination he had no voice. "The editors" who controlled the orthographic forms were only two, and all the rest might as well have been



Photo by W. J. McBride, Chicago.

THE OLD, OLD STORY.

The print from which this half-tone was reproduced was made from a negative intended for color photography, having horizontal lines. This accounts for the peculiarity in the screen effect, and the "out-of-focus" appearance of portions of the picture.

anywhere else. Of course our correspondent may mean only the two chief editors, but without specification the term "the editors," in this connection, may properly include many others. Of those others, possibly two or three may have been willing to have the bad spellings recorded without a protest, but certainly most of them would have protested strongly had they been allowed any voice in the matter. Many of them still use in their own writing the spelling mainly known in this country as Worcester's, but which essentially is the spelling of the English-speaking world. Unfortunately, the first American lexicographer happened to be one of the men who are known as spelling-reformers, and he succeeded in persuading many Americans to change such words as "traveller" to "traveler," "centre" to "center," etc., though even the editors of recent works founded on his have been forced by conservatism to bracket the right spelling with the other, thus acknowledging that the less reasonable one is only their choice. That the other is more reasonable is proved conclusively to the present writer by such occurrences as the following. In making his list of spellings for the Century Dictionary, Professor Whitney included "gravely" instead of "gravelly." When his attention was called to it he readily yielded to a request for restoration of the dropped letter, because the only reason expressed was so powerful as to command acquiescence.



BY F. F. HELMER.

This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black and white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

A FIRM has submitted copy for a prospective advertisement for business men who are not customers, and desires an opinion of its value. It is, in part, as follows:

Where should your printing go?

In taking up this subject it is only fair to assume that we will be given a hearing.

If our advertising matter is not read, but consigned to the waste-basket, where do you suppose yours goes, and how would you like it?

To begin with, the question of who does the best printing in ———— has never been raised since we entered the field. No other office makes any attempt to keep abreast of the times with up-to-date material, workmanship, etc.

As a consequence, we have the bulk of the work in this city. But we want it all.

Now, we are going to show you that even if you do not care for neat, attractive printing (some people don't), but are content with "any old" kind of a job, it is still to your advantage, for reasons given in this circular, to come to us for all your printing.

After several other paragraphs of rather insistent argument, the matter concludes:

Now, where should your printing go?

Where will your next order go?

Yours very truly, ———— & ————.

This is a specimen, not unlike a good many others, written by printers who see that they ought to have more business and intend to convince the public of it by good, hard logic. It is *too* hard; that is why it fails.

Do not go after an order with a club. You would better use a jolly than a jimmy. Beat a man in argument and make him own up to it, as this assumes to do, and he will be disgruntled and contrary enough to refuse to let the firm do his printing anyway.

A salesman may occasionally banter a customer into an order, but to perform that feat he must know his man. The advertising printer does not know the man to whom such a circular goes. And plain type does not carry the friendly mood in which the matter may have been written.

THE following I consider a very good piece of advertising copy. It is from a blotter by Will H. Older, Hinsdale, New York, done in brown and red on yellow stock, with very simple paneled display. The matter shows that the printer believes in his own work thoroughly, while the interrogatory lines are likely to bring the reader to commit himself, in his own mind, that a trial would be the fair thing.

PROMPTNESS.

When you send your copy to a printer it is fresh to your mind; you have put time, energy and thought into it, and have enthusiasm in that particular job. You want to see it in type, and, if it is advertising matter, make arrangements for its proper distribution. If the work is delayed, your enthusiasm wanes, you become somewhat indifferent, and do not enjoy the finished product. Just for lack of promptness.

Isn't this true?

When you send your copy to me you will get the work promptly and at the time promised. You can use it while it will do you some good. It will be first-class printing in every particular. This, together with very fair prices, is certain to make a satisfied customer of you.

Isn't this true?

The envelope enclosing the above had an eight-inch line in red across its top:

MAIL ORDERS EXPECTED
Or you wouldn't receive this.

OF four calendar blotters — May to August — distributed by the Standard Printing Company, perhaps the best is the one reproduced here, with the omission of its simple date end. The others had calendar designs with strong lettering and a good deal of detail, so that it was impossible to get the attention as directly upon the point of the text.

STANDARD PRINTING COMPANY,
ENTERPRISE BUILDING, BROCKTON.

℞ *Printed Matter (Standard)*
(Liberal quantity)

To be compounded with accuracy and skill, and used as often as possible (no danger of an over-dose).

For mid-summer dullness and depression.

A reliable business tonic at all times.

DR. GOOD SENSE,
Specialist on Publicity.

FROM AN AUGUST BLOTTER.

A NUMBER of recent blotters issued by John E. Russell's Sons, Troy, New York, have designs that would indicate they are trying a cumulative effect. For instance, the figure of a long-haired man in artist's make-up is repeated in each with actions consistent with the catch-lines, "Must We Beg," "Must We Bring an Axe," "We'll Camp On Your Doorstep if it's Necessary." A succession of illustrated advertisements bearing upon the same line but progressively adding something each time is certainly one of the strongest forms that could be used. But if a related series of this sort is not given in full, or with care that people get them all in proper order, it would be

of little value. I have not received these in any recognizable order.

This set of Russell's Sons' reminds me of an advertisement long used by the Chicago Ad.-Setting Company, shown in THE INLAND PRINTER some time ago, in which a fuller treatment of the same idea is given. The city printer who can get an artist to work out for him a series as strong and original as this will not lose money, even if he pays fairly high for it.

A BLACK blotter printed in white advertises the business of Broome & Herbig, Coshocton, Ohio, with the following interesting matter:

SUCCESS DUE TO
OFFICE STATIONERY

Was the title of an article in a recent issue of a trade paper. It was the story of a man who, when he started in business, got the best stationery his money could buy. It looked like that of a successful man. Everybody complimented him on it, and he said that this stationery was a strong factor in building up a successful business. We take particular delight in doing this sort of work — work that's a credit to you, and to us. We would like you to see our samples.

The composition of this blotter is excellent. It was mailed with two others in a dark gray envelope addressed with white ink, and the upper left-hand corner showed the printer's card (yellow letters on red) through a 2¼-inch round hole.

WHILE the "Don't Forget" card reproduced from a Western company's work on page 417 of the June INLAND PRINTER is very similar to one which the *American Machinist,* of New York, printed in 1899, I can hardly blame any one for copying so good an idea. In fact, it is to be hoped that those who have used a good thing would be glad to have it passed on when they are through.

A HANDSOME piece of work is the leaf headed, "yaW gnorW ehT". It was printed in red and green on yellow stock, four by ten double, and folded to mail in a baronial envelope. Perhaps the matter has a little too much "wag of the head" in it, but the printing is all right.

THE June Press, Syracuse, issued a very neatly printed fire-alarm card which is "an old standby." "We have issued them for the last three or four years," Mr. June says, "and they are greatly appreciated by the general public." A good piece of card, black and red ink, with a little stock cut of a fire engine, are the elements of this acceptable advertisement. The matter is very condensed and the printer's "say" is confined to two lines.



A TITLE-PAGE.

THE specimens sent by Mr. Will Marshall, of Norman, Oklahoma, show that his office, the *Democrat-Topic,* is getting out good things. There is a little yellow-covered affair with four interrogatory pages inside, the printer supplying satisfactory answers in bold type in the lower right-hand corner of each. A small gray folder is devoted to explaining that "There's a Difference" in eggs — and also in printing, each statement being expressed briefly in a narrow horizontal panel of rulework emphasized by an unfilled panel beneath. A July blotter is striking with strong red and dark blue inks and well

BUSINESS MEN

WILL FIND IT
PROFITABLE
TO LET US DO THEIR
PRINTING

BRING YOUR OFFICE STATIONERY, ADVERTISING MATTER AND OTHER WORK TO US

Free Press Job Dept.
EASTON :: PENNSYLVANIA

A CARD.
Printed in gold on green spotted cover paper.

yaW gnorW ehT

THE wrong way to buy printing is the cheap way. If printing is to build business, it must be good printing. Good enough or pretty fair won't do. The best only is good enough. (We do the best work.)

If you strain at a dollar and swallow an inferior job — some do — your advertising cannot be bringing the best results, nor will you be satisfied with your stationery.

Good money pays for good work — we do the best work. We know how. We mix brains with the ink — the printer's ink.

Booklets are trade-fetchers. Leaflets, folders, or circulars, are money-makers. We estimate if you ask us — and you might better ask us.

F. H. Gerlock & Co.
PRINTERS THE RIGHT WAY
504 LACKAWANNA AVENUE
Scranton, Pennsylvania

A CIRCULAR.

Church
and other Religious
Printing

PRINTING OF THIS NATURE SHOULD HAVE CAREFUL AND APPROPRIATE TREATMENT

Try the
Free Press Job Dept.

A CARD.
Printed in black on blue stock.

massed composition, while a September one is less likely to receive attention owing to the increased amount of matter put into news type, the saved space being given to needless ornaments.

LEAFLETS bearing the name of "Ad.-tracts" are distributed by the *American Lumberman* to attract attention to its advertising propositions. We reproduce Ad.-tract No. 8, because it can give points on numerous advertisements.

which adds, at the bottom, "So are we." It is a neat advertisement all through and contains a percentage of cleverness above the ordinary.

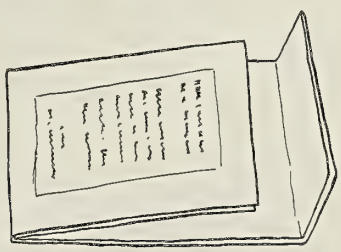
"O Wisdom! Wisdom! How much experience must be dearly bought to know thy value!" Thus begins a booklet by "Ye Chipman Printery," Poland, Maine, and I can not resist the temptation of turning the quotation on the job itself, for the title "O Wisdom!" is bronzed in silver over a fine-line



1. 2. 3. 4.

A FOUR-PAGE LEAFLET.

THE "Anti-Waste-Basket Printing" of Corday & Gross, Cleveland, has several good ounces of prevention. "Two ways of looking at printing" is a well-written argument with little pictures thrown in and the whole done on lavender paper with lavender, purple and red inks, the shape being about three and a half by fourteen inches, folded thus:



the long end tucked into the short end, so that it becomes envelope size for mailing.

A manila tag with a string received by mail from the same firm, has the following explanation on its back:

> No, there wasn't anything else sent. This is all. But it is not OUR fault. You should know by this time that we would LIKE to send you something attached to a tag, by mail, express or freight. Now that we have attracted your attention, may we ask you to give us an opportunity to figure on some Printing for you, and see if there isn't something in the way of ANTI-WASTE-BASKET PRINTING you need. We print 'most anything.

A FOUR by four folder, bound in a stiff red paper bearing a flap that takes the address in white ink and divides the honors of a postage stamp with the front cover, is mysteriously entitled "He's After You." The raising of the flap shows a round hole in the front cover that frames the main portion of this lovely picture of a pirate. There is a type line that hastily explains at top, "We mean the other Printer," and another sunburst, printed in red ink, and this done on a heavy purplish-gray cover-stock, unfortunately of a kind that breaks in the mailing. The inside matter is well written, though the illustrations are rather heavy for the pages.

THE title "Pretty Clothes — for your advertising ideas, for your stationery, etc.," is used by the Report Publishing Company, Lebanon, Pennsylvania, on the cover of a neat little folder of three colors, with a big flower on a long stalk for accompanying decoration. I do not understand why some printer does not use a picture with stylish clothes strongly depicted in it to emphasize this title so appropriate to typography.

THE Round Table Press, Millbrook, New York, has a little folder in green mailed under a 1-cent stamp, with the declaration that it contains "6 *Reasons* why we can do your printing to your satisfaction and our credit." The reasons are:

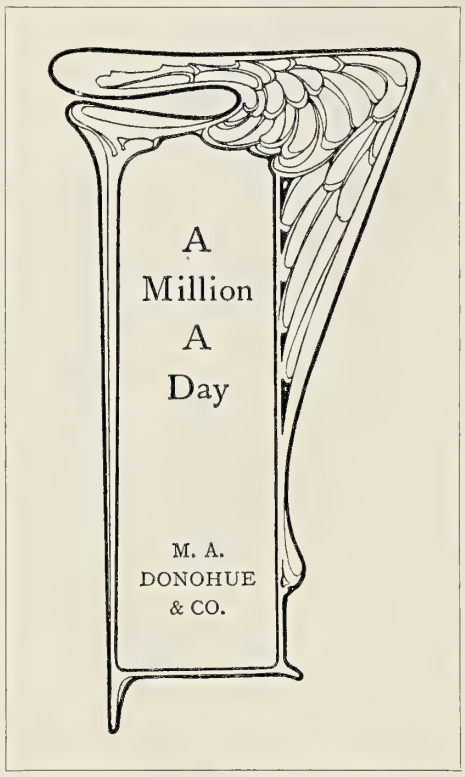
1st REASON	*Facilities.* We have just erected a new steam press for printing stationery. It is very fast and the best press made for small work.
2d REASON	*Individuality.* Your Job is not bunched together with a dozen others, put on a cylinder press and printed all at once. Each job is given individual attention and you get full count of perfect copies.
3d REASON	*Style.* All our type is modern, no weather-beaten, worn-out type is ever used in our jobwork.
4th REASON	*Promptness.* You can absolutely rely on getting your work at the time we promise it to you.
5th REASON	*Price.* Note-heads with ordinary amount of composition, $2.30 per 1,000. Other work at proportionate prices.
6th REASON	*No Reason* why we should not do your printing.

ROUND TABLE PRESS,
MILLBROOK, NEW YORK.

"YOU can reach me — better than ever," announces E. L. Kappelman, Evanston, Illinois, on a big mailing card, having at the left the cut of a man with an arm of enormous length

reaching to the printer's office, shown in a half-tone at the other edge of the card.

A STRIKING point is made by M. A. Donohue & Co., Chicago, in the title "A Million a Day," used upon a booklet clearly exploiting the ability of their printing-plant to produce one



A TITLE-PAGE.

million impressions daily. The ornamentation of the page margins (similar to the style of the title-page) is so original as to much increase the likelihood of attention.

IT is a pleasure to see an advertisement like the Easton Free Press blotter entitled, "This is to Remind You." The inner

THIS IS TO REMIND YOU

SEPTEMBER						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	::	::	..	::	::

BRING THAT ORDER TO US

That our Job Department is at your service when in need of *PRINTING* of any kind. ¶ Our prices are low, considering the quality of our work

THE FREE PRESS
Daily and Semi-Weekly
Job Printing Dept. EASTON :: PENNSYLVANIA

A BLOTTER.

PRINTING FOR PROFESSIONAL MEN

Requires a neat type-face and appropriate treatment at the hands of the printer

TRY THE

FREE PRESS JOB DEPARTMENT, *EASTON*

ENVELOPE SLIP.

rule, the month, and the press name were in red, the matter being arranged with a happy choice of position and size that gives every part its due importance. Other specimens are given through the kindness of Mr. E. G. Gress, showing samples of enclosure advertisements. Particular mention is due to the strong and tasteful card advertising "Printing for Professional Men."

THE following is from a good, two-color blotter issued from J. D. Munroe's Printing-shop, Fall River, Massachusetts. It was accompanied by a cut of a lonely fisher maid watching a ship upon a serene and sunlit sea.

It is idle to wait for your ship to come in, unless you have sent one out.

It is idle to wait for business to come to you unless you invite it. Various methods have been tried to invite business, but the men who have made great successes have relied upon the productions of the press. But a great deal also depends on the character of the invitation. It should be like a good ship being sent to sea, a delight to the eye as well as convincing to the judgment.

Now, here's where we come in.

We are filled with a desire to assist you in so dressing your ship that it not only will be admired of men but will bring home to you rich cargoes of customers.

A HANDSOME little folder 3½ by 6, with four pages inside, blue stock and black ink, gives an account of "Five Years of Success" achieved by the Keystone Press, of Portsmouth, Ohio. It gives occasion for some modest self-congratulations and the announcement of removal to a new building. The absolute lack of type display and the use of a good roman, well paragraphed and leaded, give it an appearance that tempts one to read.

BLOTTERS are still the most popular thing. A number of those received I wish to mention, at least briefly.

Easton & Masterman, Stillwater, Minnesota, send specimens in two and three colors, entirely of type display. The most striking contains a facsimile of a business card made prominent by use of a tint-block.

"Spread the sails now and catch the trade winds which are coming your way." This with an August calendar and the cut of a merchant ship was printed (one color) by the Republican Publishing Company, Limited, Ravenna, Ohio. The June blotter had a good argument set in paragraphs, alternately red and green.

The Croke Printing Company, Boston, have their own manner of expression:

"Haven't you heard of us? What? The lowest-priced, ahead-of-date, schedule-time-delivery, all-color printers.

Commence with us by postal, letter, messenger, 'phone, mental telepathy or wireless telegraphy. We will be right with you, and you'll find us always smiling and affable. Lest you forget — don't!

The above is from a blotter in two shades of green and silver, with the company's name embossed in red.

Another good one-color blotter for August read:

HOT WEATHER PRINTING.

That's the kind we turn out. When you receive it you keep cool; when the bill appears you don't get hot under the collar, and every time you look at it it produces a quiet, restful feeling. Such printing is also good in cooler times.

It's the trifles like this, Mr. Business man, that help to make business life a pleasure.

THE RICE PRESS,
FLINT, MICH.

Neat paneled three-color displays come from J. M. Coe Printing Company, Richmond, Indiana, but no particular effort is made in the matter presented.

"Fair Printing," from Harrington, Printer, Taunton, Massachusetts, is a striking advertisement, with its black strip of racers across the top; but *fair* printing is not the kind an energetic printer will profess to do, and the heading might have been better written, even to reach the same trade.

A blotter by "The Echo," Moundsville, West Virginia, is neatly printed and has good matter, but it is displayed out of

INVITATION TEXT SERIES

FOR SOCIETY PRINTING



This Specimen Page

Introduces to the Printers of the Country

The Invitation Text Series

designed for printing Aristocratic

Wedding Invitations

Society Announcements and

At Home Cards

Please examine

Very Critically

OVER

MADE BY BRUCE TYPE FOUNDRY, NEW YORK

KEPT IN STOCK BY CRESCENT TYPE FOUNDRY, WESTERN AGENTS

CHICAGO, ILL.

INVITATION TEXT SERIES

FOR SOCIETY PRINTING

The Invitation Text Series

Is a marvellously accurate reproduction of the fashionable text letters employed by the finest plate engravers for society work, including invitations for weddings, visiting cards, at-homes, etc. By a new process, used in this text for the first time, we have reproduced with absolute fidelity, perfected copper-plate letters in every detail.

The printer is requested to examine these letters under a magnifying glass, and admire their beautiful accuracy and correct shapes and modeling.

Nothing approaching these letters has ever been successfully accomplished, and only the very finest mechanical skill has made them possible.

8 Point	12 A 36 a	$2.25
10 Point	10 A 30 a	2.50
12 Point	9 A 27 a	2.75
14 Point	8 A 24 a	3.00
18 Point	6 A 18 a	3.25

Mrs. John W. Bartley

60 Woodbine Street

Mr. and Mrs. Grover Lyman Brooks

At Home

Wednesdays, after December the thirty-first

Hotel Raneleyh, Mountfort Street

Dorchester

OVER

MADE BY BRUCE TYPE FOUNDRY, NEW YORK

KEPT IN STOCK BY CRESCENT TYPE FOUNDRY, WESTERN AGENTS

CHICAGO, ILL.

72 Point 3 A 4 a $13.50

THE ABBOT

6 Point 16 A 32 a $2.00

RECENTLY DISCOVERED EXAMPLES

8 Point 15 A 30 a $2.25

CLEAR PROOF AND MONUMENT

10 Point 12 A 24 a $2.50

SELECTING COMMITTEES

12 Point 10 A 20 a $2.75

POLITICAL CHARMER

18 Point 7 A 12 a $3.25

REMEMBERED

24 Point 5 A 8 a $3.50

OLD JINGLES

30 Point 4 A 7 a $4.25

DISGUISE

36 Point 4 A 6 a $5.50

SEARCH

48 Point 3 A 5 a $8.00

NAME

54 Point 3 A 4 a $9.00

BEGS

60 Point 3 A 4 a $11.00

RICH

A
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6 Point 16 A 32 a $2.00

Abbot of Canterbury Stories in Modern Type

8 Point 15 A 30 a $2.25

Reprinted from Authentic Manuscript

10 Point 12 A 24 a $2.50

Artistically Embellished Cover

12 Point 10 A 20 a $2.75

Reviewing and Composing

18 Point 7 A 12 a $3.25

Sombre Materials

24 Point 5 A 8 a $3.50

Hand Finisher

30 Point 4 A 7 a $4.25

Brisk Crush

36 Point 4 A 6 a $5.50

Educated

48 Point 3 A 5 a $8.00

Notable

54 Point 3 A 4 a $9.00

Crowd

60 Point 3 A 4 a $11.00

Patch

American Type Founders
Company, U.S.A.

PATENT PENDING

SALEM SERIES

STANDARD LINE

6 Point 25 A 45 a $2.00

TYPE IS THE MOST IMPORTANT FACTOR

In the Printing Art. It is the medium placed in some intelligible form whereby thoughts, feelings and aspirations, and the recurring events of the day, also the news of the world is daily placed before the people.

8 Point 22 A 38 a. $2.25

BY THE USE OF TYPE WE ARE

Educated and thus fitted for our various positions in life, thereby showing its usefulness in the whole world. $12,345,678.90

10 Point 18 A 32 a. $2.50

THE SELECTION OF SUITABLE TYPES IS ALSO IMPORTANT

And the Printer who starts in Determined to use Nickel-Alloy Types on Standard Line is sure to build up a profitable business

12 Point 16 A 30 a. $2.80

USEFUL TYPE SERIES

Something Catchy in Design

Made by the Keystone $397

14 Point 12 A 24 a. $3.00

The LINING TYPE

Features are Helpful 7¢

18 Point 9 A 16 a. $3.20

NICKEL-Alloy $38

24 Point 7 A 10 a. $3.50

Old and NEW 2

30 Point 5 A 9 a. $4.30

High 3 TIDE

36 Point 4 A 7 a. $5.50

FOR Sale

48 Point 4 A 6 a. $8.50

Standard LINE 7

60 Point 4 A 5 a. $12.00

5 SAIL-Boats

72 Point 3 A 5 a. $15.00

One YEAR

DESIGNED, ENGRAVED AND MADE EXCLUSIVELY BY

The Keystone Type Foundry, Philada., Pa.

12-POINT PARALLEL BORDER. PER FONT, $1.70.

proper order for the consecutive appreciation of points and best effect.

A cleverly illustrated three-color blotter from C. M. Smith, Johnstown, New York, talks on "My hobby — good printing."

A Filipino with a bludgeon in each hand stands out vividly before a target of red and yellow to give Huntley S. Turner, of Ayer, Massachusetts, the chance to say, "Not with Clubs — that isn't the way we get our customers, but we gather them in all the same." The further explanation of the text does not give any reason for the presence of the Filipino. Inconsistency between design and matter does not convince the recipient that the advertiser is long on ideas.

The Record Printing Company, Bangor, Maine, gives a calendar, a good picture, and a few remarks on its monthly blotter, which is published with a heading like a newspaper.



A BLOTTER.

The Record blotter comes to me with regularity every month, and I appreciate the favor. I only wish Mr. Dillingham would order the change of my address on his mailing list. And as for the printers, I wish they would more commonly put me upon their mailing lists, so I could see the succession of things that they produce.

Charles Edward Potter, of the Jacob Dold Packing Company, Buffalo, New York, calls attention to the fact that The Inland Printer has twice reproduced the "Town Cryer" of his company. Some months ago it was shown on a blotter sent out by a printer, and in the October number, page 90, was used in the booklet of the Stanton Printing Company. Mr. Potter submits samples of an envelope, a mailing card and a calendar, on all of which the town cryer is used. The figure is evidently a taking one, or it would not have been so widely copied. The firm is certainly entitled to credit for having first used it. The Inland Printer is glad to announce that the town cryer first made his appearance about a year ago, in the advertising matter of the Dold company.

THE MEANING OF "MANUSCRIPT."

The singular and plural forms of the abbreviated word "manuscript" (MS. and MSS.) are the initials of the two Latin words *manu scriptum*, whence our word is derived. Of course, says *St. Nicholas*, it means, literally, written by hand. After the introduction of printing, certain books were spoken of as *codices* (or *libri impressi*), printed books, to distinguish them from *codices manu scripti*. Most of the old and important records found in manuscript and preserved in libraries have been copied and reproduced in print, so that we need not trouble ourselves to decipher crooked characters or half-faded writing. It is, however, interesting as well as very curious to hold in one's hands the parchment or half-decayed paper on which the hand of some great scholar, long since dead, traced the story of his day, or wrote a poem which lives even now. Would you not like to own, for instance, the manuscript of Virgil's Æneid, or Dante's "Divine Comedy," written by their own hands? You would be a very rich young person if you did; but, of course, the real originals of the long-ago writers are very difficult, in fact impossible, to find. Probably they do not exist, and certainly if they exist, no one knows where they are.

NOTES AND QUERIES ON PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Reducing Glasses, unmounted, 35 cents.

Photoengraving.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

Practical Half-tone and Tricolor Engraving.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

Drawing for Reproduction.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

Photoengraving.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Lessons on Decorative Design.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

Theory and Practice of Design.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

Drawing for Printers.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

Photoengraving.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

Phototrichromatic Printing.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

Prior's Automatic Photoscale.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

Mr. Carl Hentschel, of London, stated at the annual outing of his employes, that his firm paid $175,000 in wages last year. He employs three hundred hands, which makes his the largest process firm in England, and the average pay of his workmen is above $11 per week.

Rapid Photoengraving.— Mr. J. S. Sunderland tells in the *Process Photogram* of some fast photoengraving done by the *Strand Magazine*. "Recently," he writes, "three 4 by 8 inch half-tone blocks were produced and proofed in fifty-five minutes. The three blocks were ready for the printer in five minutes less than an hour after receiving the copy. The work was all done by electric light." And he adds his belief that if sunlight were used the work would have been done quicker.

Half-tone in Dawson.— From Dawson, Yukon Territory, comes a copy of the *Weekly News*, with half-tone engravings made with a 133-line screen, and printed in a manner that would be creditable to any newspaper. Just before receiving this paper, the proprietor of one of the oldest daily papers in the United States called on the writer to say that he believed he would have to illustrate his paper because his contemporaries did, but hesitated about it because he understood the plant would cost $1,800, and wanted an opinion as to whether that

was not excessive. This same proprietor would not hesitate about spending $18,000 on a new press with some slight improvement. This shows the difference between the wide-awake West and the conservative East. All the successes in newspapers in recent years have been those that illustrated. It was the illustrated New York *World* that soon led all its contemporaries, and if a paper wants to hold its own in our day it should introduce half-tone without delay.

Credit to Engravers.—The *Century Magazine* now credits under each half-tone the engraver who finishes it. This is a well-deserved tribute to engravers that will become a custom with the best publications and result in these artist-engravers taking such pride in their work as to bring about another golden era of engraving with half-tone as the basis for it. It was the *Century Magazine* that gave wood engravers their financial encouragement and brought them up to such a high artistic plane that this country led in that branch of art, with the engravers of France and Germany trying hard to imitate them. Owing to the constantly increasing haste with which cuts are wanted and the cheapening of magazines, half-tone came in as a necessity and soon crowded out the slow and more expensive wood engraving. France and Germany, the latter country particularly, still retain their wood engravers, who have become wonderfully proficient in the use of the graver since we have gone over almost entirely to half-tone. With the combination of half-tone and skilled engravers to finish the plates, we hope once more to lead the world in illustration.

To Retouch Greasy Photographs.—R. L. Carpenter, New York, writes: "I read with interest everything I find in 'Process Notes' about preparing the surface of photographs to take water-color. In trying your recommendation I find that rubbing the glossy photograph with ninety-five per cent grain alcohol gives it the best surface. Still this does not avail with all photographs; some have a greasy surface even after the treatment with alcohol. Do you know of any preparation that will overcome this greasy surface when alcohol has no effect?" *Answer.*—There are so many different kinds and makes of photographic paper at the present time that a common way of treating the surface of all photographs has not yet been found. Alcohol answers well when the coating on a photographic paper is gelatin, as in "Kloro" and "Solio." It also will sometimes render a collodion-coated paper suitable for working on with water-colors. I find the greasiest photograph can be retouched if it is first washed carefully with a soft sponge and ammonia diluted greatly with water. To make the color spread perfectly smooth the brush should be occasionally moistened with a little ox-gall.

Penrose & Co. have brought out a new catalogue, of 274 pages, which contains a description and reference to almost every article used in processwork. It is well illustrated, and, with its complete index, makes almost an encyclopedia for the photoengraver. Handsomely bound in cloth, it sells in England for about 75 cents. If there are many calls for copies of this catalogue, The Inland Printer Company might import some so as to accommodate process workers with them at about $1 per copy.

The Wharflitho Process.—"Up-to-date," Chicago, asks about Wharflitho printing, and if it is true that it gives lithographic results on any typographic press? *Answer.*—Wharflitho is an English patented process for treating zinc so that it may be printed from without etching in high relief. It was invented by George R. Hildegard and brought to notice in 1899. A syndicate secured control of the patents and worked it exclusively. Now, however, they are selling licenses in England, and desirous of selling the patents in other countries. The process is about like this: A drawing is first made on stone, somewhat coarser than for lithography. Lithographic transfers are pulled from the stone and transferred to the prepared zinc plate and etched in slight relief. A resist is rolled on the slightly raised design and then the etched surface is treated with a secret solution that causes the zinc between the lines and dots of the design to repel ink in the after operation of printing, thus doing away with the damping rollers used in lithography. Aluminum and zinc are both being used in this country, giving lithographic results on special presses. Just what advantage one possesses over the other it would be difficult to determine, for the reason that each process has adherents that claim everything in sight.



WAITING FOR A COLD BOTTLE, AND—



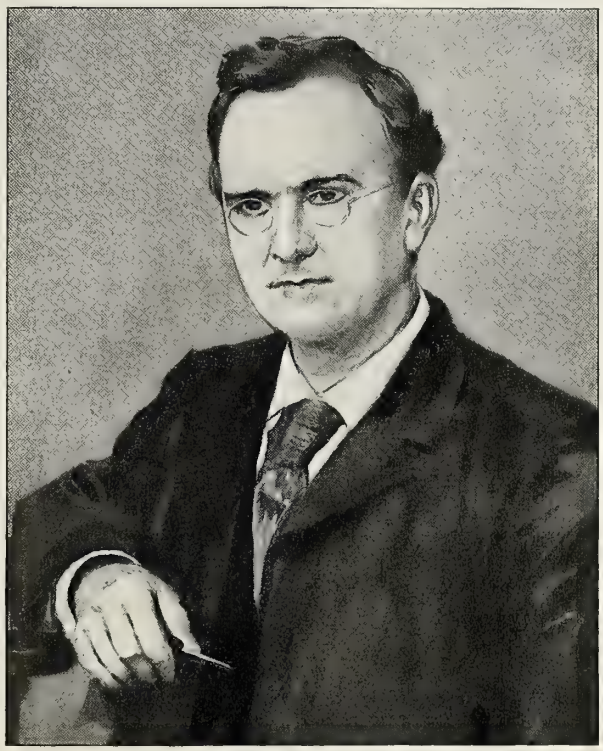
IT GOES TO THE SPOT.

Photos by S. H. Horgan.

Wood Engraving and Process.—There is a great deal of stuff and nonsense published about the superiority of wood engraving over process plates. These writers have usually in mind the best examples of wood engraving, and they do not know that a large proportion of the drawings and photographs were ruined by the "wood butcher," as the artist called the engraver. Mr. Fitz Roy Carrington, in the *Book Buyer,* says: "No line bitten out or bitten around by acid will give as sharp an edge as a line cut by the graver. When initials, head or tail bands, or other page decorations are drawn with a pen upon

paper and reproduced by photoengraving, the edge of every line is ragged and must print so." Well, supposing an etched line is ragged and must print so? Does not any one with artistic taste prefer an etching to a steel engraving? And the photo-engraved line to the harsh and smooth cut line? Here is another sample of injustice to process from the New York *Times:* "In the matter of half-tone reproduction, while it may be confidently asserted that we have developed this method of illustration to a very high plane of artistic excellence, it should be remembered that this has been accomplished only by employing our wood engravers to finish these process plates; the work being done by hand with the most painstaking care. The photographic half-tone until retouched by the hand of the engraver is undoubtedly the most hopelessly inadequate of all means of illustration, and however carefully finished by the engraver, seldom, if ever, equals in the delicate half-tones of light and shadow the wood engraving or approaches its accuracy in subtly suggesting the various values of color." So the unretouched half-tone is hopelessly inadequate, is it? You don't say so?

A Photoengravers' Outing.—The plan of giving outings, dinners, etc., in the printing, engraving and kindred trades, is somewhat more universal in the old country than in America, but there is a tendency to adopt the custom here that seems to be growing. Through the courtesy of Carl Hentschel, London, England, we show a picture taken at the fourteenth annual dinner at the White Hart Hotel, Windsor, August 10. Notwithstanding the fact that many of the employes were absent on their holidays, two hundred sat down, under the presidency of Mr. Hentschel. The loyal toast having been honored, Harry Furniss proposed the toast of the day, "Success to the Firm," paying a generous tribute to the business capacity of Mr. Hentschel, and remarking that it was solely due to his untiring energy that his firm had grown to its present dimensions. The toast having been received with musical honors, Mr. Hentschel responded, expressing the pleasure it gave him to preside over such a numerous and representative gathering of the various branches. It was a record attendance, and he could not help contrasting the present size of the firm — now numbering some three hundred employes — with the eight men in his employ when he started in business in 1887. Of that number six, he was glad to see, were with him yet.



TIMOTHY COLE, ENGRAVER.



GROUP AT OUTING OF EMPLOYES OF CARL HENTSCHEL, LONDON, ENGLAND.

In conclusion, he proposed "The Health of the Visitors," W. P. Chew replying. "The Stewards" was proposed by Percy House, and responded to by H. J. Gibbins and C. Fogwell. In the afternoon the company had a river trip to Maidenhead, or a drive in brakes to Virginia Water. Tea was served at the White Hart Hotel, and a most enjoyable time was spent.

Timothy Cole, Engraver.—The last of the now famous school of American wood engravers is Timothy Cole. It is interesting to note in passing that he served his apprenticeship to his art first in Chicago from 1868 to 1870. When the great fire occurred his employer was burned out and Cole went to New York. When mentioning Mr. Cole's series of wood engravings from the masterpieces of painting, the *Century* has this of interest to engravers to say: "Since Mr. Cole began in this magazine, in 1888, the group of Italian old masters, a whole generation of readers has come upon the stage, and there has been a great increase in the number and variety of cheap processes of reproduction and printing. Whatever the excellences of this movement, no one, perhaps, would claim that it has made any advance upon the artistic standard which characterized the woodcut period, and we are probably well within the mark in saying that, with due allowance for isolated results of an admirable sort, it has, on the whole, been a serious obstacle to artistic progress. The multiplication by inferior processes of poorly printed photographs of even the best paintings is a dubious service to art, and we are convinced that, in spite of the flood of this class of illustration, there is still a considerable body of opinion which recognizes the superiority and permanent value of the woodcut. We are

presenting to our readers nearly every month products of Mr. Cole's graver, any one of which gives dignity and uniqueness to the number that contains it. The ordinary impressions of these cuts (barring occasional accidents due to printing in untoward weather) are so near the excellence of the 'artist's proofs' that they are often mistaken for them. The time is likely to come, indeed, when old numbers of this magazine will be sought and treasured for these pictures alone."

PATENTS.

Rudolf Widmann, of Munich, Germany, has taken out two patents on etching processes. No. 682,580 describes a process which consists in applying to the plate to be etched an acid-resisting powder, and causing the particles of the same to adhere to the plate, then executing a design or inscription thereon with an acid-resisting substance, and then etching the plate.

No. 682,581 covers a process which consists in coating a sheet of paper or the like with a mixture of albumen and isinglass, then painting thereon a design in fatty paint, then transferring such design upon a plate provided with a resin-grain, and finally etching the plate and removing the resin-grain and fatty paint.

TYPE COVER CONTEST.

The National Printer-Journalist Company, Chicago, offers $30 in prizes for the best designs submitted for a cover-design. The three prizes are divided as follows: First prize, $15; second prize, $10; third prize, $5, and two consolation prizes of $2 each of one year's subscription to that journal. The judges


Certificate of Excellence

CHICAGO, JAN. 1 1901

This is to certify that the First Prize of the National Printer-Journalist Cover Contest No. 1 for type design is awarded to William B. Crombie an employee of E. L. Goldreth & Co. Brattleboro, Vt. to whom this Certificate is awarded

NATIONAL PRINTER-JOURNALIST CO.

in this competition are to be the winners in the first cover contest, namely, Will Crombie, Brattleboro, Vermont; Henry A. Anger, Denver, Colorado; and Will J. Whittard, Toronto, Canada. The publication has issued a circular giving complete rules of contest, etc., which they will be glad to send to any printers interested. We present herewith a miniature of the certificate of excellence issued to Mr. Crombie in last year's contest.

INDEXING TRADE NOTES.

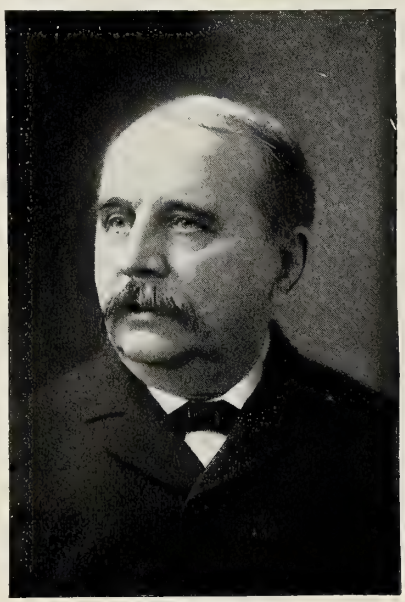
An index of trade notes is of sufficient value to justify the time expended in arranging it. The time saved by an index far exceeds the time required to make it. Facts and formulas may be kept on cards, newspaper clippings may be kept by the scrapbook system, catalogues may be filed in various ways, but if the jobber wishes to find a fact in a hurry he should have an index. A definite, comprehensive and complete plan for the index has its basis in the card system. The name of the catalogue and the manufacturer or jobber should be written on the cards. On other cards complete references regarding the contents of the filing case should be given. The card system admits of unending expansion, making it possible to include all business allusions which will be in any degree beneficial.—*American Stationer.*

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XV.— HENRY BARTH.

THE subject of this sketch was born in Leipsic, November 27, 1823, where he attended school until the age of fourteen. He was apprenticed to a mathematical instrument maker, and after thoroughly mastering that trade he worked at different places in his native city, among others at the establishment of Stoerer, at that time one of the most noted electricians. It was prior to 1840 that the first Bruce typecasting machine found its way to Germany, and Mr. Barth was engaged by Brockhaus (a publisher who had his own printing-office, bindery and typefoundry), who now added a machine shop to his establishment to build and introduce this new American machine. Mr. Barth worked for a number of years in this shop, making machines, molds and other tools for typefounding. After leaving the establishment of Brockhaus, Mr. Barth served two years as engineer in the German navy, during the war with Denmark.


HENRY BARTH.

In 1849, Mr. Barth came to America, and went at once to Cincinnati, where he worked a short time at his trade of mathematical instrument maker. He was soon engaged at the Cincinnati typefoundry, and his first employment was in building a machine to cast type by direct steam pressure, without a pump. The machine was a success, but for various reasons did not come into use. He next constructed a job press 14 by 18 inches in size, well and favorably known forty years ago as the Wells jobber. At that time he was foreman, draughtsman and constructor combined, and consequently his time was fully employed. In 1855 the first cylinder press was built in Cincinnati, 31 by 46 inches in size, and Mr. Barth points with pride to the fact that one of the first three machines constructed is still running and doing satisfactory service in Lawrenceburg, Indiana. During this time he did not neglect the work of the typefoundry. The hand typecasting machines were replaced by steamers, and in 1853 the first kerning machine was built. About this time the first shaved leads were made under Mr. Barth's directions, the first being made on a hand machine, but this was soon superseded by a steam shaving machine.

On the day that Fort Sumter was taken, Mr. Barth became a stockholder in the Cincinnati Typefoundry, taking some of the stock held by L. T. Wells, the former manager, who retired from the business on that day. From that time until the death of Charles Wells the business was managed by him and Mr. Barth conjointly, and they were kept busy. Most of the assets in the seceded States were lost, and sales dwindled down to nothing. While the type trade was nearly gone, they were not idle. They secured the contract for casting the bullets for the State of Indiana, an output of three thousand pounds per day. It was during the war period that Mr. Barth undertook the building of a number of guns for Dr. Gatling, and the rapid execution of the Gatling guns used by General Butler in his New Orleans campaign, and by other division commanders,

are well known historical facts. There was a demand by the army in the field for a small press, which could be easily transported from place to place, for printing general orders and other official printing, and to supply that demand Mr. Barth designed and built the army press, since used largely by publishers of small country weekly papers in remote districts, particularly in the Northwest.

Perhaps the greatest single achievement of Mr. Barth is the automatic typecasting machine, now in general use by nearly all branches of the American Type Founders Company. There had been a number of attempts to produce a machine for the purpose which would be simple in construction, easily handled, and absolutely reliable in operation. The best machine to be had was imported by the Cincinnati Type Foundry from Germany, but when it was put in operation Mr. Barth saw that it was not suited for the purpose, and was practically a failure. He set about improving it, but soon abandoned the attempt, and planned his own machine, which has been in continuous use for the past twelve years or more, and is considered as nearly perfect as a machine can be. His first automatic machine was built in 1886, and patented in 1888.

Besides the machines enumerated, Mr. Barth has designed and constructed various machines for printers' use, among them several used in printing playing cards from the roll, box-making machines, etc. The last produced is a flag-printing machine, printing flags in two colors at a single operation, on linen from the roll.

At the close of the war the foundry and the corporation of the Cincinnati Type Foundry Company were in better financial condition and equipment than ever before, and the business came. Occasional dull periods were improved by increasing their facilities for business during busy periods. At present the foundry is the most complete in America; all machines are run by electric motors, and ninety-five per cent of their product is cast on complete or automatic machines. Mr. Barth is a believer in the best machinery and the best men to operate them. Many of the foundry employes have been connected with the establishment for twenty-five years, and it is the proud boast of the management that there has never been a strike nor any sort of trouble with the force.

Mr. Barth is a believer in the recent modern style of printing and typefounding. A return to the plainness of the first printers, adhering closely to the old models of the fifteenth and sixteenth centuries, is not only a boon to the printer in equipping his office, but it is a blessing to the reader. He has long been of this opinion, but, like other typefounders, was obliged to cater to the demands of the public. Since the sale of the Cincinnati Typefoundry to the American Typefounders Company in 1893, he has been the manager of the branch, now known as Foundry D, and he is also one of the directors of the company.

CUT WAS TOO LOW.

Not long since the proprietor of a "paper"—oh, not a very big one, but then it's a "paper"—had a cut to run with an "ad." The cut was low, too low to print, so this clever knight of the anvil concluded he would leave the cut out. A few days after the advertiser met the proprietor of the "paper," and in unmistakably forcible language said: "Say, why in thunder didn't you run my cut last week?" "It vas too low down!" replied the "paper" man. "Well, what of that," stingingly replied the advertiser. "Vel, vat did you vant me to do—file my types down?"—*Hartford Times.*

A VALUABLE BOOK.

I purchased "Earhart's Color Printer" at the time of my renewal, one year ago, with some doubt as to its being practical in the country, but found, to my satisfaction, that it contains enough that is practical, wherever colors are used, to make it well worth the price.—*E. D. Greathead, McConnellsburg, Pa.*

NOTES AND QUERIES ON ELECTROTYPING & STEREOTYPING

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing —Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and in an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

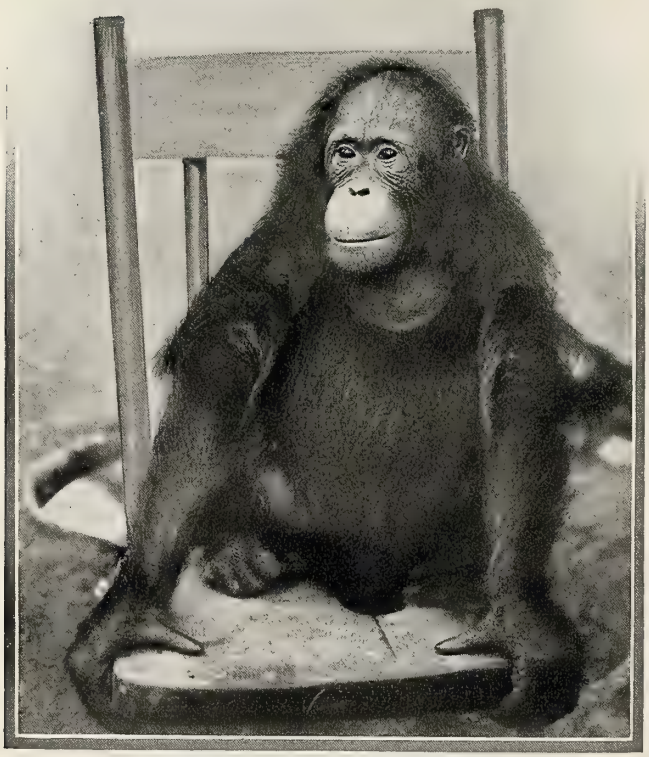
HONEYCOMBED PLATES.— M. G. writes: "Will you kindly inform me what I shall do to overcome honeycombed metal?" *Answer.*—Your metal is too hard. Add pure lead, a little at a time, until a strip, when cool, will bend slightly without breaking. If your plates are flat, paste a sheet of paper on the cover of your casting-box. The paper is a non-conductor of heat, and will prevent your metal from chilling, which is the cause of blow-holes.

SAVING HALF-TONES.—A Bridgeport subscriber writes: "Being an old subscriber to THE INLAND PRINTER I would like to have the following published: Your stereotyping department has had many questions asking how to insert original half-tones into curved stereotype plates, and they have always been answered properly. Now I would like to ask you which is the best way to get them out again so as to save them for future use. I have tried melting them out in the metal pot, but I have trouble in getting the metal off them." *Answer.*—If your originals are cast into your plates the only way to get them out is to melt them out. More or less metal will adhere to them, enough to make it impracticable to use them a second time. If any of our readers have succeeded in saving them we would be pleased to hear from them.

TO MAKE A DEEP MATRIX.— C. E., New York, writes: "About one week ago I bought one of your books on stereotyping, with the expectation of finding out a few things that have bothered me for some time, but the desired information was not to be found in the book. So I thought it best to write you and see if you can give me the points I want to know. I am working for a house that prints entirely on burlap and flour sacks (cloth), and so far have not been able to make a matrix that was deep enough. Perhaps you could tell me what kind of paste and paper to use, as the receipt published in your book does not answer the purpose. Also, what is the proper kind of filling for a matrix of this kind." *Answer.*—Use a little more flour and glue in your paste. The following will be found a good mixture: 6 pounds Oswego starch, 4 pounds flour and 1 ounce powdered alum. Mix in 5 gallons water, then add 1½ pounds glue, previously dissolved or softened in 1 gallon water. Cook until thick. When cold add 6 ounces of whiting to each pound of paste. Try Myers' half-

tone paper. It is softer than the ordinary matrix. Soak it some time before making it up. If you need only one or two casts use more whiting.

To Prevent Shrinks.—M. G. writes: "I received several tons of new prepared stereotype metal, which I am working on curved plates. I am compelled to run my metal cold, and my casting-box hot, in order to get a good plate. Everything was running just lovely until we started to use half-tones. I could not run my metal cold, in order to make the half-tone show up good, so I ran it somewhat hotter. The half-tone and most of the plate turned out fine, but at the end of my plate, where the tail starts, it shrinks in the center, and chills on the right and left corners. I am using cardboard tail. Will you kindly answer through your interesting columns in The Inland Printer as to what, in your opinion, causes that trouble." *Answer.*—If your metal runs well a little cooler it would be best to continue that way. You will probably find that the half-tones will come out as well as the balance of the sheet if the casting-box is hot. It is difficult to make good casts with hot metal. Try painting the back or corner of your box with a mixture of lampblack and tobacco, equal parts, boiled together. This will usually prevent chilling.



"NOW, SIT STILL FOR YOUR PICTURE."



Photos by S. H. Horgan.

"LOOK PLEASANT, PLEASE."

Has Trouble with His Wax.—The following is from an Eastern correspondent: "I have been using Ozokerite wax for some time, and lately have experienced considerable trouble with same. I have tried everything I can think or know of to make it work right, but it seems to act the same or sometimes worse. The trouble I have is when I mold a type form with cuts in it the wax pulls out and tears the face of the type with it, and when the forms have large cuts in them, that is, a solid cut, it will crack every time. I have tried it with white pine pitch and the imported Burgundy pitch, and a little petroleum, and mixed up new stuff each time, and have tried several other things that I heard were good. I can mold rule jobs all right in it, but can not cut them down because the rules break out and spoil the job." *Answer.*—If your composition tears out in molding it is too hard and should be softened by adding a little vaseline. Possibly your wax has been overheated. It will not stand a high temperature, and should never be subjected to more than enough heat to melt it. A very little gum turpentine may be added when necessary to give body to the composition. The fact that the wax cracks under pressure shows that it is too hard, and requires a little vaseline.

Prices for Electrotyping.—A correspondent who does not wish his name mentioned writes as follows: "Would like to get the opinion of the practical electrotypers who know what *first-class* work is as to whether the charge at 2 cents per square inch for unmounted plates (chiefly all rulework) for long runs is unreasonable. In other words, can the best of work be made for less at a reasonable profit?" *Answer.*—An average price of 2 cents per inch for unmounted electros is not too high for first-class work, but because of the fact that some electrotypers are willing to do work at cost, or less, this price is considered high. In Chicago and New York prices are determined by scale, which varies according to the size of the job. For instance, a job ten inches square and containing one hundred square inches, is priced on the scale at $2.43, and is subject to a discount of forty per cent or more (usually more), and an additional discount of twenty-five per cent is allowed for unblocked plates. On smaller jobs the price is higher. For instance, a job four inches square is priced at 67 cents, and the net price, after deducting the discounts of forty and twenty-five per cent, would be practically 2 cents per inch. On all jobs larger than sixteen or eighteen square inches the price in the West is less than 2 cents for unmounted plates.

Cleaning Metal.—E. G., Marion, Indiana, asks for the best method for cleaning stereotype and linotype metal. *Answer.*—The following method of purifying metal is taken from a pamphlet issued by the Nassau Smelting and Refining Works, and is endorsed by the writer: "Purifying metal

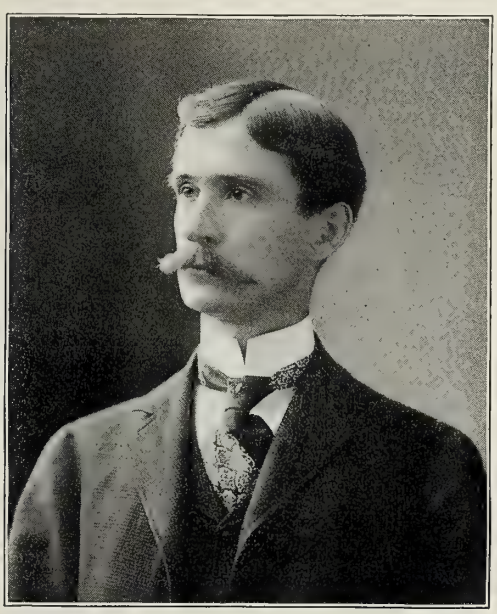
is accomplished by immersing in the molten metal, in a suitable melting-pot set over a furnace and provided with a hood or other means to carry away the smoke, a piece of green wood about four inches in diameter and seven or eight inches long. The green wood is attached to an iron rod in any suitable way. The metal must first be thoroughly melted, but must not be overheated. The green wood is then plunged into the molten metal, the door of the hood closed as much as possible, and the green wood allowed to remain in the metal about twenty minutes, or until the boiling ceases. This green wood is used to purify the molten metal. Great quantities of gas and vapor are evolved from green wood, the metal boils up violently, and the oxides contained in the interior of the molten metal are effectually reduced. After this operation what remains of the green wood is removed and the metal is then thoroughly stirred and skimmed with an iron ladle. It is recommended to add a few ounces of resin to the molten metal before boiling out with green wood. This reduces the dross on the surface to metal."

PATENTS.

Charles Hurst, of New York, has perfected and patented a machine for leveling electrotypes. It is No. 681,964, and has a roller, whose surface is covered with closely arranged projections. In conjunction with this is an electrotype-supporting table, which is reciprocated at a fixed distance from the roller. The electrotype is, of course, fixed face downward, on the smooth surface of the table, and the roughness or projections of the roller serve to indent the backing, and bring the face to a perfect level, in a simple manner, as efficaciously, and much more quickly, than a finisher can do the same thing with a hand hammer.

THE SUPERINTENDENT OF PUBLIC PRINTING FOR THE PHILIPPINES.

Mr. John S. Leech, who has been appointed Superintendent of Public Printing for the Philippine Islands, and who recently sailed for Manila with a full equipment of modern printing



JOHN S. LEECH.
Superintendent of the Public Printing Office of the Philippine Islands.

materials, including Linotype machines, is a native of Bloomington, Illinois, and still considers that place his home.

He went to Washington in 1899, having been appointed to the Government Printing-office, and has been an active worker in Columbia Typographical Union, serving as a delegate from that body to the International Union in 1894 and again in 1899. He is the father of what is known as the per capita tax stamp law, which adds hundreds of dollars yearly to the treasury of the International Typographical Union, introducing it at the Detroit session in 1899, and while defeated in the referendum vote that year, was adopted the year following at the Milwaukee session as a general law. He has been a foreman in the Government Printing-office for the past four years, severing his connection with the office to accept his present position. He has made a host of friends while in Washington and few enemies, his advocacy of men and principles in union affairs being responsible for the latter. For the past four years he has been the Warwick of Columbia Union, and he will be missed when the ides of March come again. In his new position he carries the experience of years in the Government Printing-office, and his friends bespeak for him success in his new field.

We are indebted to Mr. J. L. Feeney, editor of the *International Bookbinder,* for the accompanying sketch and portrait of Mr. Leech.

PRESSROOM QUERIES AND ANSWERS

BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

THANKS PRESSMEN CORRESPONDENTS.— L. C. G., of San Diego, California, writes: "I wish to thank Mr. B. C. Jones, of Austin, Texas, also Mr. F., for kind information published regarding inquiry of a couple of months ago. The tests and suggestions, as a means to remedy slurring, etc., have proved almost entirely satisfactory."

WANTS OUR OPINION ON HIS WORK.— P. A. B., of Detroit, Michigan, has sent us specimens in the shape of two cards, printed on dark antique stock, about which he says: "I would like to get your opinion on the samples sent. The larger one of the two, printed in white ink, I would like to know whether you consider good or not; and the smaller one, your opinion as to design is desired. I do not care to hear about the presswork on the latter, as it is only a proof." *Answer.*—The printing on the large card is well done, for it is well made ready, is

clear and of good color, so far as white may be made to print so on a dark-colored antique card. The design on the small card we consider good, while the disposition of the colors employed make it unique and really attractive. Taken altogether, the design is simple, neat and effective for colors only; otherwise it would be too massive for the size chosen and object intended.

Answering the query of "William," of New York city, relative to notice in another journal, will say that "The Story of Papermaking" embraces a most interesting and very instructive history of this art; being an exhaustive "account of papermaking from its earliest known record down to the present time." The work is well illustrated and gotten out in fine style. It is published by the J. W. Butler Paper Company, of Chicago, one of the largest and most reliable houses in the West. The Butler Paper Company has issued this work for the benefit of practical printers and publishers, and mails copies free to those desirous of securing it, on receipt of 6 cents postage. The book contains 136 pages; is set up in old-style type, with marginal notes, and bound in muslin. It is a valuable library necessity to all interested in the making of paper, as it is truly the most comprehensive of any other published volume on this subject, and is in every way creditable to the Butler Paper Company.

"Twentieth Century Cover Designs" is the title of a technical work now in course of publication by the Briggs Brothers, of Plymouth, Massachusetts. The purpose of the work is to be of benefit to the employing printer, compositor, pressman and the bookbinder, as well as all interested in any way with designing and novel advertising. It will contain reproductions of the most striking and artistic covers of today, as well as original designs by the publishers, who are in every way fully qualified to produce a remarkably able volume of book-covers. Beautiful book-covers are always a charm to the eye, and serve to enhance the interest of the matter covered by them. Some of the best covers of books, magazines, brochures and choice bindings will form a part of the make-up of the work. The specimens will be reproduced in colors — many of them to appear on cover-stock, thereby illustrating the possibilities of color combinations, at the same time giving a valuable demonstration of the best work of the paper and ink manufacturer, the typefounder and the engraver. Specimens of the work received by us give assurance of a most estimable technical production.

Working Vignetted Cuts.—J. L., of Philadelphia, Pennsylvania, says: "I have considerable trouble working vignetted cuts on a cylinder press. I would thank you most sincerely for some information as to the best means of working them. I have been reading 'Pressroom Queries and Answers' for some time, but have not seen any information on this interesting subject." *Answer.*—This subject has not escaped attention, because many others have written in the same vein, and received as intelligent answers as is practicable to be given in print. The most successful way to learn how to print vignetted cuts is by practical demonstration, by which is meant the acquirement of specimens of cut-out overlays and make-readies from competent pressmen, even if these have to be paid for. At this distance, and without some tangible evidence in the way suggested, it is not possible to successfully teach so nice a technical matter to one who may be thoroughly ignorant of the art of vignette make-ready. A practical pressman could impart more and better information about how to print vignettes in half an hour than we could do in pages of this journal. Try and find a pressman who can do this. There are a couple of methods used by pressmen to relieve the vignetted portions of cuts from undue pressure, one of which is to underlay the cut between the metal on which the engraving appears and the base or block upon which it is fastened. The underlay should have only the solids and stronger tones on it, while the lighter and vignetted portions should not appear — that is, they should be cut off the underlay entirely. The underlay must be registered onto the bottom of the cut in a duplicate position. By carefully planing down the cut, after it has been made fast to the base, the vignetted ends will be slightly lower than the other portions of the engraving, and thereby receive less ink and less impression. The more general way to make ready vignetted illustrations, however, is to overlay the strong parts and cut away from the same the vignetted portions. If a two or three sheet thick overlay is applied on the solids, and less on the subsolids, with the light and vignetted portions cut away almost entirely, or in a gradual fading incline to the tympan sheet, the relief necessary to the vignetted portions will be attained, and a phantom-like softness be the result. Practice and a repetition of the methods laid down are necessary to success. Try both, using your best efforts carefully and patiently until you succeed.

Which Is Right? — Two "Iowa Prints" have addressed us as follows: "To decide a bet, please answer this query in your next issue. A bets B that the *American* (Chicago) color-sheet is printed on hard packing, and on a separate machine. B contends that it is printed on soft packing and on same machine as black on regular daily is printed. Which is right? Also please describe the make-up of the packing used. If convenient, also state whether such work as enclosed cut, clipped from Chicago *Chronicle,* is made ready with an underlay before blocked or mounted for the molding in the stereotype-room, as it is evidently not the original, but a duplicate. Or do they make ready on the press in the shape of an overlay?" *Answer.* The color-sheet of the *American* is made ready on hard packing, and printed from curved electrotypes. The plates are slightly made ready by underlays, to remedy bad depressions on the face of same; but the important part of the make-ready is done in a similar manner to that on the flat-bed and cylinder press. Pressboard packing is placed next to the face of the cylinder; next over that a muslin sheet, then the necessary number of sheets of paper to make ready the face, the final make-ready sheet being covered over with a strong manila sheet, which has previously been oiled. The cut clipped from *Chronicle* has not been overlaid nor underlaid previous to being molded in the stereotyping department. The engraving is a wide-mesh half-tone, which has been deeply etched, thereby enabling any pressman, who can set his rollers nicely, to print clean and sharp on the ordinary newspaper press. Printing to equal the specimen sent is general under the same conditions.

Printing on Strongly Depressed Water-marked Paper. H. A. W., of Cincinnati, Ohio, has sent several printed sheets, with specimens of thick colored papers, specially made for railroad coupon tickets, which show deep water-marks, making it difficult to print solidly where such marks appear, and, as a consequence, streaks of light impression plainly mar the printed work. He writes: "I herewith send you a few samples of water-marked paper. Notice the printed sheets, and where the print hits the water-mark it shows gray. The form is run on a coupon ticket press, which has cylinder distribution. 'Nubian' black ink has been used, and the press run at a speed of one thousand to twelve hundred impressions per hour. If you can send me any advice, I would be very thankful. I have your book, 'Presswork,' and have learned many valuable hints." *Answer.*—To overcome the depressed water-marks in the paper, we have already suggested a medium-soft make-ready on the coupon press. The tympan to consist of a sheet of baby-rubber as a delicate yielding blanket, covered over with the necessary number of paper tympan sheets; also the addition of a small quantity of good black jobbing ink with the book ink named above. Baby-rubber will be found a splendid addition to tympans for printing on bond or rough-surfaced papers, or for quick make-ready on platen or cylinder presses, as it is of regular and fine texture, with delicate yet active elasticity. It is about as thick as a medium four-ply cardboard, and can be adapted to any form that is to be printed

on irregular thicknesses of papers. There are cases where two thicknesses of this blanket may be used advantageously.

Some Have Their Troubles; But There Are Others. A correspondent, who wishes his name withheld, writes thus about what he is obliged to do for his "boss": "In the September number of The Inland Printer I noticed that one of the correspondents complained of what an overbearing 'boss' he had, the article appearing under 'Evidently He Has a Hard Master.' One of the things which he mentioned was that in that particular office one man was supposed to keep two job presses supplied with forms. And it is on this one point I wish to comment. I came to this city a couple of weeks ago, to take the position of foreman of an office in which are two job presses and one cylinder press. We have a Linotype machine to do the bulk of the 'straight' matter, which, of course, is busy all the time. Now if your correspondent in the September issue thinks he is having a hard time, I will explain what I am supposed to do. And to begin with, I wish to state that I do not believe there has been any distributing done in this office during the past six months or more. Things are in a horrible shape, considering that the dull season has passed without an effort made to straighten things out a little. And now as to the work to be accomplished; I am supposed to keep those three presses going; and, by the way, the 'boss' thinks that because I am getting a little more salary than his former employes, that he can not afford to hire any more help in the composing-room, hence I am the only compositor he has. That is, he thinks I can set all jobs, read the proofs and make the corrections, and distribute the type, not only that recently set up, but what has been standing for months; besides this I am to wait upon customers and answer the telephone when he is not in the office. He had the nerve to hint that possibly we might get along without a pressman; that he would employ another feeder and I could make the forms ready in addition to my other work. I have great sympathy with my fellow workman, whoever and wherever he may be, and trust he will not become discouraged with his job."

Tympan and Ink for Bond Papers.—J. W. A., of Portland, Oregon, asks the following questions: "By what means can the best result be obtained in printing on bond papers? What price ink, and how many rollers should be used on a job press to ink the form sufficiently to print clearly and solidly? It seems to me that a two-roller press is not sufficient. My ink clogs on the disk, and does not distribute sufficiently nor evenly. What kind of tympan and packing should I use to succeed in printing on the papers mentioned?" *Answer.*—It is essential to use a fairly hard tympan—not as hard as for printing on smooth stock, because bond papers are hard and have a rough surface, so that there must be a slight "give" to the make-up of the tympan to penetrate the interstices of the hard, rough finish of the stock. A fairly strong impression is also necessary to assist the tympan in this function. A packing made up of good news or ordinary book paper, covered over with one or two sheets of supersized and calendered book paper, is the usual tympan for this kind of printing. All low type, rules, etc., in the form, should be neatly underlaid, so as to bring them to *uniform* height; in this way the matter in the form is prepared to receive a smooth coating of ink, which will be deposited in the same even condition on the stock. Black ink, costing about $1 a pound, will be found ample for good work. Inkmakers put up a special ink for bond papers, which distributes freely, dries well, and is of deep color, leaving a delicate sheen on the work when dry. When this kind of ink is not at hand, take a good job black, made for medium quick-drying printing, and "rub in" a small piece of bronze-blue ink into the black just before putting onto the disk; this will give you deeper color, as well as a little life to the printed work. Make up a small quantity of varnish of the following, and keep it on hand for inks; a few drops of this will improve the working quality of any color: To 10 cents' worth of good boiled linseed oil, add 20 cents' worth of dammar varnish. Mix these by shaking them well, then the liquid is ready for use at any time. This will also help a two-roller job press to distribute better, but much better on a three-roller one. To be prepared for the general classes of commercial printing, get a three-roller job press. A two-roller press in a "print shop" is like expecting a boy to do a man's work—a three-roller or four-roller job press comes nearer the man of it.

A PAN-AMERICAN OUTING.

If there is anything tending to strengthen the cordial relations between employer and employe it is such an act as that of Mr. W. F. Humphrey, publisher and printer, Geneva, New York, who arranged an excursion to the Pan-American Exposition on October 9. Workmen are inclined to cling to an employer of this character, and if the work turned out by an



BADGE WORN ON THE W. F. HUMPHREY OUTING.

establishment conducted by such a man is anywhere near right, customers will stay with him also. On that date Mr. Humphrey closed his printing establishment and took the entire force to Buffalo in a special car, paying all the expenses of the trip. The party left Geneva at 5:24 Wednesday morning via the Lehigh Valley Railroad, and arrived home the same evening at 10:30. The *Saturday Review* says: "October 9 was not only Geneva Day and New York State Day at the Pan-American Exposition, but also Humphrey Day." We reproduce the badge worn by the employes on this occasion. Mr. Humphrey knew nothing about these badges until the excursion party started, and was rather surprised and embarrassed on seeing his portrait on the lapel of the coats of his people. In addition to this badge he was presented with an exclusive badge of royal purple ribbon, bearing the words in gold leaf: "Honest appreciation of the generosity that enables fifty employes to visit the Pan-American Exposition, October 9, 1901." This was surmounted with a bar with the words, "Our Employer Friend." It is unnecessary to say that every one had a good time. This annual outing of the Humphrey print-shop will be looked back upon as even more successful than those previously given.

NOTES ON PRACTICAL BOOKBINDING

CONDUCTED BY A BINDER.

This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

STRAPPING.—An inquiry has been sent in from Nashville about the best way to strap a blank book with regard to the two "tabs on each side." *Answer.*— Before strapping, cut off the stiffening strip outside of bands, and draw over each strap as usual; that leaves those between the bands to go into the boards. The end straps which are glued *on the end sheet* (and thus practically part of the end-papers) are pasted up with the book. Proceeding in this manner, "tabs" are avoided, and the book will look better.

HEADBANDS ON BLANK BOOKS.— E. S. J. wants to know if headbanding is being done away with in blank-book forwarding, and if so, why? *Answer.*—There is no particular advantage in having headbands on blank books except that it gives a more finished appearance to the book when open. It involves a great deal of extra labor, however, as the book has to be trimmed all around before strapping, and the end straps must be cut to extend over the head bands. Books should also be held fore edge up and a folder run over the headbands, pressing them firmly against the strappings which, when dry, must be trimmed off.

SUBSTITUTE FOR LACING IN.—A writer to this department wants to know if boards can be fastened on books by any other method than lacing them in. He says sometimes he receives books for rebinding that would not need resewing if it was not for the "strings." *Answer.*— Scrape off any glue and paper that may be on the bands, soften them up with thin paste, and then put them on the outside of boards, taking care to force the boards back to the joints. A piece of soft newspaper should be laid on top and rubbed down, and books piled up to dry; when dry tear off all surplus paper and proceed as if boards were laced in.

HAND SEWING.— In sewing books, printed on enameled or heavy book paper, each signature should be sewed straight across. If sewed "two on," the sheets will give the appearance of being loose, when the book is opened clear back. When thin paper is used, it is not necessary to sew each straight out. Do not cut off twines on which the book is sewed, close to the back, as is sometimes done. If twine is cut close, the thread, which forms a loop around the twine, will slip over, when book is opened, and when not looped around each twine, it is just a straight thread fastened only at the kettle stitches, and can not hold the sheet. When binding is of the kind not permitting the "strings" to be pasted on the sides, or laced, they can be pasted down on the back, thus insuring the strength of the book.

RED AND GOLD EDGES ON BOOKS.—N. M. N. asks: "Can you give me any information as to how to make a red and gold edge on a book, and what kind of ink should be used?" *Answer.*— Presuming the writer means an English gilt edge — over red — used on bibles and prayer books, and also presuming he knows how to gild, otherwise it would be time wasted. The red should be dry color mixed, or ground up with fine, smooth paste. Turkish red, vermilion, cinnabar, carmine and eosine can be used. After book is smooth enough for gilding, turn the fore edge into an oblique position from the front and



CARVED IVORY COVER.

Photographed from book in the Bodlean Library, Oxford, England. Covers of this character were used on many sacred volumes, to protect the valuable manuscripts. (Shown by the courtesy of the *People's Magazine*, Chicago.)

clamp down. Apply the color, not too thick, and let dry; then turn book over and cover it in an oblique position from the back. The leaves will then be colored slightly on each side, so when edge is covered with gold the leaves will still look red when open. Top and bottom edges must be colored in ordinary manner. Of course edges treated in this way can not be rubbed with paste wash after for gilding, but must be sized only.

BACKING OF JOBWORK.—This is a very simple part of the forwarding of a book, yet one that requires the utmost care, inasmuch as a badly backed book makes the whole binding a botch. As this style of backing still prevails in smaller shops and exclusively on jobwork, every forwarder should know this part of the work well, but judging from the number of sample books received from different places with indented backs, it looks as if some advice on this subject would be of

use. When backing a book by means of the roller backer, the joint is made by the roller dragging the back of each signature from the center to the edge, thus folding the signatures over each other in the same direction. When using the hammer in a job backer an effort should be made to accomplish the same end. This can be done with even, regular taps directed from the center to the edge, drawing the signature with every tap. Do not strike the book in the center, and never deliver indenting blows nor use the edge of the hammer. By striking downward blows the sheets will krinkle; by glancing taps the result will be a smooth back outside and a straight one inside.

Sheet Pointing.—We are in receipt of an inquiry from a binder regarding the cutting of engraved stock, such as letterheads, checks, drafts, etc., so as to get equal margins. *Answer.* With engraved work and sometimes wet lithographed work on bond, particularly thin, cheap bond stock, difficulty is encountered in cutting and trimming. Sheets should, in such cases, be pointed. Cut pieces of strawboard a little larger than sheet; select a certain period or letter or dot near an edge and run a pin through the same on the other or opposite edge of the sheet. When about a hundred have been run through, lay a sheet on the strawboard and stick a long pin in each hole previously made in sheet, leaving the pins sticking up through board. Then put on one sheet at a time until all the one hundred sheets are on the board. When the entire job is disposed of in this way, take a pair of compasses and mark off the margins. To do that, take the longest line or border on the job and lay a narrow strip of board up even to it; thus a straight horizontal line has been found from which the head margin can be divided off. For the side margin, take a square and fit to the horizontal line, having it cover a certain letter or figure, and from the perpendicular line divide off the side margin with the compasses. The sheets have now two compass marks on each of two sides for cutting guides; next lay a lot of the sheets (pinned on board) on the machine, take hold of each pin and see that it stands perfectly straight, and that the sheets are well pressed down around the pins; place a weight on that part of the sheet that does not come under the clamp, run the back gauge out of the way and shove the sheets under the clamp. By holding in the corners of the strawboard and running clamp down near the paper, it can easily be put into position, so that the clamp will line with the two compass marks. When that cut is made, raise the clamp slightly and turn the sheets to fit the compass marks placed at right angles; the sheets have now two square sides.

PATENTS.

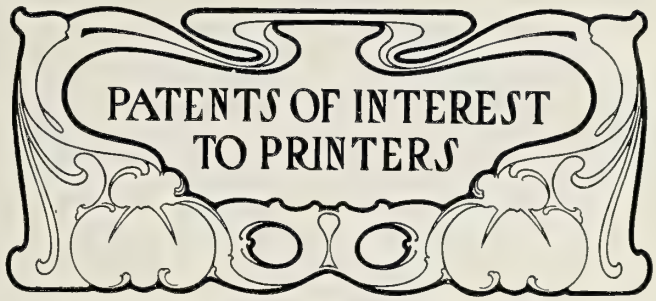
Harry S. Jones, of Chicago, in patent No. 682,851, describes a loose-leaf binder that he has assigned to the Jones Perpetual Ledger Company. The leaves are mounted between covers, on two posts, that perforate both leaves and covers.

Another loose-leaf binder is patented by Frank M. Ho-glen, at New York, as No. 683,176. He employs an elastic post for holding the leaves and covers, the elasticity being secured by a spiral spring.

A NAIVE MARK OF CONFIDENCE.

The maxim that "honesty is the best policy" is one that no longer suffices to inspire the man of integrity in business today. To be honest in his business is what he expects to be taken for granted; to suspect his honesty would be an insult; to deserve it is his aim. And yet it is not often that a business firm receives so naive a mark of confidence as did one of the largest publishing houses recently, as shown in the following letter received by them:

"Dear Sirs,— Please insert the enclosed advertisement in the next edition of *Harper's Weekly* and in the next edition of the *Bazar*. I enclose a check to your order, which please fill out to the amount of the cost of the two advertisements, sending me a receipted bill, that I may fill out my check-book stub. Yours, etc., —"



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

E. W. Hardy and W. W. Rebuschatis, of Washington, D. C., in patent No. 682,466, describe a new form of galley-lock. It consists of a side strip having a long adjustable spring, and appears to be eminently practical, as well as simple in construction.

Patent No. 683,079, by H. H. Stalker, of Lansing, Michigan, describes a composing-stick having a spring clip for holding copy. This ought to be useful to the job compositor who is always losing his copy.

The Morgans & Wilcox Manufacturing Company have obtained an assignment from Robert B. Cochran of a device that takes the place of both furniture and a lock-up. It consists of an extensible frame, operated by a screw and dogs.

There has been considerable activity during the last year or two among inventors of machinery for printing addresses. The latest is patent No. 682,216, by Robert Maxwell, of Topeka, Kansas. His device is for attachment to a paper-folding machine, and employs plates that are hinged in series, from which the addresses are printed.

The polychrome printing block is the name given by W. G. and Robert A. A. White, of England, to their United States patent No. 683,161. They claim the color-printing composition resulting from the mixture of stearic acid, vegetable wax, linseed oil, resin, alkali, the proportion of alkali being less than the saponification equivalent of the stearic acid, and coloring matter, substantially as described.

Nelson E. Springstein, of Royaloak, Michigan, has patented as No. 682,889 a ticket-printing machine, whose leading feature is a pressure-roll, arranged to rest against the paper that is reeled from the roll, while it is in contact with the printing-roll.

A new form of clip for Gordon presses has been devised by Robert Naumann, of New York, and is described in patent No. 682,951. Its distinctive feature is the use of a dog, pivoted to the upper portion of an arm that is loosely mounted upon the trunnion of the ink-supply roller.

A paper-like material has been patented by Theodor Rosenthal, of Nuremberg, Germany, as No. 683,070. He describes it as an improved material, resembling paper, of great absorptive qualities, composed of animal or human hair mixed with the usual paper materials in the rag engine, and then treated in the usual manner in paper manufacture.

Henry L. Strehl, of Fairlawn, New Jersey, has taken out patent No. 682,767, covering an improvement in paper-cutting machinery. It is adapted to cut paper from the roll.

Patent No. 681,745, by James R. Seawright, of Atlanta, Georgia, also covers details of a mechanism for cutting paper from the roll.

George W. Hamblet, of Lawrence, Massachusetts, in patent No. 682,068, describes details of mechanism of a paper-slitting machine.

The Campbell Printing Press Company is the owner of patent No. 681,678, by W. G. Bennett, of New York. This describes a folding-machine suitable for use with a perfecting-press. The distinctive feature of this patent is an arrangement by which the action of one or more of the three pairs of folding rolls can be suspended.

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ANGUILLES FRITES — BASSE DE MER

COQUILLE DE VOLAILLE AUX CHAMPIGNONS
CANARD AUX OLIVES — SELLE DE CHEVREUIL
BIFTECK D'ALOYAU
CERVELLE DE VEAU AU BEURRE NOIR
JAMBON FRIT

OMELETTE AUX TOMATES

ARTICHAUTS — CHOUX — CAROTTES
HARICOTS DE LIMA
POMMES DE TERRE EN CROQUETTE

FROMAGE DE BRIE — FROMAGE ANGLAIS

MACARONS ASSORTIS — PAIN DE GINGEMBRE

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PATENT APPLIED FOR IN AMERICA AND REGISTERED IN ENGLAND



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Engravers Old English

A

The American Type Founders Company presents its compliments to the printers of the country and invites their attention to the series of Engravers Old English letters shown herewith. The face is an entirely new cutting, designed by an expert steel and copperplate engraver, and is conceded to be one of the most successful attempts to reproduce the work of the engraver and plate-printer by means of type. Its strong letters are closely fitted, yet perfectly legible, and give a general effect of compact dignity. With this type face the letter-press printer can, by careful presswork, produce results equal to those of the plate-printer, in the most approved modern fashion. Engravers Old English series of printing types is the original and exclusive manufacture of the American Type Founders Company, and is for sale at all its salesrooms and by its special dealers

Paul Revere Lyceum
Franklin Assemblies
Eleventh Season
January second and fifteenth
Present this card at the door

Practical fonts at very low prices

6 Point	14A 42a	$1.75
8 Point	12A 36a	2.00
10 Point	10A 30a	2.25
12 Point	9A 27a	2.50
18 Point	6A 16a	3.00

Additional sizes in 14, 24, 30 and 36 Point are being cut, to complete this series for all kinds of mercantile printing

AMERICAN TYPE FOUNDERS COMPANY

Charles Edward Ronaldson
BRATTLEBOROUGH
NEW YORK

BUSINESS MANAGER
Brattleborough Journal

Ex Uno Disce Omnes

American Type Founders Co.

Salesrooms in Principal Cities
United States

Engravers Old English
Specimens

Originator of the
World's Fashions in Type



American Type Founders Company
Leader of Type Fashions

respectfully requests the honor of your commercial and
artistic judgment upon the merits of
its latest production

The Engravers Old English Letter Series

designed to enable the letter-press printer to vie with
the engraver in producing the finest card
and stationery work

For Connoisseurs of Typographic
Neatness and Elegance

Sir Richards Arlington

374 Caslon Boulevard
Abbotsford

Frank Nicholas Jenson, A.B.

360 Florentine Street

Practical fonts at very low prices

6 Point	14A 42a	$1.75
8 Point	12A 36a	2.00
10 Point	10A 30a	2.25
12 Point	9A 27a	2.50
18 Point	6A 16a	3.00

Additional sizes in 14, 24, 30 and 36 Point are being cut, to complete this series for all kinds of mercantile printing

AMERICAN TYPE FOUNDERS COMPANY

Office Hours
from 3 to 6 p. m.

Do not mutilate this Specimen.
Order by number.

BUSHA ORNAMENTS

Do not mutilate this Specimen.
Order by number.



144A—30c.



145A—30c.



146A—40c.



147A—35c.



148A—30c.



162A—20c.



128A—75c.



129A—40c.



130A—75c.



131A—65c



132A—65c.



141A—65c.



142A—65c.



143A—50c.



143½A—65c.



113A—$1.00



114A—$1.00



115A—$1.00



116—$1.00

MANUFACTURED BY BRUCE TYPE FOUNDRY, 13 CHAMBERS STREET, NEW YORK

CRESCENT TYPE FOUNDRY, CHICAGO, WESTERN AGENTS

These Ornaments made in several sizes; send for complete specimen.

Do not mutilate this Specimen.
Order by number.

BUSHA ORNAMENTS

Do not mutilate this Specimen.
Order by number.



110A—75c.



111A—65c.



112A—75c.



105A—75c.



106A—65c.



107A—75c.



108A—65c.



109—75c.



117A—65c.



118A—65c.



119A—65c.



120A—65c.



121A—65c.



122A—75c.



225A—40c.



226A—40c.



227A—40c.



228A—50c.



229A—75c.



230A—40c.



231A—40c.



232A—40c.

MANUFACTURED BY BRUCE TYPE FOUNDRY, 13 CHAMBERS STREET, NEW YORK

CRESCENT TYPE FOUNDRY, CHICAGO, WESTERN AGENTS

These Ornaments made in several sizes; send for complete specimen.

Do not mutilate this Specimen.
Order by number.

BUSHA ORNAMENTS

Do not mutilate this Specimen.
Order by number.



149A—20c. 150A—20c. 151A—20c. 152A—20c. 153A—20c. 154A—20c. 155A—20c. 156A—20c. 157A—20c. 158A—20c.



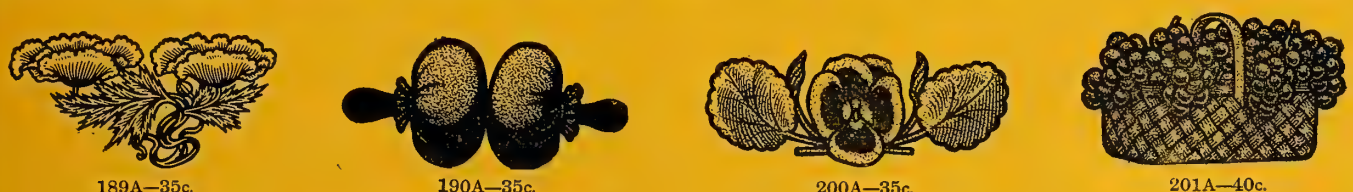
159A—20c. 160A—20c. 161A—20c. 163A—20c. 164A—20c. 165A—20c.



166A—20c. 167A—20c. 168A—20c. 169A—20c. 170A—20c. 171A—20c. 172A—20c. 173A—20c. 174A—20c. 175A—20c. 176A—20c. 177A—20c.



178A—20c. 179A—20c. 180A—20c. 181A—20c. 183A—20c. 184A—20c. 185A—20c. 186A—20c. 187A—25c. 188A—25c.



189A—35c. 190A—35c. 200A—35c. 201A—40c.



202A—15c. 203A—20c 204A—20c. 205A—20c. 206A—20c. 207A—20c. 208A—25c. 209A—30c. 210A—25c. 211A—25c.



212A—20c. 213A—20c. 214A—25c. 215A—30c. 216A—25c. 217A—20c. 218A—20c.



219A—25c. 220A—20c. 221A—20c. 222A—30c. 223A—25c 224A—25c.



100A—35c. 101A—35c. 102A—35c. 103A—30c. 104A—30c

MANUFACTURED BY BRUCE TYPE FOUNDRY, 13 CHAMBERS STREET, NEW YORK

CRESCENT TYPE FOUNDRY, CHICAGO, WESTERN AGENTS

These Ornaments made in several sizes; send for complete specimen.

Do not mutilate this Specimen.
Order by number.

BUSHA ORNAMENTS

Do not mutilate this Specimen.
Order by number.


133A—40c.


134A—40c.


135A—40c.


136A—40c.


137A—40c.


138A—40c.

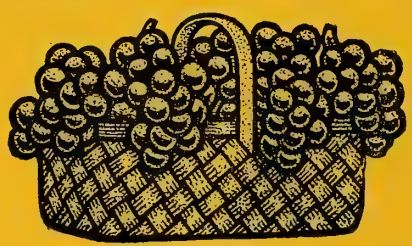

139A—40c.


140A—40c.


141A—75c.


142A—75c.


143A—50c.


144A—75c.


145A—25c.


146A—75c.


147A—85c.


148A—$1.00


149A—$1.00


150A—75c.


151A—50c.


152A—$1.00c.


123A—


124A—30c.


125A—75c.


126A—65c.


27A—35c.

MANUFACTURED BY BRUCE TYPE FOUNDRY, 13 CHAMBERS STREET, NEW YORK

CRESCENT TYPE FOUNDRY, CHICAGO, WESTERN AGENTS

These Ornaments made in several sizes; send for complete specimen.

F. DUNDAS TODD.



THE development of illustration methods in the past twenty years has brought into the field an army of artists that is enormous, compared with those of the days of the woodcut and the steel engraving. While photography is the basis of each process, its use in producing a printable plate has not necessarily made photography an art, but the artist has turned to photography and made it a medium through which he can produce a picture that can be reproduced in print.

The subject of this sketch, Mr. F. Dundas Todd, of Chicago, occupies a unique position in the art of picture-making with the camera, as well as that of technical photography. He came from Scotland some nine years ago, where he had given considerable attention to technical and artistic photography, and about 1893 became editor and publisher of the *Photo-Beacon,* a journal of photography that has, under his guidance, become more than national in its circulation, and is exercising an ever-increasing influence in the photographic world. Mr. Todd is essentially a teacher, and his strong and forceful manner of viewing things, and his fearless assertion of the facts that present themselves to his mind, has made him at once admired and respected by not only those who have the advantage of knowing him personally, but those who have read his criticisms and comments, from his condemnation of a time-honored but false practice, to his simple demonstration of a better and more modern process for obtaining the same results. This innate force that controls and directs his work gives him many of the qualities of the apostle, but he is always ready to prove his statements by a practical demonstration.

Some years ago Mr. Todd found that the pages of his journal were all too few to allow full scope for his teaching habit, and he commenced a series of books on photography, which have run into the sixty thousand edition list. Up to the publication of his first work, "First Step in Photography," the writers on this subject were scientific men, and they wrote scientifically, but here we find in "First Step" nothing scientific and nothing above the primer stage of knowledge. He tells the story in the most simple manner, and each direction is as clear as a formula for mixing whisky and water. As an instance of the effect this book has had on amateur camera work, the writer met a stranger on a train who said he knew nothing about a camera except what he had learned in "First Step." He had followed its directions carefully and had never had the slightest difficulty. He seemed delighted to meet one who was acquainted with the author.

"First Step" was followed by "Second Step," and this in turn by "Portrait Photography," and a number of other works, that with remarkable simplicity and clearness carry the student along in his endeavor to perfect himself in camera work. Mr. Todd has just placed upon the market a book entitled "What Are We Here For?" that deals with the problem of living, written as a sort of recreation, as Laurence Sterne wrote "Tristram Shandy," between sermons.

Mr. Todd's personality is complex. He is Scotch, therefore he is aggressive. His logic, like his speech, is clear, concise and positive, with an artistic nature that makes him something of the clear analysist and the dreamer in one. He is a man of epigrams and definitions. He separates technical photography and picture-making; the one is "a record of an event," the other a photograph "which leaves something to the imagination." He says "the West is big, but not bigoted." He believes that in photography, as in most other things, it is "the man behind the gun," and to prove it, offered himself as a subject to a large number of portrait photographers East and West, and published the results in the *Photo-Beacon.* No further argument was needed.

While not perhaps apparent, it is probably true, that even the art of making half-tone plates in the shops of the country has been indirectly, but no less materially advanced, by the wide-spread teaching of this editor, photographer and author, and that he has benefited his kind by making "two blades of grass grow where one grew before."

A UNIQUE WAY OF ADVERTISING A CITY.

There are a great many individuals who feel that a city to be progressive, wide awake and up to the times, carries with it a loss of dignity, and this is one of the greatest drawbacks in securing the coöperation of these individuals in an endeavor to advance the interests of a city. The general trend of the times, however, is along the lines of advancement by means of the most effective of agencies — advertising. The most striking proof of this is furnished by the example now set by the Chamber of Commerce of the city of Albany, New York. There is probably no other city in the country which has a better right to take upon itself the airs that come to it by right of old age. Founded in 1624 by the old Dutch settlers it is alike one of the oldest cities and one of the most conservative. Surely one might think that if there was any city in America that had no need of modern advertising, it must be Albany. The Chamber of Commerce of that city has under-



F. DUNDAS TODD.



High School. State Hall. City Hall.

THREE OF ALBANY'S PROMINENT BUILDINGS.

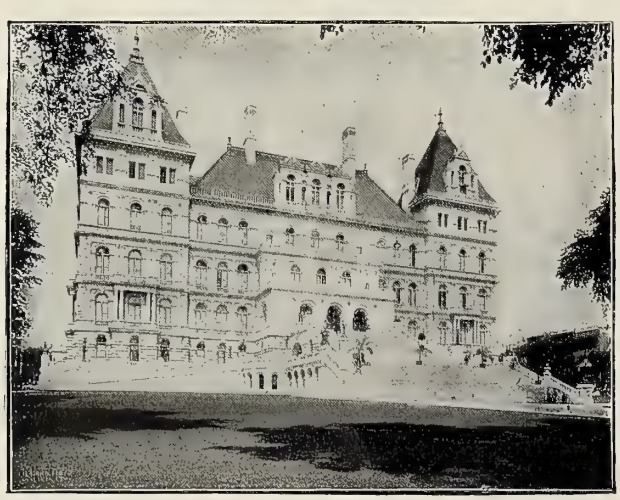
taken to advertise it in a manner both unique and successful, and it is hard to estimate the amount of good that is bound to come from this effort. Thirty thousand four-page invitations have already been sent out, a very large portion of them having been forwarded directly in sealed envelopes to parties living outside of the State who intended visiting the Pan-American Exposition. The addresses of these persons were secured through the coöperation of the various boards of trade and chambers of commerce in the United States and Canada. Large manufacturing concerns, banks and newspapers in Albany also used these invitations when corresponding with out-of-town persons, thus aiding in their distribution. The invitation is a handsome four-page folder, illustrated with half-tones, the first page containing the invitation proper, the other three pages telling of the beauties of the city, its public buildings, its parks, its water system and its many other interesting features. In connection with this invitation, a second folder is used, entitled, "How to See the City." This folder divides the city into a series of tours and carriage drives, in each instance giving not only the streets over which trips pass, but also the names of the public buildings in their regular order of passing. In order that the tourists visiting Albany may be able to see to the best advantage its attractive spots, the Chamber of Commerce have also arranged to furnish guides to the city, and they also have on this list several young women speaking French and German, who act as chaperons to parties desiring them, and passes are issued to places when such cards of admission are necessary. A bureau of information is also maintained at their rooms.

Thousands of people have visited Albany during the present season, the railroads entering the city have done a tremendous business, many trains have been run in sections, and everybody has been made to feel at home while inside the gates of this enterprising city. While the very fact that the invitations themselves have advertised the city in an unusually successful manner, yet the press of the country has taken up and commented upon this unique method of advertising, and several hundred newspapers and periodicals have contained articles noting the enterprise of the city in this direction, and advising their readers if ever in the vicinity of Albany to avail themselves of the opportunity to partake of the hospitality offered by the Chamber of Commerce.

The continued dissemination of information in this unique manner about the city of Albany will continue to attract attention to it, and it already has and will continue to demonstrate that advertising pays a city as well as it has long been known to pay individuals.



NEW YORK CENTRAL STATION, ALBANY, N. Y.



CAPITOL, ALBANY, NEW YORK.

NEW FACES OF TYPE.

The American Type Founders Company shows in this issue two pages of specimen lines, displaying attractively the new series of Abbot old style. This series will prove an acceptable addition to the present line of American type faces. The company also shows an insert page, presenting the Engravers' Old English, which closely imitates the effects obtained by the engraver. There is a demand for this character of text, which the company now intends to meet.

The Inland Type Foundry shows attractively its Blair series, a gothic which has had a good run. There are twelve sizes made, on four different bodies. The uses to which it can be put are shown in neatly arranged cards, letter-heads, etc. This firm has recently brought out a new text called Copperplate. It is made in 8, 10, 12 and 14 point sizes, and, like that of the American, will be found extremely useful where delicately engraved effects are desired.

The Keystone Type Foundry presents its Salem series, a letter made in upper and lower case, with figures in twelve sizes, from 6-point to 72-point. It has characteristics that will commend it to the artistic printer.

While type designs seem to be of a severely plain character at the present time, and the demand for fancy faces is nominal, still a few delicate letters, such as texts and scripts, will always be needed for certain work. To meet this the Copperplate and the Engravers' Old English have been brought out.

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

Cracking of the Ben Day Films.—There have been several complaints received relative to the bending of frames, or cracking and breaking of a certain Ben Day machine — we would say that the cause is to be found in the glue or gelatin from which the films are made not having been manufactured with proper understanding. Gelatin is a substance which absorbs moisture readily — and also gives it up quickly, according to temperature. Mr. B. Day has been enabled, by long years of practice and experience, to produce a film which is not so susceptible to atmospheric changes — therefore his films are still sought and are the most valuable known.

Book-plates.— R. H. writes: "I see in nearly every issue of The Inland Printer reference to 'book-plate' designs. Would you please tell me what a book-plate is? I can find nothing in Chambers' Encyclopædia about the pesky things, or anybody that knows what they are." *Answer.*—Book-plates are insignias or labels placed on or in a book in order to show its ownership or proper place on the shelves of a library. Artistic taste, the natural desire for embellishment, etc., have caused these to be made of unique design — and truly the most ideal conceptions or abstract designs are made use of in order to express the originality, culture or sentiments of the owner.

Litho Engravers' and Designers' Employment Bureau. J. C., Havana, Cuba, asks: "Could you inform a new subscriber if there is an employment bureau for lithographic engravers, and what terms are charged for being placed on the list of employment seekers?" *Answer.*—Yes, there is a thoroughly organized bureau for the purpose of furnishing employment to litho engravers, also one for the transferring, printing and process craft — for crayon artists, etc. The one in question is at "Pearl Hall," 173 Pearl street, New York. Address "Litho Engravers' and Designers' League of America." The conditions, in order to participate in its benefits, are to become a member, and pay the monthly dues, which are 50 cents.

The Art Department of the Coming Louisiana Purchase Exposition.— If we consider that the Chicago World's Fair presented to the people of the United States the most comprehensive collection of art works ever brought together here, and if, after investigating, we find that since that exposition took place, art, *real art sentiment,* has actually taken root in this country, we must remember that we are indebted for this fact to the genius of Halsey C. Ives in arranging and directing matters of art and artists here. Mr. Ives is the director of the "St. Louis School and Museum of Fine Arts." He has held that position for many years, and in that city he has become famous for the influence he has exerted in spreading true art principles, not only in his own city but throughout the United States as well.

Printing White Ink from Lead or Zinc Forms.—The effects of oxidation in printing colors containing lead, sulphur, etc., from type metal or zinc forms would seem to be responsible for a great deal of the complaint brought to the notice of this department during the last few months. A correspondent refers to the trouble experienced in printing a light yellow, and I have no doubt that the form printed from is a photoengraving made upon soft zinc. The corrosion is evident, and would show itself in a gray, dirty crust forming upon the metal and destroying the purity of the white ink, even in a greater measure than it would affect the yellow. Try a wash made of 2 parts nitrate of silver, 37 parts distilled water, dissolve same and add 2 parts sal ammonia, 4 parts hydrophosphite of soda, 4 parts precipitate of chalk.

Is There a Chance for a Woman in the Litho-art Room?— Miss A. L., Hartford, Connecticut, writes the following letter: "I am a young woman thrown by fate upon my own resources. My father, who was a lithographer, having been formerly employed by the Kellogg & Bulkeley Company, of this place, taught me to draw. He is now no more, and I am trying to find a place in some lithographic house where I could make myself useful by drawing on stone. I can work a fine grain, and have made some very elaborate ornamental and



Photo by C. F. Whitmarsh.

AFTER BAIT.

floral designs with the pen on stone. Do you think I could get a position in New York city? And if there is a chance would you kindly inform me?" *Answer.*—There is no doubt that you will be successful in securing employment in New York, or in any other city where lithography is practiced on an extended scale. Shall mail you some addresses of firms whom you can personally address; perhaps you may receive some offers through this department, from employers who may see your letter here.

Graining the Zinc Plate for Lithographic Crayon Work.— H. H. P., Brooklyn, New York: The polished zinc plate can be provided with a grain in the following manner: 1. A very fine grain is produced by spreading a layer of finest emery powder over the polished plate and working the same around with a leather dabber; the grade of the emery will, of course, determine the degree of grain. 2. By placing a loose working, open frame over the polished zinc plate in such a way that a number of stone marbles can be rocked to and fro; by throwing sand over the plate and keeping the same wet; the rotating movement of the marbles over the sand will produce a fine grain upon the plate. 3. The sand blast is very generally employed for graining purposes, by hurling fine or rough sand against the plate by means of steam or compressed air. 4. Acid bath; by pouring over a clean, well-polished zinc plate a solution of one part nitric acid to ten



GROUP AT THE FRANKLIN INN, BREVARD, N. C., OCTOBER 17.



GROUP ON LAWN OF BATTERY PARK HOTEL, OCTOBER 16.

FORTY-SIXTH ANNUAL MEETING OF THE AMERICAN ASSOCIATION GENERAL PASSENGER AND TICKET AGENTS, ASHEVILLE, N. C.

parts of water and rinsing the same after more or less action of the acid, and drying quickly.

The Objects of the "Base Tint."—"Anon," litho apprentice, writes: "I have been learning the trade of chromo lithography at —— for four years; in all this time they have not printed a 'base tint.' I have been trying to discover why a base tint is printed, and have not received a satisfactory answer. It is a heavy white ink, and the pressman thinks it is a waste of time and material, and can hardly be seen on the sheet of paper, and no lights even are left. The picture is 9 by 12 inches, and fourteen color plates are being made. Could you enlighten one who would like to advance?" *Answer.*—The "base tint" in color-printing has a number of good objects in view — first of all, from an artistic point of view, it gives a soft, usually creamy, *undertone* for the rest of the colors to find a warm and harmonious blend upon. Second. From a practical point of view it supplies a *coating* of white lead or other heavy body — white to the paper, which protects the latter from the influences of the water; besides the paper going through the press once receives a sort of stretching, which insures a better register throughout the rest of the many colors to follow. In places where oil or water-color paintings are closely imitated by lithography a base color is nothing new, and from way back has been found a necessity.

Rapid-acting Light-sensitive Asphaltum.— F. N. C., Havana, Cuba, writes: "Some years ago you described the way to extract that part from asphaltum which is affected or hardened by light, and after a great deal of trouble and hard study I have at last been able to produce such fine half-tone photographs on stone as I enclose you proofs of. But there is one detriment to this ground, and that is its long time for exposure — taking hours in diffused daylight. I have been experimenting repeatedly, trying to add something to the asphalt so as to make it still more sensitive than it is and act quicker; still my knowledge of chemistry is too limited, and I ask you if such a thing could not be done." *Answer.*— Experimenters in photo-process have thought of this long ago, and the very nearest thought is chrome-albumen. The method has been tried by Mr. Fish, London, and described in the *Photo Monitor*. A very thin coating of asphaltum (needs not be light-sensitive) is spread over the stone or plate, and as soon as perfectly dry the albumen is applied; this combines with the asphaltum readily. Time for exposure: Sun one minute, shade five to ten minutes. Developing is done at first with cold water, which removes all unhardened albumen and leaves the asphalt exposed. Next after drying the asphalt is dissolved with turpentine where the albumen has left it exposed, and the process is more rapid and safe than the direct copying.

They Keep Us Posted on Technical Matters.—We feel very thankful to our correspondents who are taking such a lively interest in producing the "queries" that make up these columns, and thereby ward off the danger of keeping its matter one-sided. The ever fresh and sparkling material thus pouring in simply holds the editor at *answering* — letting the writers and readers do the hard work. Still we are very sorry to announce that two letters can not be considered for a long while to come, as they will be crowded out on account of their non-technical nature, and because they would demand lengthy consideration from various points of view — on account of their importance to the economic side of the litho trade in general. To the one correspondent, who goes with deep thought into the matter of the improvement in the litho printing-press, drawing his conclusions of its *bad* effect upon the litho printer, speaking from a radical trade-union principle, we must deny the use of these columns to his views. To the other writer, who speaks upon an entirely opposite phase of trade-unionism, pointing out the ruin of the litho industry if we allow the limitation placed upon apprenticeship to carry further root, we must say that our policy has always been and shall continue to be, so far as it is in our power, to assist the learner, help the experimenter, and devise or point out new or better methods to those who have failed to succeed in certain endeavors in the graphic arts. Therefore as long as we are kept busy in this line we are content to go no further, although we shall reserve the right and will print with pleasure any little departure from the prescribed directions—such as an item from the progress of litho association, convention news, or, if a certain invention was becoming injurious to the workingmen in that department we would note the fact; if the trade was showing signs of stagnation on account of the restrictions placed upon its apprenticeship, we would sound a warning note — but we must define our limitations as closely as possible, for even though our time and resources seem unlimited to some, our space is encompassed.

FORTY-SIXTH ANNUAL MEETING OF AMERICAN ASSOCIATION OF GENERAL PASSENGER AND TICKET AGENTS.

The forty-sixth annual meeting of the American Association of General Passenger and Ticket Agents was held at the Battery Park Hotel, Asheville, North Carolina, October 15, 16 and 17. The Southern Railway was the host of the association, and an elaborate program of entertainment was provided. The presence of Minister Wu Ting Fang and other notabilities as the guests of the Southern added much to the interest of the occasion. About five hundred members of the association and visitors were present at the convention.

The program of entertainment consisted of an informal supper on the first day, with a concert by the Royal Italian Marine Band, which accompanied the elegant special train provided by the Southern Railway. In the afternoon an excursion to Overlook Park by the new electric line, the magnificent views from which point six hundred feet above the city being very much admired. On Wednesday morning the ladies were given a carriage drive to the various points of interest, and in the afternoon a carriage drive for the entire party was given to Biltmore House, the country home of Mr. George W. Vanderbilt, Mr. Vanderbilt receiving the guests on the terrace of the mansion, and later entertaining Mr. Wu Ting Fang, the guest of the convention, at luncheon. On the return to Battery Park a banquet and ball closed the evening. On Thursday a special train took the entire party to the beautiful Sapphire country, luncheon being served at the new and beautiful Franklin Inn, at Brevard. On return to Battery Park Hotel a supper was served and departure was taken by special train to Chattanooga.

The retiring officers of the association were: President, H. C. Townsend, Missouri Pacific Railway; vice-president, J. R. Wood, Pennsylvania Railroad; treasurer, A. J. Smith, Lake Shore & Michigan Southern Railway.

The officers elected for the ensuing year are: President, J. R. Wood, Pennsylvania Railroad; vice-president, John Sebastian, Chicago, Rock Island & Pacific Railway; treasurer, A. J. Smith, Lake Shore & Michigan Southern Railway.

The next annual convention will be held on October 15, 16 and 17, 1902, at Portland, Maine.

The groups shown herewith are by photographer Ray, of Asheville, North Carolina.

AWARDS AT THE PAN-AMERICAN EXPOSITION.

The following firms exhibiting in the gallery of the Graphic Arts and in the Graphic Arts Workshop at the Pan-American Exposition at Buffalo have received awards:

Electric City Engraving Company, silver medal.
Byron Weston Company, gold medal.
L. L. Brown Paper Company, gold medal.
Crane Brothers, gold medal.
Parsons Paper Company, gold medal.
Binney & Smith, silver medal.
Other firms had not reported at time of going to press.

BOOKS AND PERIODICALS

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

THE November issue of *Frank Leslie's Monthly,* the twenty-fifth anniversary number, is unusually interesting.

A BOOK of poems breathing the fragrance of Kansas prairies comes from the *American Thresherman,* Madison, Wisconsin ($1). "Kansas Zephyrs" is the name, and Ed Blair, of Cadmus, Kansas, is the poet. The book is a compilation of his works, and his initial venture into bookland.

"A VALLEY MUSE," by Charles G. Blanden, from the house of Fleming H. Revell Company, Chicago, is a book of verses, neatly arranged and printed by R. R. Donnelley & Sons Company. Bound in green cloth, and embellished with front and back stamps in blue and white, its case is in keeping with the contents.

"TOLD BY TWO," a tale of the Bermudas, by Marie St. Felix, author of "A Little Game With Destiny," "Two Bad Brown Eyes" and "Patricia," has recently been published by M. A. Donohue & Co., Chicago. This is the author's first book since 1895. It is illustrated with a number of half-tones made from wash drawings, and neatly bound in cloth, with side stamp in gold, red, blue and white.

THE INLAND PRINTER acknowledges receipt of a copy of book recently published by Isaac H. Blanchard, New York, entitled "Actual Costs in Printing." Mr. Blanchard claims to have arranged a scheme of keeping track of work so that the printer may know definitely what it costs in passing through all the departments in an establishment. He is entitled to the thanks of the trade for going so exhaustively into the subject. Reference will be made to the work at greater length in a future issue.

IF divorce is one of the "evils of the flesh," then how, when, where and for what cause it can be obtained becomes important. Before the writer is "Hirsh's Tabulated Digest of the Divorce Laws of the United States," which, in the language of the publishers, "is the most unique legal publication ever issued." Like a railroad map of the country it furnishes information at a glance of the oddities of divorce legislation of the various States, and is a strong argument in favor of uniformity of this special branch of the law. To the specialist it is invaluable; to the general practitioner a ready reference; and to the student an epitome of the law founded upon the frailties of human nature. The author has evolved a system which is comprehensive, complete and accurate; a credit to his industry, and a help and comfort in time of need. The publishers are Funk & Wagnalls Company, New York.

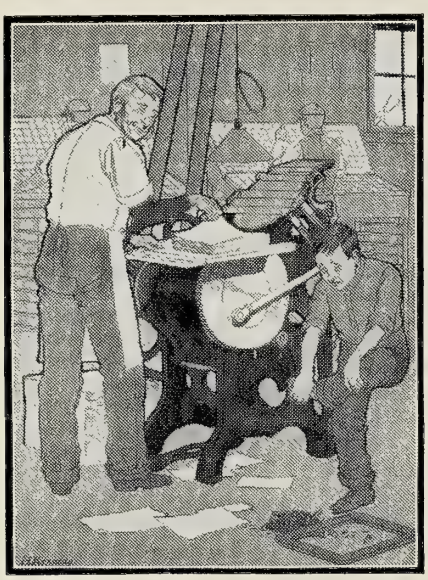
THE "Print Collector's Handbook," by Alfred Whitman, of the Department of Prints and Drawings in the British Museum, is a handsome octavo work, containing eighty illustrations in collotype and half-tone, just published by The Macmillan Company. The first object of this volume is to supply the information with regard to the various forms of black-and-white work most frequently asked for by art amateurs at the commencement of their print collecting, but it is hoped that it will also prove a useful handbook to those who have already devoted some time and attention to the pursuit of their hobby. The scope of the book is sufficiently indicated by the list of contents, which embraces: Hints to Beginners; Etching; Line Engraving; Mezzotint Engraving; Stipple and Aquatint; Woodcuts and Lithographs; Color Prints; Engraving Frauds; Collectors' Methods; The Money Value of Prints; The Printroom of the British Museum. Mr. Whitman is already well known among art lovers as the author of "The Masters of Mezzotint."



The Editor.



The Engraver.

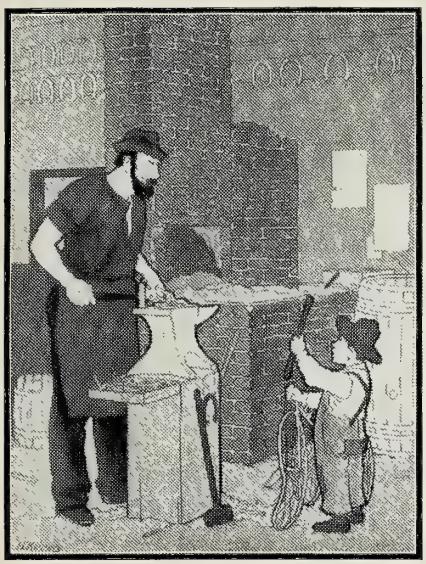


The Printer.

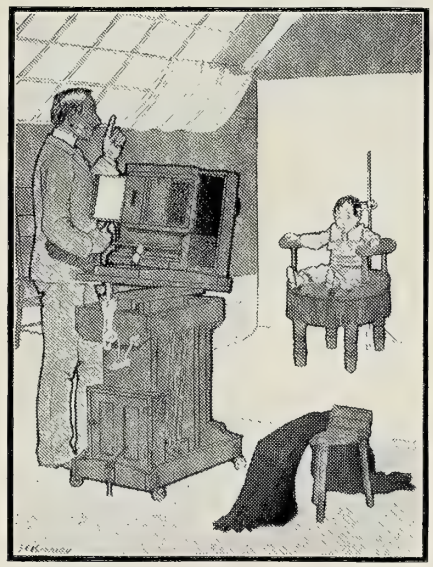
ILLUSTRATIONS FROM "JINGLEMAN JACK."

THE October number of the *Electrotype Journal,* published by the Franklin Engraving & Electrotyping Company, Chicago, has a very handsome cover in olive and yellow. The front and back covers are alike. This issue has a beautiful frontispiece, entitled "Isabella," a reproduction from the painting of John W. Alexander, which adorns the walls of the Boston Museum of Fine Arts. The plate was reproduced from

a platinum print, and run upon smooth stock in two shades of ink, and attached to a very handsome mat. The number shows a lot of new vignettes, original calendar plates, calendars, etc. The designs are tasty and the calendars are well put together. The printer who can not find what he needs in this line in the *Electrotype Journal* must be very particular indeed.



The Blacksmith.



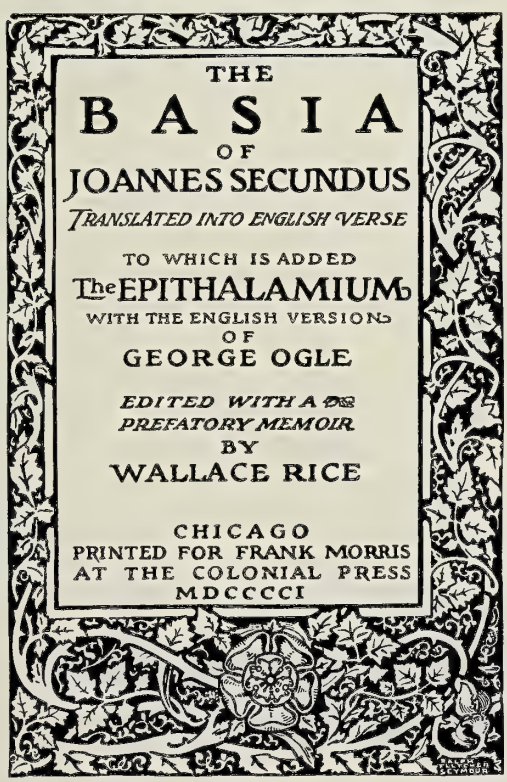
The Photographer.



The Artist.

ILLUSTRATIONS FROM "JINGLEMAN JACK."

THE 400, Chicago's well-known publication devoted to society and travel, begins its ninth year with the November number. Under the enterprising management of Mr. H. R. Persinger, the editor, this paper has had a most successful career. It is considered an authority by all of the railroad and large hotel interests. Always profusely and beautifully illustrated with handsome half-tone illustrations of scenes in various parts of the world, and filled with spicy topics on travel, each issue is looked forward to by subscribers with the greatest interest. Mr. Persinger reports that he has recently made several large advertising contracts with railroad companies, and that the outlook for the winter's business is unusually promising. THE 400's editor is a hustler, is liked wherever he goes, and certainly deserves great credit for the way he has built up his publication. THE INLAND PRINTER wishes him still further success.



A TITLE-PAGE.

Drawn by Ralph Fletcher Seymour, Chicago.

MANY authors and artists endeavor nowadays to cater to the wants of the children — especially when it is deemed that the parents of the aforesaid children will be liberal purchasers of the books prepared for their offspring. The success of one book in a certain line causes others to be put on the market. And now comes "Jingleman Jack, His Pictures and Rhymes of the Callings, the Crafts and the Trades of the Times," by James O'Dea. It is illustrated by Harry Kennedy, designed by Charles Costello, and published by the Saalfield Publishing Company. All the crafts and trades are touched upon in verse and in picture, the illustrations being in color. Several of the pictures are here shown. This is what the book says about

THE EDITOR.

Here is the learned Editor,
A man of wisdom he,
With all his kind, he is, you'll find,
As busy as can be.
Throughout each day and night he works
At editing the news,
So that we may, by night and day,
Have papers to peruse.

To keep his readers posted on
The happenings of the times,
Is such a task that none should ask
Him to review their rhymes.
But if, by chance, these verses here
Be brought to his attention,
This much we say: We hope and pray
He'll give them kindly mention.

The plates in the book were made by the Binner Engraving Company, Chicago.

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Danvers (Mass.) *Mirror* blotters are neat samples of printing, and attractive pieces of advertising.

THE A. D. Farmer & Son Typefounding Company, in a neatly printed invitation circular, shows a new series of script named Victoria, which, on account of its neatness and legibility, will find favor with the printing fraternity.

THE Norris-Peters Company, Washington, D. C., has sent a large-sized picture of the new building for the Government printing-office at Washington. The print is made from a pen drawing and forms a fine picture for framing.

FROM Andrew H. Kellogg, New York, come two very fine specimens of printing in the shape of portraits of William McKinley. The prints are half-tones made from a copyrighted photograph by Rockwood. It is an excellent likeness and well worthy of a frame.

SILVER, TONSBURG & Co., West Superior, Wisconsin.—The cards, letter-head and statement show artistic ability in composition, selection and arrangement of colors, and fine presswork. The card is a most brilliant and effective piece of letterpress printing in colors and bronzes.

A HANDSOMELY printed circular is issued by Foster & Webb, Nashville, Tennessee, which is a sample of the work they do in the line of steel and copperplate printing and steel-die embossing. It is a beautiful piece of work and should bring them many orders for that class of stationery.

CUNNINGHAM & Co., Williamsport, Pennsylvania, are experts in designing and embossing cards, letter-heads, etc. The samples submitted are artistic in design and workmanlike in execution, being printed in colors and gold, and clearly and sharply embossed. All the samples are excellent.

A BOOKLET issued by the Young Men's Christian Association, of Harrisburg, Pennsylvania, is the product of the publishing house of the United Evangelical Church, of that city. The composition, the work of H. A. Zeiders, is fair, but can be improved, especially in the rulework portions. Presswork is good.

THE American Type Founders Company is sending out samples of printing showing the Engravers' Gothic in use in a commercial manner. Cards, letter-heads, order-blanks, etc., are shown set in neat and effective style. This letter will no doubt be a popular one with printers of professional and society stationery.

MORGANS & WILCOX MANUFACTURING COMPANY, Middletown, New York, has issued a catalogue showing the numerous labor-saving appliances put upon the market for the help and convenience of printers. The work is neatly set, well illustrated with half-tone and line engravings, and handsomely printed on fine enameled stock.

C. W. ROGERS, North St. Paul, Minnesota.—The samples you submit are neat, because you have used mainly one series of type—Engravers' Roman. Your No. 8 sample is the best, but the lettering in the panels, "We print anything," etc., and "Published weekly," etc., would look better in a small gothic type, well spaced between lines.

A CLOTH-BOUND gilt-edged souvenir book, entitled "Sunlight Pictures" comes from W. H. Barnard, superintendent of the printing and supply department of the Hartford Fire Insurance Company, Hartford, Connecticut. The pictures are all views in Hartford, made by the Artotype process. The work is well executed and the souvenir is a handsome one.

A NEAT circular, printed on Japanese paper, in olive ink, was issued by the F. Wesel Manufacturing Company, New York, not long ago. The heading was "Wesel's Progress," and a very fine half-tone portrait of Ferdinand Wesel, the founder and president, appeared upon the first page. Although the Wesel Company is the youngest in the field in the electrotyping, stereotyping and photoengraving machinery line, its output is very large. The business of the firm in 1901 has been more than double that transacted during 1899. It is now using 55,000 square feet of manufacturing space and must soon enlarge.

A VERY fine sample of excellence in half-tone engraving and attractive printing is issued by the George E. Keith Company, Campello, Massachusetts, in a catalogue of shoes, printed in black and red on buff-colored stock. The cover is dark green, printed in black and red, punched and tied with bright red ribbon. A most attractive piece of work.

THE *Northern Indianian*, Warsaw, Indiana, has a job department, in which D. Lauterman is compositor and Conrad Haneck is pressman. These two combined have turned out a batch of commercial work which is of excellent quality. The envelope card of Reub. Williams & Son, printed in blue, red, yellow and tints on a blue envelope, is a very artistic piece of work.

EDWIN P. HOYER, 408 Grand avenue, Milwaukee, Wisconsin, has issued a very attractive booklet, printed in red and black on deckle-edged stock, with title-page design in brown, green and red, entitled, "A New Broom Sweeps Clean." If all the work turned out by the Hoyer Press is equal to this booklet there should be no lack of orders flowing in for artistic printing.

THE Bulletin Printing Company, Fond du Lac, Wisconsin, sends several samples of its work which are creditable. These consist of a letter-head, bill-head and card for the company's own business, and a business card for one of its customers. It also forwards a copy of the *Trade Bulletin*, an eight-page paper, three thousand copies of which are distributed free each week. The sheet has a prosperous look.

ERNEST C. ROACH, Lafayette, Indiana.—Comment on the samples submitted by you follows: Letter-head is a neat piece of work; telephone directory cover good; proof envelope could be improved by cutting out the ornaments and putting the lettering, "Read Carefully," etc., in their place in a medium bold type; John F. Judy note-head good; your own envelope is poor, as the type should be much heavier than that used.

SOME unique advertising leaflets, designed and printed by the Union Bank Note Company, Kansas City, Missouri, should bring good results in the way of orders for fine printing. One gotten up for a tailoring concern is entitled, "The Very Latest," and on the front page represents a clock-tower at night, showing the stars in the sky, the face of the clock illuminated, and the hands pointing to the midnight hour. Color scheme is carried out to perfection. Other samples equally good.

I. N. JONES & Co., Richmond, Virginia, are leaders in fine printing in their section of the United States. A package of samples submitted show that artistic ability in composition and presswork is the guiding star of their establishment. Book-covers, blotters, leaflets, cards, etc., are designed and executed in good taste, colors are well chosen to harmonize with each other and the stock on which they are used. We do not see anything to find fault with in any of the specimens forwarded.

N. P. DELANEY, Baldwinsville, New York, submits a package of samples of "everyday work from a country printing-office." Each specimen shows that great care has been exercised to get the best results from "the limited material at command." The rulework is neatly finished, showing close joints at corners, etc. Presswork is of good quality, impression and color being even throughout. The work compares favorably with much that is turned out from large metropolitan printing establishments.

A PACKAGE of book-covers, blotters and pamphlets, printed in numerous colors and in most unique and striking designs, has been received from the A. C. Rogers Company, Cleveland, Ohio. The company's staff of artists, engravers, compositors and pressmen is evidently the most up to date of all in these lines, for the artistic designing, engraving, composition and presswork would be hard to beat. It is useless to attempt to describe in detail any one of the samples, as the space at our disposal is not adequate for this purpose. The work must be seen to be appreciated. The A. C. Rogers Company is to be congratulated on the excellence of its productions.

THE Franklin Engraving & Electrotyping Company, Chicago, has just made a handsome set of calendar plates for the German Insurance Company, of Freeport, Illinois. There are six designs, two months appearing on each. All of the half-tones are made from oil-paintings in black and white, by F. J. Mulhaupt. The subjects are as follows: "Virgin Year," "The Earth Opens New Fruit," "June Time," "Summer," "The Harvest—The Hunt," and "Peace on Earth." The printing of the calendars is by W. H. Wagner & Sons, Freeport, Illinois, and it is one of the handsomest calendars of the year, and will be received with delight by those who admire art in designing and printing.

THE INLAND PRINTER has, on several occasions, called attention to the special issues of the *Street Railway Journal*, but this year's souvenir number, commemorating the twentieth annual convention of the American Street Railway Association, caps the climax, not only so far as size is concerned, but also in typographical arrangement. The feature of dividing the advertising into eight sections, with special title-pages, has been adopted the same as in the regular issues. With such a mass of advertising it is necessary to have some classification of this sort. Aside from the advertising features it has many interesting articles, finely illustrated

with half-tone cuts, as well as maps and diagrams, and is a souvenir number which will not only be retained on account of the information it contains, but as a monument of journalistic enterprise.

We acknowledge receipt of a large package of samples from across the sea, it being sent by George F. Jackson, 13 Frankfort street, Plymouth, England. Its contents are varied in style and quality, as befits the purpose for which the printing is to be used. Some blotters are good samples of advertising, the composition and presswork being excellent. A souvenir book of fifty pages, about 7 by 10 inches in size, oblong, entitled, "Plymouth as a Holiday Center," is a good piece of letterpress printing, illustrated with some fine half-tone engravings, the presswork on which is very good. Our brothers on the other side acknowledge the supremacy of American printing, but they are making progress, and, we are glad to see, are catching up rapidly.

Redfield Brothers, 409-415 Pearl street, New York city, are leaders in the production of fine booklets. Three are before us for criticism, and it would be difficult to find a fault in either. One, printed for the Dexter Folder Company, is a neat and effective specimen of plain, bold letterpress. Another, "The Story of Sparklets," is artistic, being illustrated with half-tones printed in black, with two and sometimes three tints, the cover being a scene in Dutch life, printed in colors on grained stock. The third is a pamphlet describing the Dow composing machine, the text printed on fine wove book paper, with marginal notes in red, the illustrations on highly enameled stock, with tinted backgrounds. All the work — composition, presswork, binding — is of the highest grade.

The Campbell Mailing Cards.— For some time past the Campbell Company, New York and Chicago, maker of the well-known "Century" presses, has been sending out special mailing cards to all of the first-class printers. This plan of advertising is only one of the methods of this enterprising concern for securing business. The company still believes in trade-paper advertising, as its prominent pages in all of the trade papers show; but it also believes that additional work should be done by direct circularizing. The firm uses the artist for getting up some attractive cut to catch the eye, and then follows with some good strong talk concerning the merits of the presses. The facts given are always conclusive, and after a printer has received one of these cards he makes up his mind that he should at least investigate the merits of Campbell presses. The last card is entitled, "A Plate Protector," and the heading on the inside reads, "Your plates or the publishers. Whosever they are they are worth saving." The circular then goes on to say that in the Campbell press there is no dipping of the cylinder and consequent grinding of plates, the machine being built on correct principles. The cards are on heavy stock and printed in several colors, and are always welcome.

Cover-papers are now made in such variety of color, quality and surface that the printer is sometimes puzzled to know what to choose from the great variety offered to him. Henry Lindenmeyr & Sons, New York, have done what they could to help the perplexed printer, by issuing two booklets showing the colors and qualities of cover-stocks made by them, on which designs are printed in colors suitable to the stock, so that any one can tell at a glance what is likely to suit him. One of these booklets shows the "Imperial," "Belgrade," "Oriental," "Manhattan" and "Santiago" varieties, while the other shows the "Douglas Wedding" covers in vellum and satin. The designs used and the colors employed in printing them show that a large amount of time and careful thought have been expended in producing these two books. Printers interested in fine grade cover-stocks should send for these specimen books.

"Historic Wallkill Valley" is a souvenir book of 184 pages and cover, 8 by 10 inches in size, which is issued by the Wallkill Valley Farmers' Association. The work is gotten out under the direction of W. C. Hart, secretary of the association, who says that "it is no more than fair to say that the perfection of your paper [The Inland Printer] has been a great help to me in preparing and laying out the work." While the presswork on some of the half-tone illustrations could be improved, the work taken as a whole is a very fair specimen of artistic letterpress printing, and reflects credit upon all who have been in any way connected with its compilation and issuance. Composition and display is good throughout. Engravings were made by the Gill Engraving Company, of New York, and are good specimens of that line of work. The printing is from the press of Johnston & Peck, Newburgh, New York.

William Edward Davidson, St. Charles, Illinois, sends a very dainty specimen of printing in the shape of a church bulletin. It is so far ahead of anything The Inland Printer has ever seen in this line that we can not help mentioning it. Mr. Davidson is a great admirer of



MEN IN CHARGE OF EXHIBITS, GRAPHIC ARTS WORKSHOP, PAN-AMERICAN EXPOSITION, 1901, BUFFALO, N. Y.

F. L. Huntington, Kelsey Press Co. — Robert E. Greene, The Unitype Co. — Bert D. Belyea, The John M. Jones Co. — C. D. Blackhall, Blackhall Mfg. Co. — David Brown, J. L. Morrison Co. — C. B. Lynch, The Tympalyn Co.

Robt. Coddington, J. Thomson Press Co. — E. C. Chapman, The Babcock Press Co. — A. S. Allen, The Tympalyn Co. — H. J. Groh, Dow Composing Mch. Co. — W. A. Osborn, Dexter Folder Co. — D. A. Hensley, Mergenthaler Linotype Co.

Sam R. Carter, Miehle Press Co. — Harry Backus, The Babcock Press Co. — Chas. L. Schultz, Dow Composing Mch. Co. — Carl Henderson, Miehle Press Co. — L. Grossman, R. Hoe & Co. — John Miehle, Jr., Miehle Press Co. — Cyrus Hawkins, Fullard Mfg. Co.

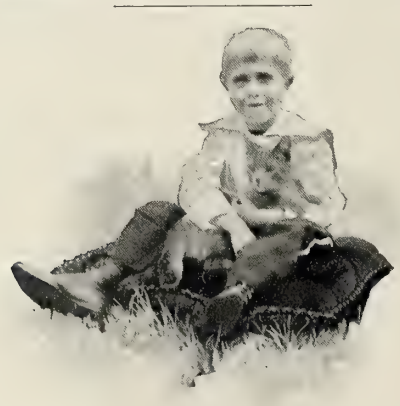
good printing and evidently keeps right up to date. The work in question reminds one a little more of the specimens sent out by a maker of handsome cover-stock than the announcement of a church, but it is none the less effective on this account. There is no reason why churches should not issue attractive printing, provided some one will look after it who knows how, or the appropriation is large enough to pay for it. In this case we understand Mr. Davidson is the pastor of the church, and has a little print-shop, in which some of his spare moments are spent. They are certainly employed advantageously, if this job can be taken as a criterion. There are few printing-offices turning out better work.

Catalogue A of the Bausch & Lomb Optical Company, Rochester, New York, is a book 6 by 9 inches in size, 186 pages, bound in buckram, and treats of microscopes and their accessories. A large number of instruments are shown complete and in parts, with descriptive matter relating thereto. The engravings are fine woodcuts, the letterpress clear and well set; the paper is an excellent quality of book stock. Presswork even and of good quality throughout, and the binding first-class. The catalogue is a very good specimen of up-to-date bookmaking, and all concerned in its production are entitled to credit. "Plastigmat Art" is a pamphlet printed in brown and black on eggshell stock, enclosed in buff hand-made cover, with deckle-edge. "Microtomes" is a pamphlet of twenty-eight pages and cover, printed on highly finished enameled stock, the letterpress in Caslon old style, with illustrations in vignetted half-tone — a very beautiful piece of typography. These works are issued by the publication department of the Bausch & Lomb Optical Company, and may be had on application by those interested.

The Niagara Paper Mills, Lockport, New York, is advertising its output very largely. The new combination sample book which it has recently put out contains samples of all of the various papers made by the mills, including the well-known "Sultan," "Homespun," "Royal Melton," "Defender," "Queen," "Taffeta," "Camel's Hair" and "Specials." Every sheet is printed, and nearly every one has a design printed in a color especially adapted to the particular color and stock on which it is run. The book in this way forms a reference book for printers who desire handsome color effects. We understand that it has taken two carloads of paper to make this set of samples. The whole edition is to be distributed among the best printers in the country, and every print-shop receiving one of the books can consider itself fortunate. The books were arranged and printed by the Wayside Department of the University Press, Cambridge, Massachusetts. The inscription at the top of the book where the hole is punched for hanging is:

"This hitteth ye naile on ye head.
Builded for either pin or peg."

Through the courtesy of Mr. C. F. Beckett, of Denver, Colorado, we are in receipt of a large package of specimens of some of the most artistic printing it has been our lot to behold. There are book-covers in delicate white designs on dark backgrounds; there are souvenir books so finely illustrated that one feels as if beholding the reality instead of the pictured presentment; there are hangers, and cards, and menus, and programs — all so tastefully designed and executed as to make one marvel at the possibilities of the letterpress printer's art. But the *chef-d'œuvre* of the collection is a work entitled, "Gems of Colorado Scenery," a work of twenty pages and cover, 10½ by 14 inches, oblong, printed on heavy enameled stock, representing some of the most celebrated scenery in that wonderland of the world — Colorado. The half-tone plates are made from the finest photographs, and these are printed with tints that enhance the beauty of the scenes so that the beholder can scarce realize that he is looking at a picture only. The margins are embellished with vignetted scenes of life and incidents peculiar to the country, the whole work forming the most beautiful and realistic presentation of Colorado scenery that has been issued up to date. The engravings are by the Williamson-Haffner Engraving Company, and the printing by the Carson-Harper Company. Mr. Beckett has our thanks for the pleasure bestowed in making it possible for us to enjoy such a feast of artistic excellence.



THE BEST OF FRIENDS.

TRADE NOTES

R. W. Hartnett succeeds the firm of R. W. Hartnett & Brothers, printers' machinists and furnishing warehouse, Philadelphia, Pennsylvania.

James B. Rogers, formerly with the Partridge & Anderson Company, Chicago, has taken a position as superintendent of the stereotyping and electrotyping in the Government printing-office at Manila.

J. S. McCullough has been appointed Northwestern Passenger Agent of the Southern Railway, with headquarters at Chicago, in place of Mr. J. C. Beam, who has been transferred to Atlanta, Georgia.

Joseph J. Stone has again located in Greensboro, North Carolina, and is now installing a new and modern printing plant at 118 North Elm street. In addition to the printing establishment he will have a thoroughly equipped bindery.

Sayles Brothers have opened a well-equipped printing and bookbinding plant at Rochester, Minnesota. C. V. Sayles is manager and W. Z. Sayles, foreman. The firm announces that it intends to do nothing but first-class work.

The Sprague Electric Company recently held its annual meeting and reëlected the following officers for the ensuing year: John Markle, president; Edward C. Platt, first vice-president; Allan C. Bakewell, second vice-president; Harry R. Swartz, secretary and treasurer.

The Philadelphia branch of Golding & Company has been moved from 1004 Arch street to 134 North Tenth street, where the firm has taken an entire building, which doubles the former floor space. Golding presses, paper cutters, supplies, inks, and all printers' materials, can be had there. W. H. Gracie is the manager.

With the issue of September 14 the old management of the *Shoe Trade Journal*, Chicago, terminated. The publication has been purchased by the Jacobson Publishing Company, publishers of *Hide and Leather* and *Shoe and Leather Review*. S. D. Creedon, the editor, makes his final bow to his readers and friends in that issue.

Nicklin's Southwest Printers' Supply, Los Angeles, California, conducted during the past five years by C. W. Nicklin, has passed into the hands of the Southwestern Printers' Supply, incorporated. The officers are as follows: Garner Curran, president; William F. Lloyd, vice-president and manager; Mulford Winsor, secretary; E. B. Stuart, treasurer.

Henry L. Bullen, manager of the F. Wesel Manufacturing Company, New York, has recently entered into a seven years' contract with that company on exceptionally remunerative terms. This contract was the result of a very advantageous offer made to Mr. Bullen to manage The Machinery Trust, Limited, London, England. Since Mr. Bullen assumed the management of the F. Wesel Manufacturing Company, in the summer of 1899, its business has doubled. Mr. Bullen has contracted the habit of invariable success in business-building.

A correspondence course on technic in printing is being offered by the Owl Press, of Burlington, Vermont. The course, consisting of ten lessons, includes detailed instruction in color laws, harmony and color-printing, as well as plain and colored jobwork, half-tone work, make-ready, mixing and choosing colors of ink, overcoming the difficulties in pressroom, illustrating, and other helpful information. The papers will be



A LONG CIRCULAR
about a SHORT
WORK-DAY

IN conformity with the general trend of the times, and following the practice already in vogue in most of the large cities, at the unanimous request of our employees the undersigned printers have granted a nine-hour work-day, beginning the first day of October, at the present scale of wages for ten hours. This action has been taken advisedly after a conference of the employing printers of the city, in a spirit of justice and fairness, knowing full well that it means a sacrifice on our part and an inevitable advance in the cost of production of from FIFTEEN TO TWENTY PER CENT.

¶Notice is hereby given to our several customers and the public that the advance will be as moderate as possible with justice to ourselves, and so far as may be without disturbing present conditions.

¶The hours generally adopted will be from eight to six.

¶*Witness our hands this twenty-fifth day of September, nineteen hundred and one, at Worcester, Massachusetts.*

F. S. Blanchard & Co.
Oliver B. Wood
Chas. Hamilton estate
Charles R. Stobbs
Albert L. Rees
P. D. Hurley
Reliable Ptg. & Pub. Co. C. & B.
The Maynard-Gough Co.
C. F. Lawrence & Co.
Charles L. Clark
Charles H. Burbank & Co.
W. C. W. Fleet
Harrigan Bros.
Wm. Wood
L. P. Goddard
W. A. Cheney
J. A. Coy & Son
P. J. Judge
E. H. Tripp
Wm. A. Moffatt & Co.
Fiske-Porter
E. H. Stone & Son

Circular Issued by the Employing Printers of Worcester, Massachusetts, Announcing the Shorter Work-day.

corrected by Frederick M. Sheldon, author of the "Practical Colorist." Instruction by mail is becoming popular, and now that this plan has been applied to the art of printing, undoubtedly many will take advantage of it.

IN the Graphic Arts gallery at the Pan-American Exposition were shown ledger papers made by four leading manufacturers of that class of paper in the United States. Upon each of the exhibits is now displayed a card, reading as follows: "The gold-medal award, Pan-American Exposition, 1901." The firms exhibiting were The Byron Weston Company, Dalton, Massachusetts; L. L. Brown Paper Company, Adams, Massachusetts; Crane Brothers, Westfield, Massachusetts; Parsons Paper Company, Holyoke, Massachusetts. Mr. George F. Barden, the representative of the Parsons Paper Company, who has had charge of the exhibit during the time the fair has been running, informs THE INLAND PRINTER that he feels gratified his firm received the award, for the reason that his company is one of the newest in the field.

APPOINTMENT OF FRANK B. BERRY.

The American Type Founders Company has transferred Mr. Frank B. Berry from Cincinnati, Ohio, to New York city, and made him manager of the typographic department, with headquarters in Lord's Court building, 25 William street. It is Cincinnati's loss, but New York's gain. On the last



FRANK B. BERRY.
Typographic Manager, American Type Founders Company.

evening of Mr. Berry's stay in Cincinnati, the members of the Typothetæ gave him a farewell banquet, to show their appreciation of his many kindnesses to the members of that organization, as well as indicating their regret at his departure. Among those present were C. J. Krehbiel, W. B. Carpenter, William A. Webb, J. E. Richardson, H. J. Anderson, John F. Hennegan, George W. Blum, J. M. Thompson, John H. Gibson, A. J. McDonald, Fred K. Spencer, Charles W. Snyder, George Armstrong, A. H. Pugh, Jr., Thomas I. Schultz, William B. Carpenter, Jr., S. Rosenthal, T. W. Keating, George C. James, H. S. Kibbee, H. Otto Barth and S. W. Barrett. The plan of having some one look after the typographic department is a good one. Not only the publishers of trade papers who wish to know about the advertising this company intends to do, but all the printers who are looking for tasty specimen sheets, will now have a headquarters to which they can turn for such enlightenment.

POSTAL INFORMATION FOR PRINTERS AND THE PUBLIC

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

MAILING NEWSPAPERS AT POUND RATES.—H. M., Clinton, Iowa, asks: "I am a news-dealer and wish to send a publication duly entered as second-class at another postoffice to a party who has moved to another town. Can I do so at the pound rate?" *Answer.*—All that is necessary for you to do is to file an application with your postmaster, as news-agent, to give you privilege to mail second-class publications at pound rate. The regulation referring to this is as follows: "When a person, firm or corporation desires to mail second-class matter at the pound rate, as a news-agent, formal application for the privilege must be made on blank form No. 3501-C, which will be furnished by the postmaster at the proposed office of mailing, who will transmit the same to the Third Assistant Postmaster-General. If the application is approved, a certificate will be issued allowing the applicant to exercise said privilege so long as he conforms to the regulations of the Department."

THE NEW RULING ON SECOND-CLASS MAILING PRIVILEGES. C. H. Howard, president of the National Publishers' Bureau, an organization composed of a number of prominent publishers, having headquarters in Chicago, states that the new rulings of the Postoffice Department will interfere greatly with the business of many of the members of his bureau. Bulk subscriptions will be ruled out, and all premiums which seem to make the publication appear to be at a nominal rate, as well as the guessing contests, are to be ruled out. The ruling as to sending not to exceed fifty per cent of sample copies will be strictly adhered to. Mr. Howard states that it now looks as if his bureau would either have to have some of these questions settled by the courts or else submit to an interpretation which is virtually legislative, and not founded upon any act of Congress. Mr. W. H. Tuttle, the attorney for the National Publishers' Bureau, has issued a circular letter explaining what he accomplished in his interview with the Third Assistant Postmaster-General. While giving quite complete details of what transpired at Washington, his report shows that he practically accomplished nothing. The Department is evidently determined to bring about reform in the second-class mailing department, and the publishers are beginning to find it out.

RETURNS FROM NEWS-DEALERS.—The petition started by the news companies relative to returns from news-dealers, which was signed by a number of publishers and sent to the Third Assistant Postmaster-General, has been without effect. The prayer of the petitioners has been denied, and the ruling con-



EMPLOYES OF THE PRINTING OFFICE CONNECTED WITH THE ADVERTISING DEPARTMENT OF THE SHERWIN-WILLIAMS COMPANY, CLEVELAND, OHIO, AUGUST 27, 1901.

cerning returns will be enforced the same as the other rules mentioned in the circular letter of July 17. The news-dealers' committee having the matter in charge seem to feel that the Postoffice Department is exceeding its authority in making this ruling. This is a question which will have to be decided by the courts. Let the news-agents bring a test case if they wish to have the matter settled. The Postmaster-General has written a letter to the publisher of a magazine who addressed the Postoffice Department requesting a reconsideration of the order excluding return copies from the pound rate. This letter has been sent to other publishers for their information. There seems to be good logic in it. If the contentions concerning the other rulings can be met as well as the return-copy privilege, the Department will undoubtedly be able to bring about the reform it has been striving so hard to accomplish. The letter is as follows:

SEPTEMBER 30, 1901.

DEAR SIR,— I have your letter of the 26th instant asking a reconsideration of the Department order prohibiting the transmission of unsold or "return" copies of periodicals through the mails at the cent-a-pound rate.

With a single exception you are the only publisher who has specially addressed me on this point. The manager of the American News Company presented a petition signed by various publishers, but that was manifestly prompted by the News Company and in its interest.

Publishers, as you are well aware, do not possess the privilege of having unsold or return copies sent back to them at the pound rate. By lax practice, news-agents have been allowed what is expressly denied to the publishers themselves. But there has been and is now no law for it. On the contrary, it is in plain contravention of the terms and intent of the law.

The law is designed to aid in the dissemination and sale of the publications it recognizes. With this object, it provides that news-agents, as well as publishers, may send them to other news-agents at the pound rate. But this is for the purpose of sale. The law makes no provision whatever for return. It does not grant this privilege to publishers. The publishers are the principals, the news-agents are the middle men. It would be manifestly a travesty of reason to grant to the agent the privilege of return for the principal, which is not granted to the principal himself.

Hon. J. L. Thomas, Assistant Attorney-General for the Postoffice Department, stated the law correctly in an opinion dated October 14, 1895, as follows: "The authority given by Section 299, Postal Laws and Regulations, 1893, to news-agents to send publications at the pound rate to other news-agents is limited to the transmission of publications from one news-agency to another for the purpose of selling them, and not for the purpose of returning them to the publishers." This is so obvious that it needs no argument.

The duty of the Department is to execute the law. It is trying to execute the law faithfully and thus to cut off some flagrant abuses which have loosely grown up. But it must be fair and impartial. It could not justify itself in executing one provision of the law and in permitting the violation of another.

You state that the exclusion of returns from the pound rate would lead to more sample copies, and thus would involve more cost to the Department. That may or may not be; it is immaterial so far as concerns the duty of the Department, for the one method is lawful and the other is not. The Department is responsible if it allows an unlawful method to go on; it is not responsible for the greater or less cost of a lawful method.

I believe that your apprehensions are unfounded. You state that a large quantity of the copies sent out to dealers for sale have been sent by freight or express. If they can be sent out in that way why can not they be sent back in the same way? Expedition is important in sending out for sale, but not important in returning unsold copies. It can not be difficult to adjust your methods to changed conditions.

The force of the orders of the Department falls on the illegitimate publications which have grown up outside of the law, and the correction of these abuses is in the interest of legitimate publications.

Very truly yours,
CH. EMORY SMITH,
Postmaster-General.

THE CIRCUS MAN'S BIOGRAPHY.

"A circus man has written his own biography."

"I suppose the style is in tents."

"Maybe so. If it is, the work of the fellows who canvas for it should be easy."

"How is it bound? In boards?"

"Yes, spring boards."

"Well, if it's like the circus lemonade it's all right."

"How's that?"

"Red." — *Cleveland Plain Dealer.*

BUSINESS NOTICES

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

GOOD-VALUE BARGAINS.

Secondhand wrought-iron chases and iron and mahogany stereo blocks in great variety of sizes; also four hundred brass-lined galleys, 9¾ by 15 inches inside, in fine condition, list price $2.75, price now $1.25 net. Send for list. F. Wesel Manufacturing Company, 82 Fulton street, New York.

TILTONIAN INK.

The Tiltonian white and luster printing-inks, manufactured by S. W. Tilton & Co., Cambridge, Massachusetts, seem to be meeting with much favor. They are especially desirable on the dark colors of cover-stock so much in vogue at the present time. The insert in this issue shows their white ink on a gray stock, a combination which is simple and effective. The work is by the University Press, and there were two impressions.

HOKE ENGRAVING PLATES IN SOUTH AFRICA.

THE INLAND PRINTER goes to printers and others interested in the graphic arts in many parts of the world. The Hoke Engraving Plate Company, St. Louis, patentees of chalk plates, received not very many months ago a letter from Parsons & Sampson, East London, South Africa, reading as follows: "Have seen your advertisement for many months in THE INLAND PRINTER. We will be glad to have particulars of your patents, and a specimen plate if you can let us have one, and all catalogues you may publish. We are commencing business as printers and are determined to be up to date, and our ideas, though we are colonists, are American." This goes to show that readers in all portions of the world may be interested in the advertisements in THE INLAND PRINTER, as well as those residing in the United States. The Hoke Company is the largest concern in the United States dealing in chalk plates, and has a reputation for furnishing none but the best goods, and at prices consistent with quality.

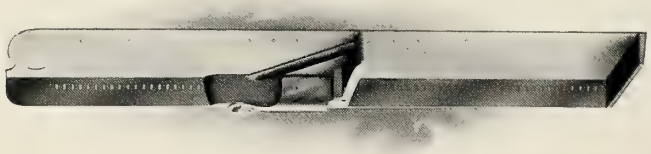
REMOVAL OF THE INLAND TYPE FOUNDRY.

The Inland Type Foundry, St. Louis, has leased the entire seven-story and basement building on the southeast corner of Twelfth and Locust streets, and will occupy it as soon as extensive alterations now under way are completed. It is expected that the building will be in shape for occupancy about the middle of November. When the company moved into the building at 217-219 Pine street, a little over four years ago, it was considered that the increased floor space would give ample room for ten years' growth. This idea has proven to be a mistaken one, as the business has grown to such dimensions that the Pine street quarters were totally inadequate. The new building into which the company now goes is modern in every respect, lighted on all four sides, thoroughly fireproof, and contains sixty-five thousand feet of floor space — over one and a half acres. Every convenience and improve-

ment to place the foundry in position to better its product and discharge its business have been adopted. It is expected that it will be some weeks after the removal before everything will be in first-class order, and possibly there may be a slight delay in filling orders, but the company proposes to look after its business in as prompt a manner as circumstances will permit. Due notice will be sent to the trade when the establishment will be ready for inspection.

A NOVEL COMPOSING-STICK.

The attention of the trade in general, and of job printers in particular, is called to the new composing-stick, called the Rouse Job Stick, now being placed on the market by H. B. Rouse & Co., Chicago, and advertised on page 174 of this issue. This stick is said to be a mechanically perfect composing-stick, for quick and positive adjustment to either picas or nonpareils. It possesses several novel features, the most radical, perhaps, being the method of adjustment. This is effected by means of a series of rectangular holes or perfora-



tions in the rear wall of the stick, with a corresponding steel rack mounted in the knee to engage them. By turning a small lever located under the clamp, a half-revolution, the rack is moved exactly one nonpareil and automatically locked in position, thereby effecting the change from picas to nonpareils. The measures are said to be as correct as mechanical skill can make them, and it is believed that this particular feature will prove both a revelation and a delight to the compositor. This construction leaves no place for dirt to collect, which heretofore has been a serious obstacle. The knee is very rigid, and is held in position by a clamp which extends clear into the corner, where it will do the most good. This combination is certainly a strong one, and the manufacturers believe it is the most perfect composing-stick ever made.

FIFTY PER CENT SAVED.

That is what a user of a Century press finds in the life of his plates and type. The cause of it is told by the Campbell Company in one of its catchy mailing cards just received, entitled, "Your Plates or the Publishers." It appeals to the experienced pressman and practical printer as well. It argues strongly that as sure as the old-fashioned press dipped or guttered in the margins of the forms, its new facsimile will do the same. The very strength of this argument impresses a reader favorably toward a serious consideration of the value of the eccentric lift impression mechanism, and automatic compensator as a plate protector; used only in the "Century" press.

PERFECT REGISTER WITH THE "AUTOMATIC."

As a proof of the absolute accuracy and unmistakable economy in the use of the "Automatic," a lot of cards that had been run through the press and spoiled from an insufficient supply of ink was printed the second time, and not the slightest evidence could be found from the appearance of the job that it had been run through more than once. This not only saved the stock, but the delay and inconvenience which the purchasing of more stock and the stoppage of the press would have occasioned. Some of the type used in the job was 6-point Roman, beside hair-line rule, and if it had been printed the least out of the way it would have shown it. This "Automatic" is by Megill, 60 Duane street, New York. Its plan of operation was originated and patented by him, and job printers who desire to keep up with the progress of the art should write him for particulars.

A MOST VALUABLE CHRISTMAS GIFT.

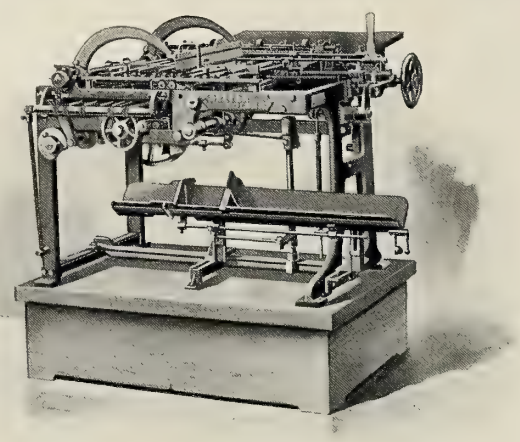
An employing printer can hardly make a more profitable investment than by giving his most ambitious printers the correspondence course in harmony, colorwork, overcoming difficulties in the pressroom, and technic in printing. This course affords the opportunity of a lifetime, and should be secured at once by every printer who is determined to achieve. It is worth many times its trifling cost, and is proving most helpful and popular. Write for particulars to the Owl Press, Burlington, Vermont.

A NEW CATALOGUE.

The Morgans & Wilcox Manufacturing Company, Middletown, New York, manufacturers of printers' machinery and materials, has just sent out a tasty catalogue of its goods, well printed on enameled stock, enclosed in a neat cover of gray stock, and mailed in an envelope of the same color. The machinery described includes bench paper-cutters, proof presses, hand presses, saw tables, Slauson patent cylinder press locks, Cochran job locks, Elliott patent page locks, patent steel furniture, etc. This company makes a specialty of steel furniture and various kinds of locks, as well as numbers of specialties for printers, all of which have a great reputation. The illustrations in this catalogue, showing the many uses to which the steel furniture can be put, are extremely interesting. Every printer should have one of these catalogues.

THE DEXTER CIRCULAR FOLDER.

We are illustrating herewith the Dexter rapid drop roll circular folder. It is a machine especially adapted for the folding of note and letter sheets to envelope size, as well as a general line of two, three and four fold circular work, ranging in size from 6 by 9 inches to 14 by 20 inches. It is a very compact machine, occupying but little floor space, and is capa-

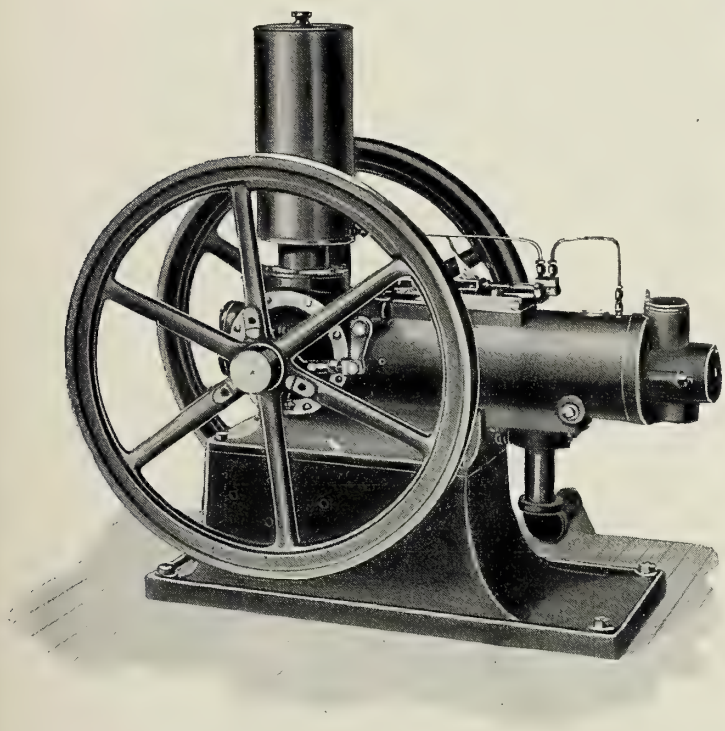


ble of turning out from twenty-five hundred to three thousand circulars per hour, folded in a most satisfactory manner. The Dexter Folder Company are especially busy at this time. They have a large number of orders for their rapid drop roll jobbing book and pamphlet folders, their quadruple 16 and double 32 folders, their double 16 folders, and their circular folders. Nearly every folder supplied by the Dexter company is equipped with a Dexter automatic feeding machine. Among the recent purchasers are the following: American Book Company, New York; Ginn & Co., Boston; Robert O. Law Company, Chicago; Rand, McNally & Co., Chicago; Trow

Directory, Printing and Bookbinding Company, New York; Smith-Hanley Bindery Company, New York; Henry Neil, Chicago; Hampton Printing Company, Indianapolis, Indiana; Essex County Publishing Company, Port Henry, New York; *State Journal,* Lincoln, Nebraska; Becktold Printing & Book Manufacturing Company, St. Louis; Grand Rapids Engraving Company, Grand Rapids, Michigan; Gazette Printing Company, Montreal, Canada; John C. Otto, Springfield, Massachusetts; F. A. Bassette Company, Springfield, Massachusetts; The Bartlett Press, Boston, Massachusetts; E. P. Fulmer & Co., Indianapolis, Indiana; also machines for Australia, sold throught their Australian and New Zealand agents. An order for one of the Dexter jobbing marginal folders, with automatic feeding machine attached, has recently been received, to go to the new Philippine public printing plant at Manila, and the machines are now on the way to that far-off establishment.

THE MIETZ AND WEISS KEROSENE ENGINE.

Although it is now more than thirty years since gas engines first began to attract public attention, it is only within a comparatively short time that they have been brought to such a degree of effectiveness as to render them generally and reliably available for industrial purposes. One improvement has followed another until at the present day there is but little left to be desired in the better class of motors. Good authorities upon such matters declare that among the very best apparatus of the kind in the world is the Mietz and Weiss gas and kerosene engines, as manufactured by August Mietz, iron founder and machinist, 128-138 Mott street, and 87 Elizabeth street, New York city.



This engine is a machine which embodies all features necessary for the production with perfect reliability of the maximum of power, with the smallest consumption of gas or kerosene. It was placed upon the market with a view of introducing a simple, perfect, reliable, strong and compact motor for all purposes. The drawbacks and defects experienced in other engines have been avoided and many improvements added. On account of its simplicity this engine is particularly adapted for the use of common oil (150 degrees test) as fuel, and when so arranged it is claimed absolutely the safest and simplest power-producing machine in the world.

The oil engine is the most independent motor where gas is not available, as kerosene or lamp oil can be obtained in any part of the civilized world. The cost of running is considerably less than gas, steam or electricity being out of the question. The Mietz and Weiss kerosene engine can be started and managed by any person of ordinary intelligence.

With this engine no engineer or fireman is required, and there is no handling of coal or ashes. There is no extra fire insurance, nor any extra water tax. There is no loss of time in getting up steam. It gives the best and cheapest power in the world for printing establishments, and especially for service requiring relatively small power, in ways for operating presses, dynamos, pumps and numerous other purposes. Made in sizes of 1 to 40 horse-power. Send for catalogue.

"MICRO-GROUND" KNIVES.

On page 167 of this issue Loring Coes & Co., of Worcester, Massachusetts, make a special offer, which is of interest to printers. They agree to give a new knife free to the house which sends them the one hundredth order from date of issue, November 1, 1901. The orders must mention THE INLAND PRINTER. The offer closes November 30. To determine the placing of the orders the firm intends to use the postmark on the letters. Look up the ad., and if you need a new paper-cutter knife, or are liable to want one within the next few months, take advantage of this offer.

AN ORDER FOR TYPE FOR MANILA.

The order for the type and printing material for the new Government printing-office for Manila was placed with the American Type Founders Company. This extends the field of usefulness, and sends the popular American type faces forth on a mission of education and civilization. Our new brethren will shortly have a still further illustration of the American idea of the way to develop a nation, for the modern printing-office not only represents the art preservative, but has also come to be regarded as the most potent factor in building up a nation.

THE LACKAWANNA RAILROAD.

Passengers traveling between New York and Chicago, or New York and St. Louis, or vice versa, can take no better line between New York and Buffalo than the Lackawanna Railroad. This road passes through some of the most noted scenic portions of New York State and northeastern Pennsylvania, and in train service is unexcelled by any other line. Connections are made at Buffalo with the New York, Chicago & St. Louis Railroad (Nickel Plate Route) for Chicago and the West, and also at Buffalo with the Wabash Railroad for Detroit, Chicago, St. Louis and Kansas City. Information concerning this railroad can be obtained of any of its local agents, or of T. W. Lee, General Passenger Agent, New York city.

A FINE SET OF SAMPLES.

William Freund & Sons, Chicago, whose advertisement appears on page 171, have issued a very fine set of samples of copperplate engraving and steel-die embossing. The line comprises seven three-leaf folders made of gray mounting stock, to which are attached the samples of the various kinds of work. These are all enclosed in a neat box. A card hanger, reading, "Latest Styles in Embossed Stationery" accompanies the outfit. This card is intended to hang in the office of printers taking orders for this character of work. The line includes club invitations, wedding invitations, steel-die embossing, social invitations, calling cards, announcements and invitations. A printer with such a set of samples as these can certainly please the most fastidious customer — one who wants something better than ordinary letterpress printing.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

ADDRESS FRANK A. CUNNINGHAM, Williamsport. Pa., for particulars on practical embossing.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

FIFTEEN CENTS TO CLOSE OUT.—Printer's Cyclopædia; 80 pages valuable recipes; ink reducers, varnishes, tables, padding and roller compositions, embossing, etc.; only a few left. A. PEMBERTON, Sloan, New York.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

HOW TO MAKE CUTS.—Complete directions for engraving, stereotyping and finishing chalk plates, enabling any one to make cuts of any description in one or many colors at a very small cost. Description of improved tools and proofs showing printing effects, with privilege of instruction by mail. Learn cutmaking and increase your ability to earn money. Send 25 cents to the CHALK PLATE COMPANY, 110 North Fourth street, St. Louis, Mo.

IMPOSITION, stone work, quickly learned. This system easily remembered. 25 cents, silver. FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Conn.

INTERNATIONAL BOOKBINDER, 10 cents per copy, $1 per year, issued monthly; only journal devoted exclusively to bookbinding in the United States. J. L. FEENEY, publisher, 425 G street, N. W., Washington, D. C.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. Full cloth, 96 pages. $1.50. THE INLAND PRINTER COMPANY.

PRINTERS' TRADE SECRETS.—All the late, easy methods of engraving, "anybody can make cuts," etc.; photoengraving, zinc etching, chalk plates, embossing, padding glues; a host of other recipes, processes, etc.; new edition, illustrated, 50 cents; why pay $1. Contents for stamp. A. GAINES, Mendon, Mich.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proofroom Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE AVOID-LOSS JOB CALCULATOR for smaller sized printing-offices in city or country enables correct estimating, shows right price for any kind of printing, prevents losses where competition prevails; postpaid, 25 cents. R. DE LOUDON, 545 Fulton street, Chicago.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Free to firms making request on their own letter-heads.

THE LINOTYPE MANUAL, by Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. 88 pages, cloth; $1.50. THE INLAND PRINTER COMPANY.

THE THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents. THE INLAND PRINTER COMPANY.

TRITE SAYINGS.—A compilation of one thousand of the "condensed utterances of wisdom" in every-day use, arranged in alphabetical order for ease of reference; will interest the curious and furnish "sayings" for those who wish to use them; 50 cents, postpaid. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOK BINDERY for sale at a bargain; good location; write for particulars. WM. SLYKE, Amsterdam, N. Y.

EXPERIENCED PARTY wishes to start responsible house in the leather and novelty advertising business, either at a stated salary or salary and commission on business transacted. N 625.

FOR SALE.—A first-class printing-office at a great bargain; large city. N 476.

FOR SALE.—Daily and Sunday newspaper and job-office; live Michigan city, good field, excellent opportunity. N 438.

FOR SALE.—Democratic newspaper; legal county printer; clearing $1,000 per year, can be increased; $550 takes it; $250 down, balance to suit; must be sold at once. Send stamp to J. P. MILLER, Painesville, Ohio.

FOR SALE.—Electrotype foundry, with excellent trade, at a bargain if taken at once; have done over $5,000 worth of business this year; interested parties kindly write for information. N 152.

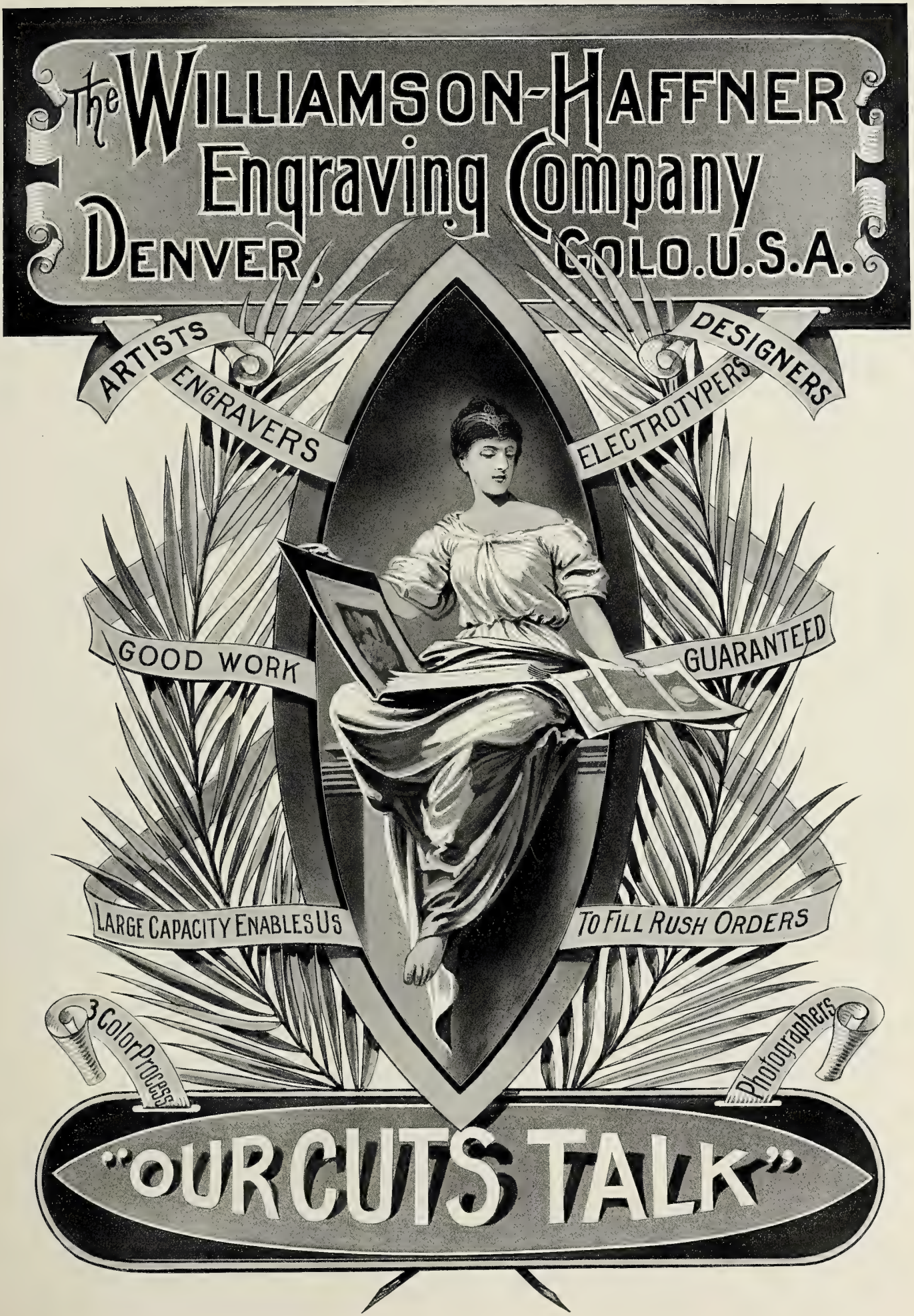
FOR SALE.—Fine job-printing office; cylinder, gasoline engine, jobber, folder, wire stitcher, type mostly new; a bargain. N 722.

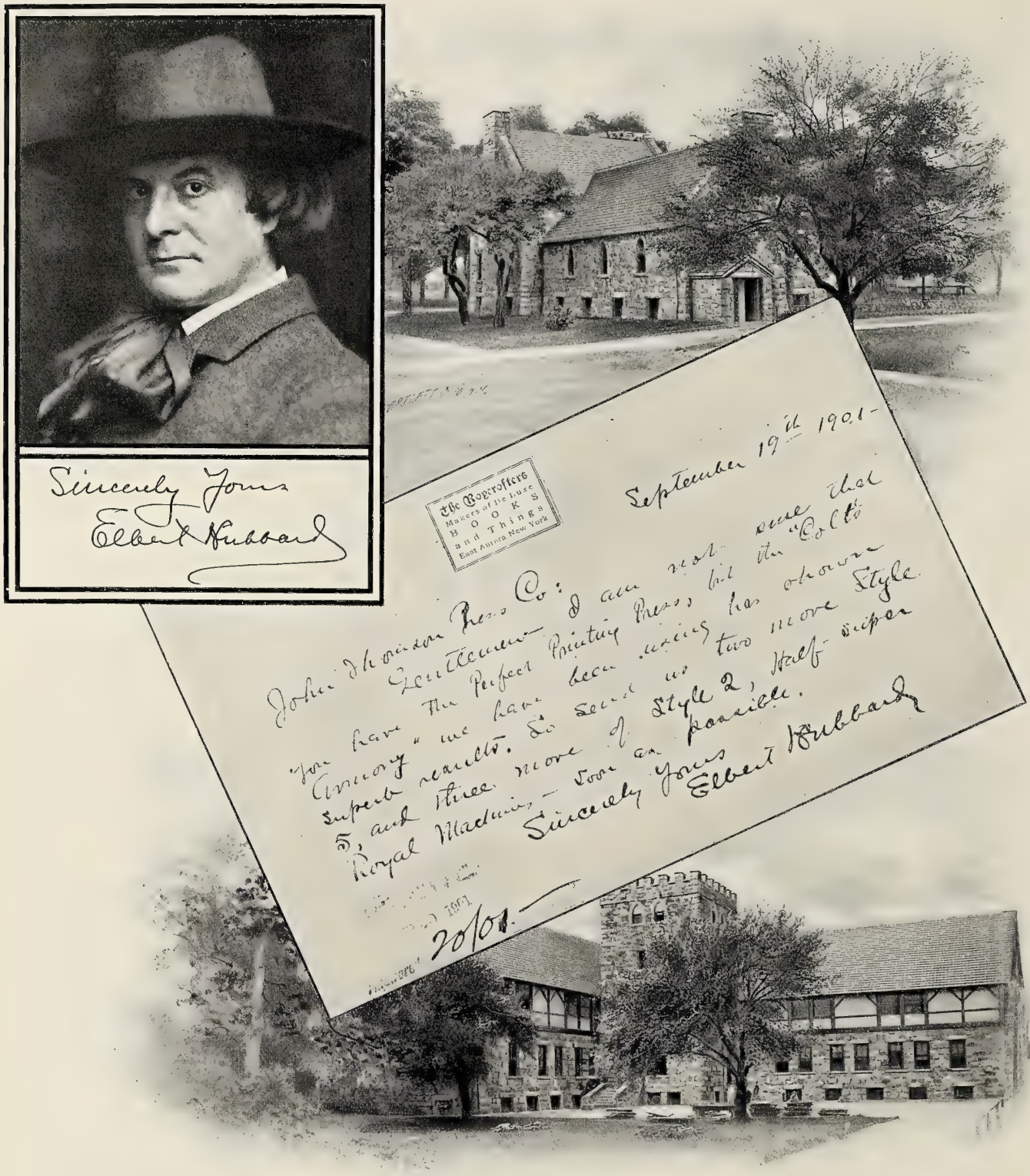
FOR SALE.—Fine small job-printing office; can be seen in operation; a bargain; partnership considered. N 710.

FOR SALE.—Interest in modern, established, paying electrotype plant; molder preferred; write for particulars. W 550.

Roller Embossing
FOR THE TRADE

IF you wish to improve the appearance of a cover, hanger, calendar, etc., either printed or lithographed, give it the *Stipple Effect*. We do this work in best style in several patterns. Write for Samples and Prices on Various Quantities.
THE AMERICAN EMBOSSING CO.
418-422 SYCAMORE STREET, CINCINNATI, OHIO


The WILLIAMSON-HAFFNER
Engraving Company
DENVER, COLO. U.S.A.
ARTISTS
ENGRAVERS
DESIGNERS
ELECTROTYPERS
GOOD WORK
GUARANTEED
LARGE CAPACITY ENABLES US
TO FILL RUSH ORDERS
3 Color Process
Photographers
"OUR CUTS TALK"



THE ROYCROTFTERS, OF EAST AURORA, NEW YORK

Where Six of our Half Super Royal "Colt's Armory" Presses are used.

THE upper building is the Library; the lower the Workshop. The phenomenal rise of this enterprise, from nothing to its present magnitude in a period of six years, is conclusive proof that Mr. Hubbard, the author of the famous "Message to Garcia" and the Chief of the Roycrofters, has practiced his own preachment—he found "room at the top" and is beginning to occupy it.

We have a limited number of copies of a special edition of the "Message" containing a semi-advertising epilogue. This is a fairly representative sample of the character of work capable of being produced by "Colt's Armory" presses, when operated by experts. We will be glad, upon request, to furnish a copy together with our catalogue; but this offer refers specifically to *printers or publishers*.

The only gold medal for platen presses, the highest prize, has been awarded us by the jury of the Pan-American Exposition.

JOHN THOMSON PRESS COMPANY

DESIGNERS AND MANUFACTURERS OF PLATEN PRINTING AND EMBOSSING PRESSES

253 BROADWAY, NEW YORK
936 MONADNOCK BLOCK, CHICAGO
57 SHOE LANE, LONDON

Always in Stock

AT

American Type Founders Co.
All Branches

Barnhart Bros. & Spindler
All Branches

DEALERS EVERYWHERE

IMMEDIATE SHIPMENTS
NO DELAYS

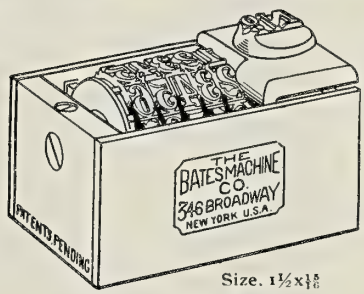
Here are a few of the largest and oldest users of type-high numbering machines

Bureau Engraving & Printing, Washington, D. C. Poole Brothers.
Hamilton Bank Note Co. Stromberg, Allen & Co.
Autographic Register Co. of New York. United Autographic Reg. Co.
Rand-Avery Supply Co. Carter-Crume Co. Dennison Mfg. Co.
Reynolds & Reynolds Co. Hall Lithographing Co. Webb Ptg. & Sta. Co.

All *formerly* used machines of other makers, but *today* they order *ours exclusively.*

Model No. 27 Has no equal.

It is the only absolutely reliable type-high numbering machine made.



Size. 1½x1⅛

№ 12345

(Facsimile impression)

$14.00, less 10% in 10 days,

$12.60 NET

Entirely Automatic.
Absolutely Accurate.
Steel Figures built to wear.

THE
Bates Machine Company

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U. S. A.

Branch,
2 COOPER ST.
MANCHESTER,
ENGLAND

Agency,
The MACHINERY TRUST, Ltd.
LONDON, ENG.

THE MONOLINE

IT MAKES A SOLID LINE OF TYPE

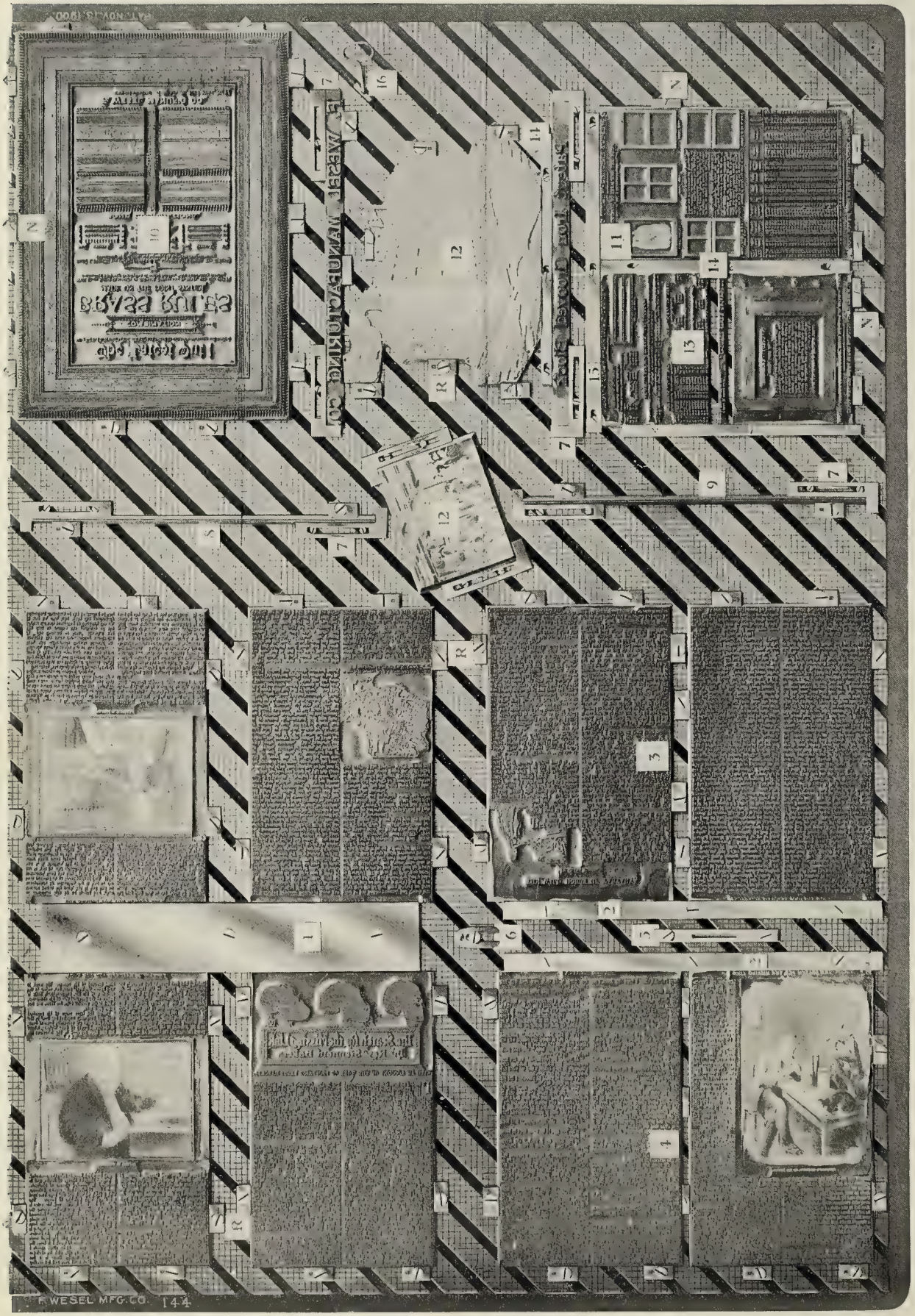
and is the cheapest and best type-composing machine now known.

MONOLINES will be offered to the printing trade of the United States in May next.

For a pamphlet containing conclusive evidence of the triumph of the Monoline in Canada, in different countries in Europe, in Australia, and in all (8) competitive trials, address THE MONOLINE COMPOSING COMPANY, 1419 G Street, N. W., Washington, D. C.

WESEL IRON GROOVED BLOCK

Patent issued November 13, 1900



Explanation. This is a half-section of a block. **R**—Regular hooks. **N**—Narrow margin hooks. **1**—Fixed head margin-strip catches. **2**—Adjustable head margin-strip catches. **3**—Shows narrow margin with regular hooks. **4**—Double lip narrowest possible margin. **5**—Slitter for folding machines. **6**—Movable press point. **7**—Adjustable angle hooks, better illustrated as holding 12. **8**—Steel cutting or creasing rule. **9**—Steel perforating rule. **10**—Plate held close to edge of block with narrow hooks outside, regular hooks inside. **12**—Plate held at angle with angle hooks, and irregular plate held by regular hooks. **13**—Plate cut in sections held by long strip catches. **14**—Narrow slotted strip catches which are removable without taking out screw or nut. **15**—Regular slotted strip catches. **16**—Shows nut which holds the hook in groove, with implement for lifting nut out of groove. The lines on block are squares of one pica each for guides in making up plates. There is a ⅜-inch rabbet around the block; if this is omitted an extra charge is made. Unless otherwise ordered blocks are made ¾-inch high, but may be made to other heights not less than ½-inch.


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MILLS
NIAGARA
PAPER
MILLS

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GARRETT-BUCHANAN CO.,	Philadelphia, Pa.
GRAHAM PAPER CO.,	St. Louis, Mo.
A. STORRS & BEMENT CO.,	Boston, Mass.
THE CHATFIELD & WOODS CO.	Cincinnati, O.
A. ZELLERBACH & SONS,	San Francisco and Los Angeles, Cal.
DOBLER & MUDGE,	Baltimore, Md.
E. C. PALMER & CO.,	New Orleans, La.
STANDARD PAPER CO.,	Milwaukee, Wis.
McCLELLAN PAPER CO.,	Minneapolis, Minn.
KANSAS CITY PAPER HOUSE,	Kansas City, Mo.
CARPENTER PAPER CO.,	Omaha, Neb.
C. M. RICE PAPER CO.,	Portland, Me.
PLYMOUTH PAPER CO.,	Holyoke, Mass.
THE PLIMPTON M'F'G. CO.,	Hartford, Conn.
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THE BLADE PRINTING AND PAPER CO.,	Toledo, O.
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W. A. STOWE,	Grand Rapids, Mich.
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J. C. PARKER PAPER CO.,	Louisville, Ky.
MORGAN & HAMILTON CO.,	Nashville, Tenn.
ST. PAUL PAPER CO.,	St. Paul, Minn.
DULUTH PAPER & STATIONERY CO.,	Duluth, Minn.
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THE S. P. RICHARDS CO.,	Atlanta, Ga.
SCARFF & O'CONNOR CO.,	Dallas and Houston, Tex.
PETERS PAPER CO.,	Denver, Col.
NEW YORK & UTAH PAPER CO.,	Salt Lake City, Utah.
PACIFIC PAPER CO.,	Portland, Ore.
H. N. RICHMOND PAPER CO.,	Seattle and Tacoma, Wash.
GRAY, EWING & CO.,	Spokane, Wash.
PASSMORE PAPER CO.,	Butte, Mon.
W. V. DAWSON, (Exclusive Agent for Canada)	Montreal, Que.


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OUR CUSTOMERS
NOW READY
No 10
SAMPLES of
BOOK PAPER
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BUTLER PAPER
COMPANY
CHICAGO
J. W. BUTLER PAPER CO.
CHICAGO

The SIMPLEX One-Man Type Setter

For Interior Dailies and Weeklies.

TO metropolitan dailies it makes little difference whether the composition costs more or less per thousand ems, because the total cost of composition is so small a proportion of the whole cost of producing the paper.

But to interior dailies, to weeklies and semi-weeklies, it makes a whole lot of difference whether composition costs more or less, because composition is the largest item of expense.

Many publishers in the latter class know they could increase their business and profits if they could only issue better papers, but they simply can not afford to set the necessary type.

Many publishers of such papers fail to make an adequate amount of profit on their investment and labor, because composition takes so much of their income.

If some means could be devised to set more matter, get out better papers, and reduce expenses at the same time, it would solve a problem which vexes many publishers.

This is exactly what the Simplex does.

For example, read following letter from Eagle Printing Co., Marinette, Wis., which is only one of many similar ones:

THE UNITYPE COMPANY. MARINETTE, WIS., Oct. 25, 1901.

GENTLEMEN,—In answer to your inquiries regarding our Simplex, we would say that we are still well pleased with the machine. We use two operators interchangeably, who formerly worked at the case, and we have another compositor who sets the headings for the paper, keeps the machine full for distribution, and does such other odd work as can be done in between regular work. These three compositors and two others were required to set the paper from the case. We now set much more matter with the two operators and the one compositor than we did with the five before. Usually we average about 40,000 ems per day of solid brevier. This includes the short headings but not the scare headings. One day this week we set 34½ galleys or over 47,000. The operators of the machine are getting an average of $1.50 more per week than we paid them when they worked on the case. The compositor gets the same wages as formerly. We are now saving the wages of nearly two compositors and getting at least one-half more type set than formerly.

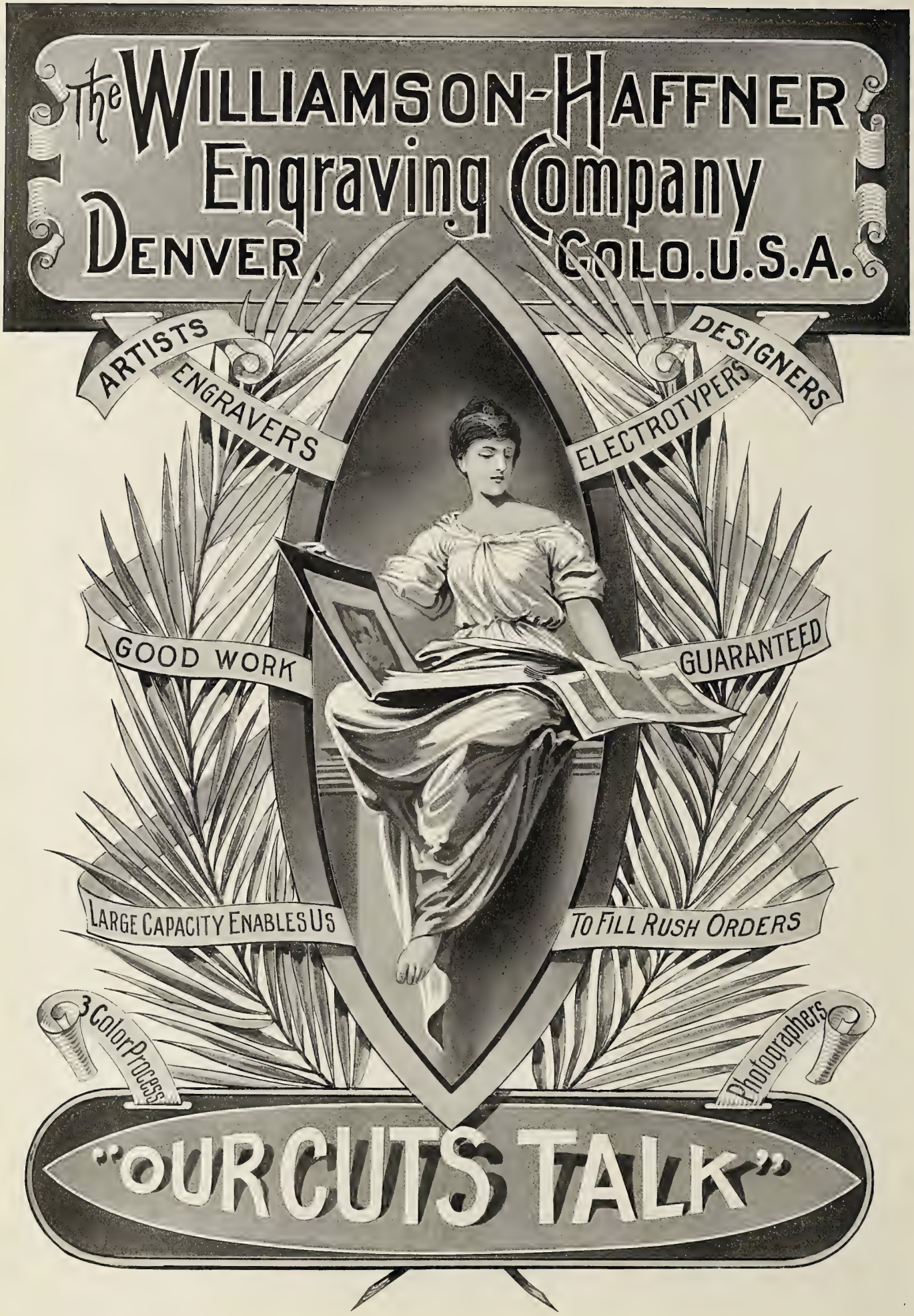
Yours truly, FRANK E. NOYES.

Let us tell you all about the Simplex, its effectiveness, simplicity, economy. Our terms bring it easily within your reach.

THE UNITYPE COMPANY

200 MONROE STREET, CHICAGO. 150 NASSAU STREET, NEW YORK


Bahrenburg
& Company
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NEW YORK CITY
Cardboard,
Cut Cards, Bevels,
Folders and
Tassels.
CENTRAL BUREAU of ENG. N.Y.


The WILLIAMSON-HAFFNER
Engraving Company
DENVER. COLO. U.S.A.
ARTISTS
ENGRAVERS
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ELECTROTYPERS
GOOD WORK
GUARANTEED
LARGE CAPACITY ENABLES US
TO FILL RUSH ORDERS
3 Color Process
Photographers
"OUR CUTS TALK"

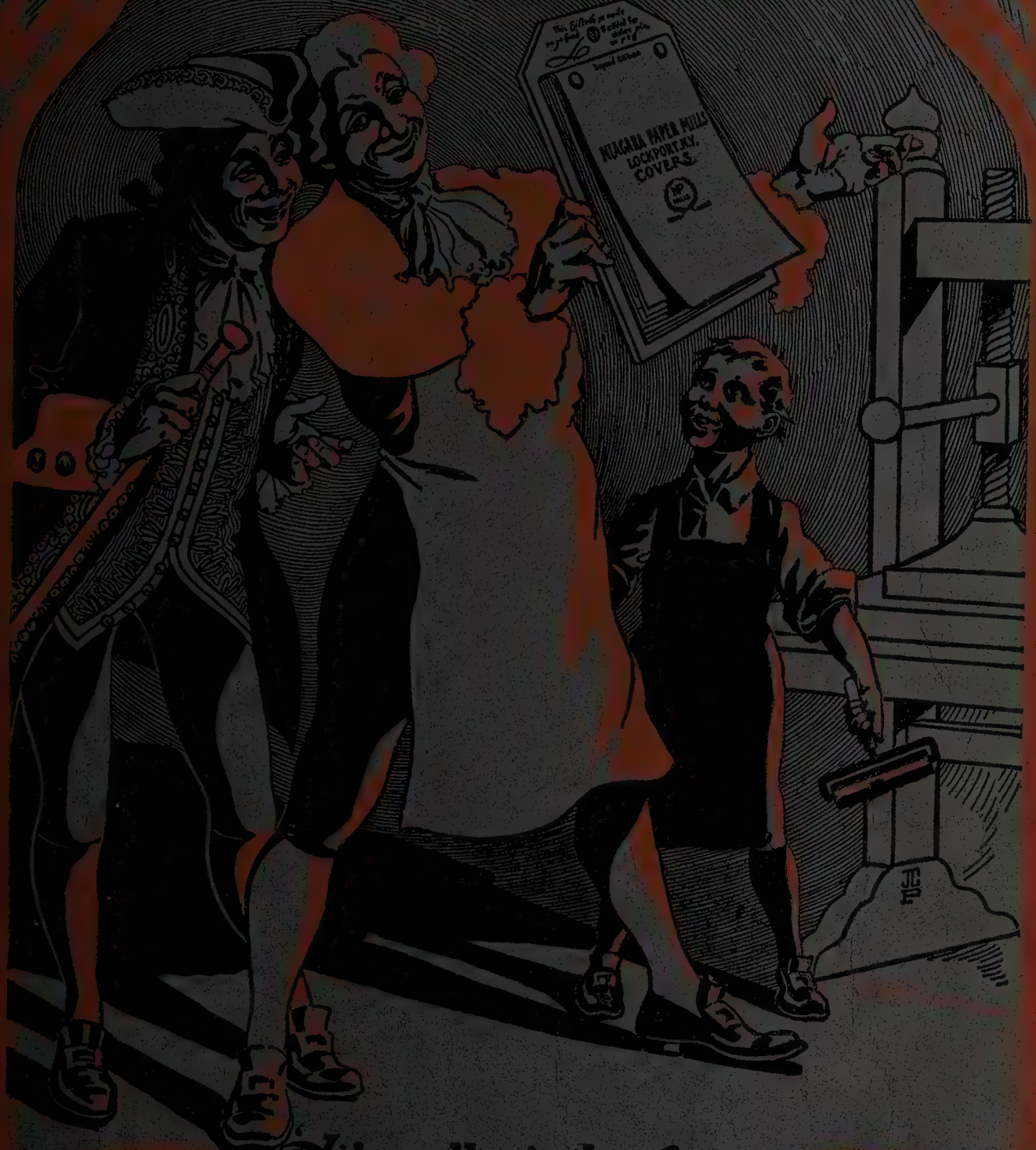
Printed by HOLLISTER BROTHERS, Chicago.

Printed on ALBA WHITE COATED BOOK PAPER, manufactured exclusively

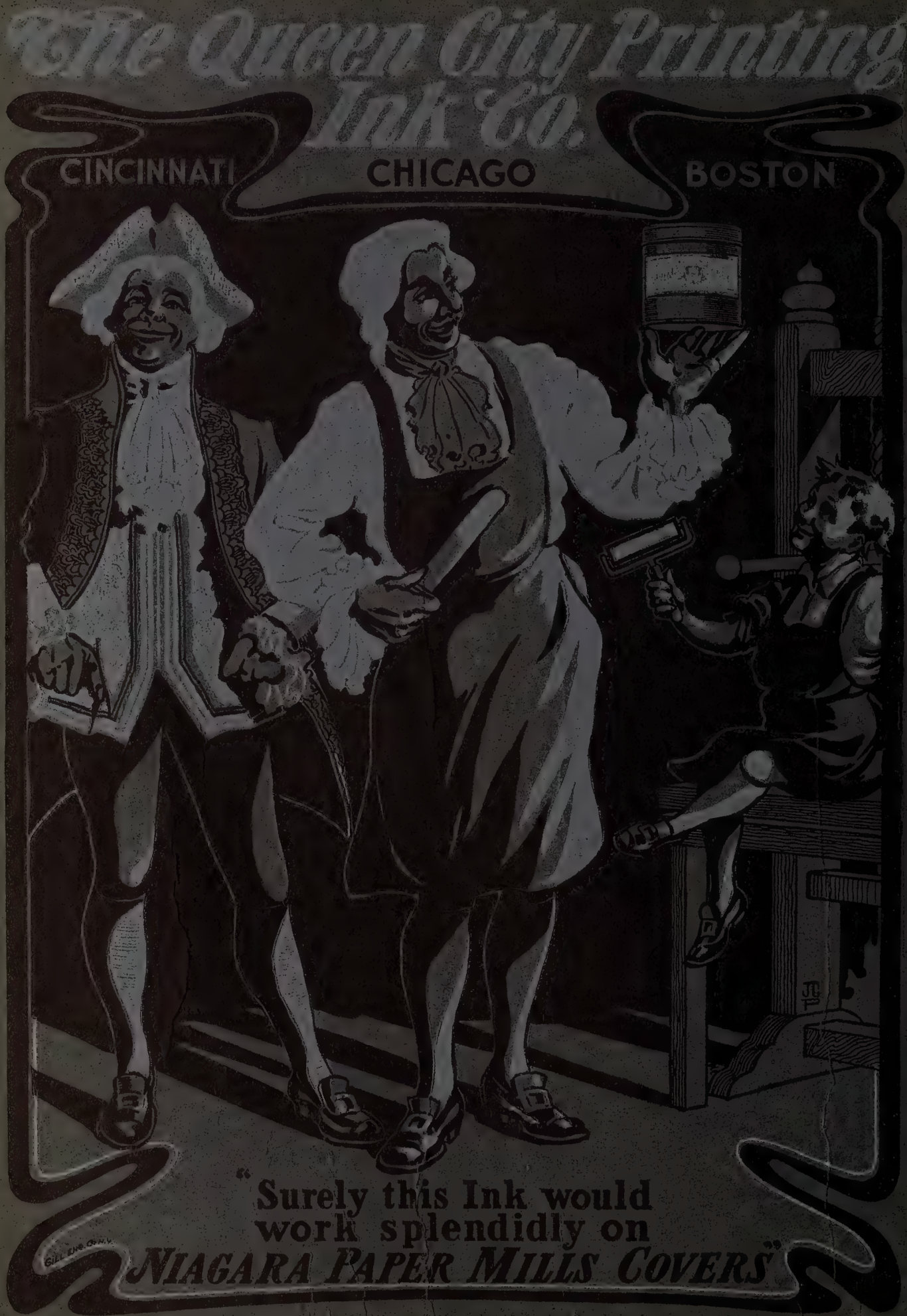

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PRINTERS
COMMERCIAL
PHOTOGRAPHERS
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Niagara Paper Mills

LOCKPORT, N.Y.



"*This* really *is* the *finest*
Sample Book I have seen
and *THE QUEEN CITY PRINTING INKS* would
look well upon it"

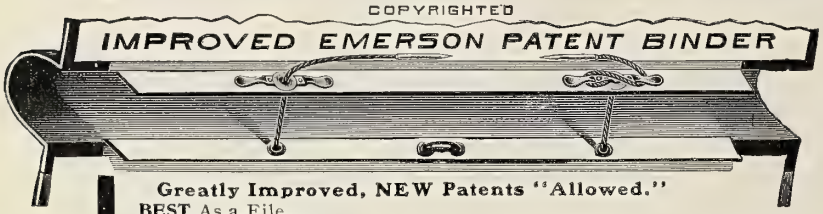

The Queen City Printing Ink Co.
CINCINNATI
CHICAGO
BOSTON
"Surely this Ink would work splendidly on NIAGARA PAPER MILLS COVERS"


MOST POPULAR
BLACK INK IN THE WORLD
QUEEN CITY PRINTING INK CO
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Every day the Sales of
·H·D·
add to this Monument which stands to the Credit of
The QUEEN CITY PRINTING INK CO.
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COLOR
DRYING QUALITIES
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A Binder that Binds!

Is its Own Compressor.
Holds Contents in a Vise.
Papers Can't be Jerked Out.

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Compact and not Clumsy.
No Thicker than its Contents.

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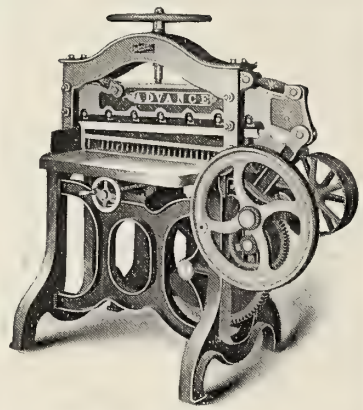
THE BARRETT BINDERY CO.
180½-182½ MONROE ST., CHICAGO.

EARHART'S New Work— "THE HARMONIZER"

IT is 5 x 7½ inches in size, containing 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

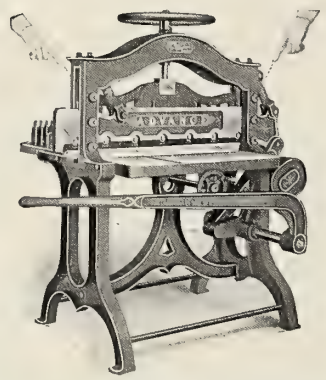
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212-214 Monroe Street, Chicago,
OR
116 Nassau Street, New York.
PRICE, $3.50 PER COPY, EXPRESS PAID.



Two Sizes: 30 and 33 Inch.

The Advance Power Cutter

Is the most substantial paper cutter ever made at the price. The frame is firmly stayed by two heavy cross-braces, upon which is bolted the truss that supports the center of the bed, making it perfectly rigid. The clamp and gauge screws, shafts, studs, clutch, clutch-pinion and intermediate gear are cut out of solid steel — and lots of other good points. Send for illustrated circular.



Six Sizes: 16, 19, 22½, 25, 30 and 33 Inch.

SOLD BY DEALERS EVERYWHERE

Manufactured by THE CHALLENGE MACHINERY CO., 2553 Leo St., CHICAGO

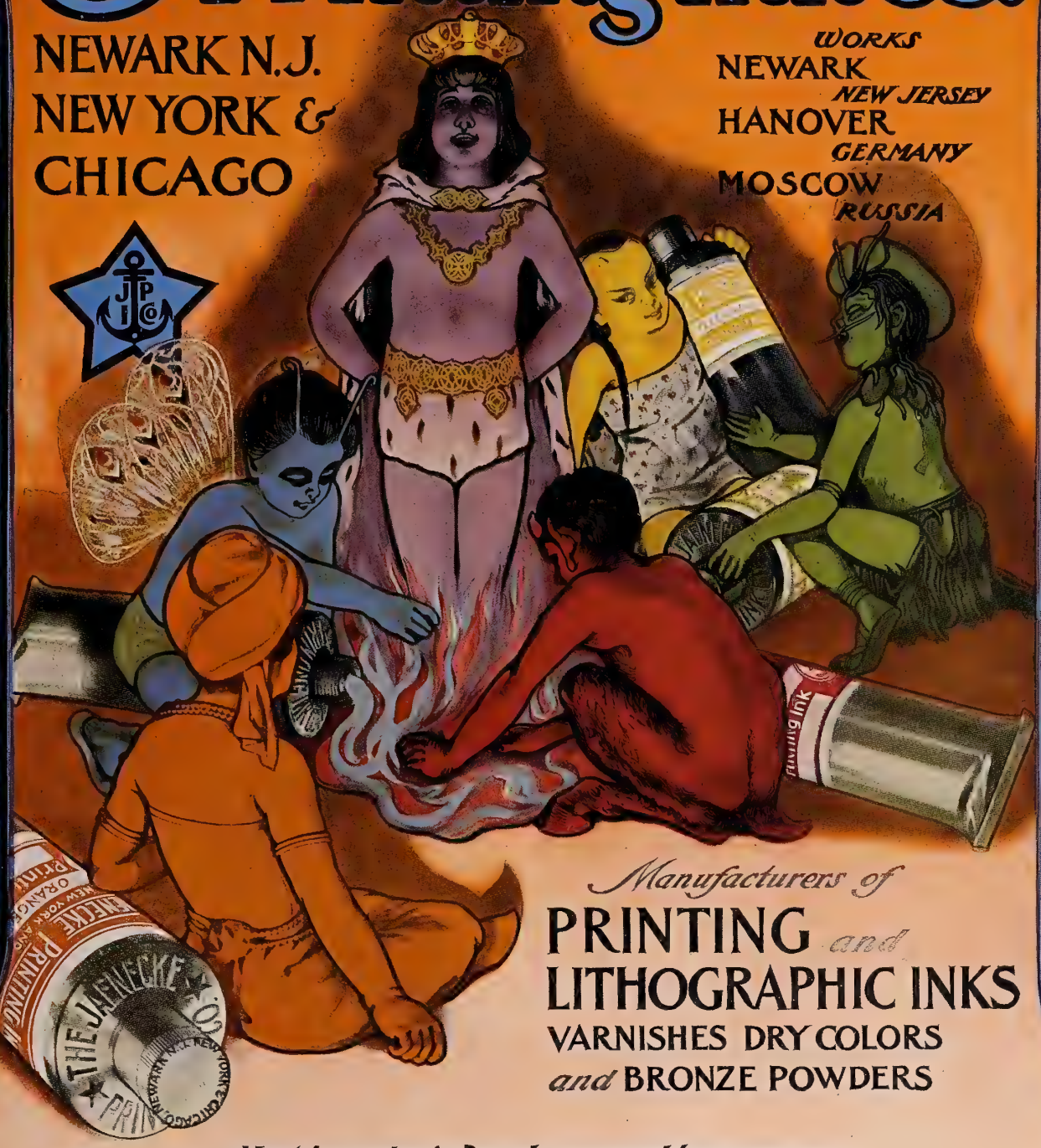
The Advance Lever Cutter

Strength and accuracy are imperatively necessary in a paper cutter. You have both in THE ADVANCE. No springing of the bed, because it has a heavy brace in the center. Gibs in side frames to take up wear and keep knifebar true. The EASY LEVER makes the easiest shear out. Many other improvements you should know about. Send for new illustrated circular.

The Jaenecke Printing Ink Co.

NEWARK N.J.
NEW YORK &
CHICAGO

WORKS
NEWARK *NEW JERSEY*
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MOSCOW *RUSSIA*



Manufacturers of

PRINTING *and*
LITHOGRAPHIC INKS
VARNISHES DRY COLORS
and BRONZE POWDERS

Next in order is Purple a royal Imp you see
The crown, and robe of ermine proclaim his high degree

"JAENECKE IMPS" Series No. 5

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THE JAENECKE PRINTING INK CO.

PRINTING AND LITHOGRAPHIC INKS
DRY COLORS VARNISHES BRONZE POWDERS

JAENECKE'S COVER INKS
HAVE BEEN ESPECIALLY MADE TO MEET THE DEMAND FOR THIS PARTICULAR CLASS OF PRINTING. BRILLIANCY, FINISH, EXCELLENT COVERING PROPERTIES AND THEIR ADAPTABILITY FOR COVER PAPERS OF ALL SHADES AND TEXTURES, HAVE POPULARIZED THESE INKS AMONG THE MOST ARTISTIC PRINTERS OF THE COUNTRY.

A BOOKLET SHOWING A VARIETY OF COLORS PRINTED ON DIFFERENT COLORED COVER STOCK, WILL BE MAILED FREE ON APPLICATION.

NEWARK N. J.
NEW YORK
& CHICAGO

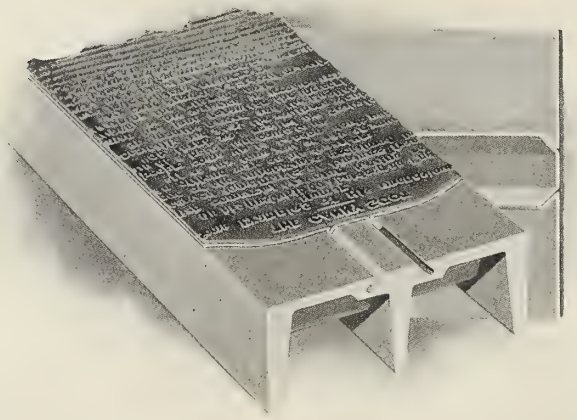
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Send 10 cents for album entitled "Reproductions of Celebrated Paintings," containing over 500 stock art subjects in one color.

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The MAIL PLATE

An ideal printing device, substituting type or lead plate, supplying an excellent, economical, convenient and quick plate service for all English printed papers at home and abroad. Delivered *postpaid* by mail, hence its name *Mail Plate*. For sample and full information send 5c. stamp.

MAIL PLATE CO.
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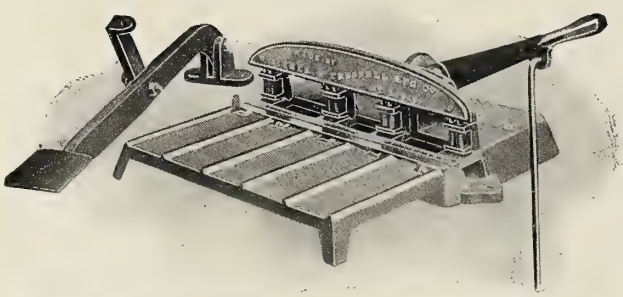
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HALF TONES THAT PRINT



INDIANAPOLIS ENGRAVING & ELECTROTYPING CO.
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No. 16 HAND and FOOT POWER.



Will Punch Holes up to 16 inches apart on Any Length of Sheet. Price, $50.00. Punch Heads, $3.00

S. & T. Punch Press

WILL DO THE WORK OF A HIGH-PRICED MACHINE.

THE

ONLY MULTIPLEX PUNCH PRESS SOLD AT A LOW PRICE.

Punch Heads are Removable, Adjustable and Interchangeable.

These machines can be mounted on an ordinary wooden table. The rod connecting handle with foot treadle is adjustable to fit tables 32 to 36 inches high. Space occupied by machine on table 18 inches square.

They are strongly built, being of cast iron. The base and removable feed table are handsomely enameled, with the following parts nickel-plated, graduated scale for spacing punches, adjustable side stop for paper, name plate and all small parts.

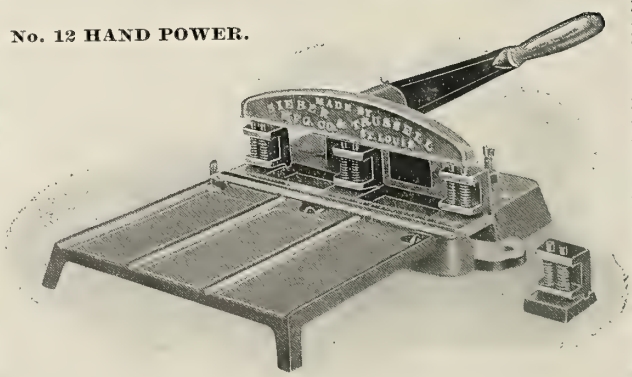
Combination and special shaped punches made to order.

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Sieber & Trussell Manufacturing Co.

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No. 12 HAND POWER.



Will Punch Holes up to 12 inches apart on any length of sheet
Price, $25.00. Punch Heads, $3.00



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LEADING
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THE STANDARD PRINTING INK CO.

Sole Manufacturers of **CROW BLACK** And other High-grade Black and Colored Printing Inks

CHICAGO BRANCH
69-71 Plymouth Place

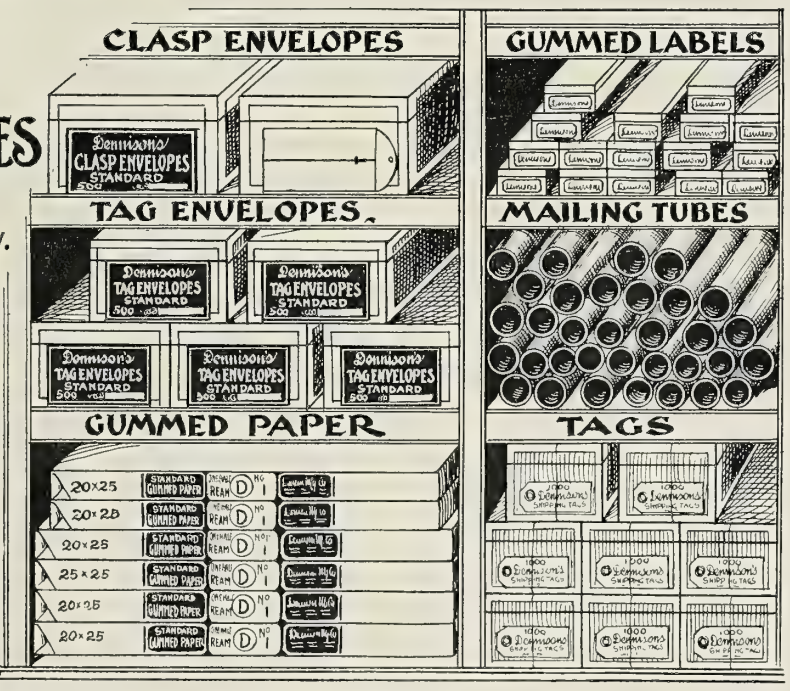
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ALWAYS RELIABLE
Finest Stock and Uniform Quality.
Universally Used
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ILLUSTRATED CATALOGUE WITH PRICES SENT ON APPLICATION. WRITE OUR NEAREST STORE.



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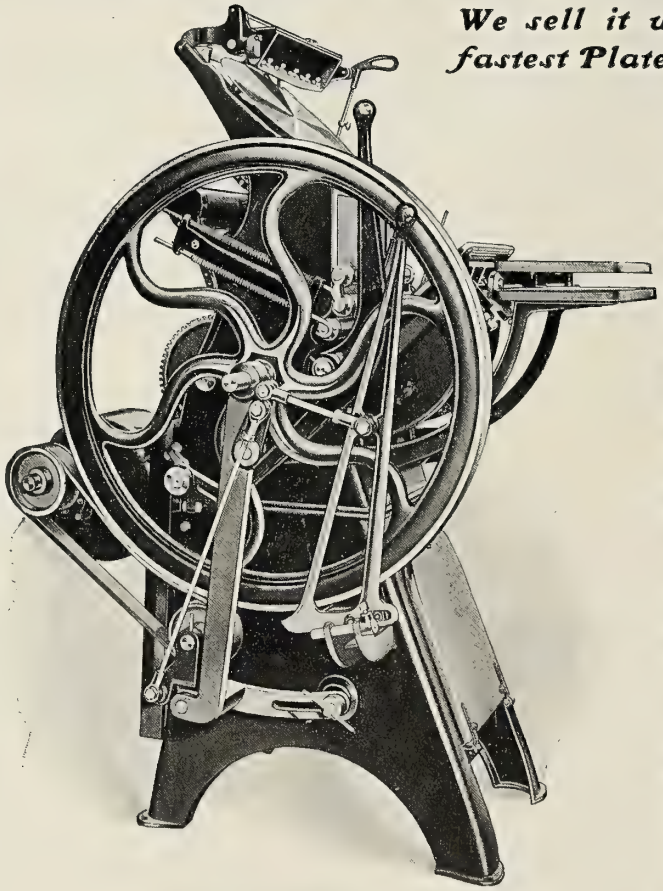
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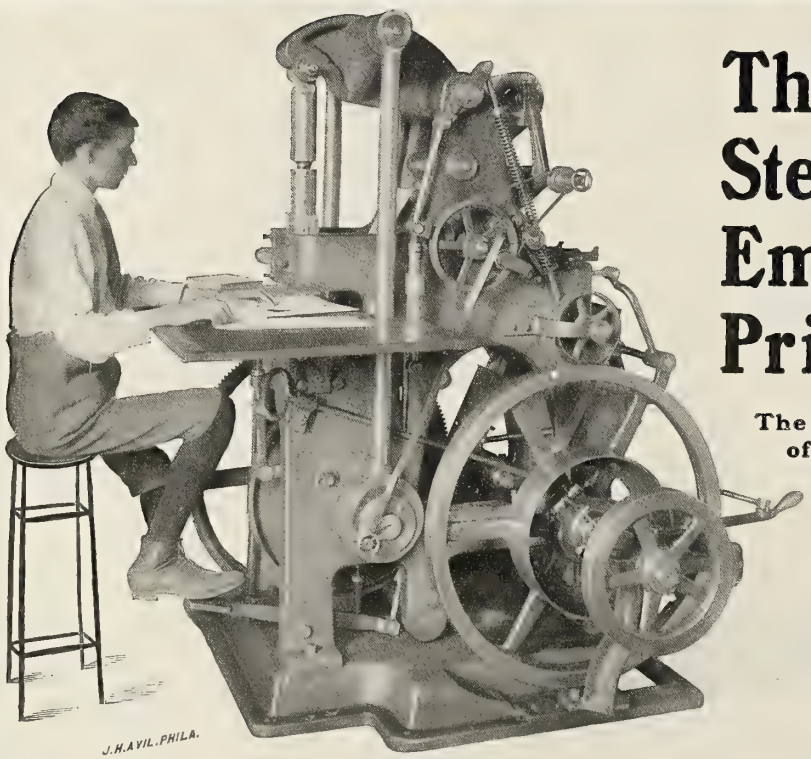
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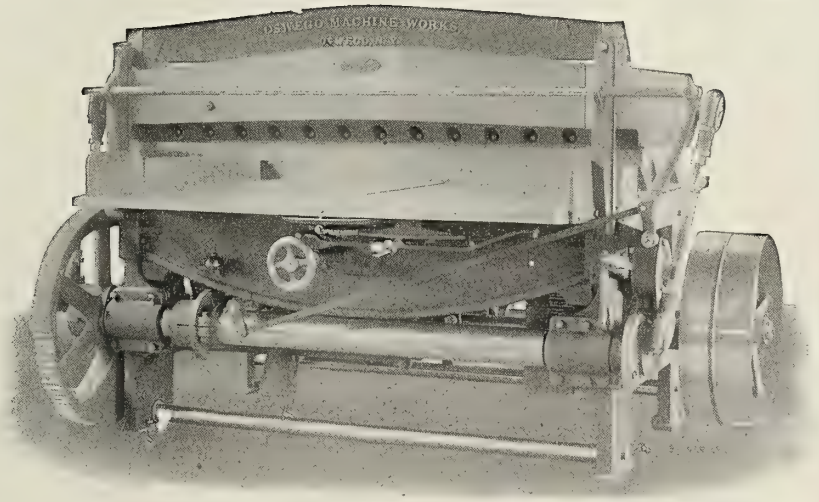
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVIII. No. 3. CHICAGO, DECEMBER, 1901. TERMS { $2.30 per year, in advance. Foreign $1.20 per year extra.

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THE AMERICAN ANNUALS.

FIRST PAPER.— BY CHARLES DEXTER ALLEN.



COLLECTORS of early American engravings have long known the American annual to be a treasure-house of good things. Those particularly interested in the work of John Cheney, easily in his time the leading American engraver and the first to attain the front rank, know that in two or three of these series notable examples of his delicate and charming engraving are to be found. Those familiar with the early history of Hawthorne's literary effort know that in the annuals some of his finest tales first met the public eye, and those whose investigations have carried them into certain special lines of research, and those whose eyes are keen for local ana, also know that the annuals contain much of lasting worth. To the general reader, however, who takes up one of these small volumes and looks it over, it is likely to appear as an outworn example of a literary style he considers happily distanced in the progress of American literature. Nevertheless, such writers as Longfellow, Poe, Lowell, Bryant, Sands, Willis, Verplanck, Irving and Holmes contributed to their pages, and found in them the first circulation for some of their writings. Indeed the collected works of one or two of these do not contain all the poems and tales written for the annuals.

It is true that the annual has been distanced, that its style is out-worn, that it could fill no place to-day. It came at a time when American writers were still eager for the approbation of England and when English critics continually squelched American writing and attempted to wring the neck of any small hope that dared to rear itself here and there, that an American literature was beginning.

To the immense activity of the closing quarter of the eighteenth century in political writing succeeded an age of magazines. Natural causes, increase of population, the steadier movement of governmental matters, the acceptance of books as mailable matter, the increase of education, greater prosperity and the enterprise of publishers led to this new form of literary expression. It was an age of "Mirrors," "Repositories" and "Miscellanies." The survey of this periodical field yields little but weariness of spirit. A high purpose was claimed by nearly all the publishers; their periodicals were not trashy, but were intended to cultivate, uplift, civilize. Secular periodicals flourished side by side with the scientific and the theological, and all ministered in their way to what was considered the necessity of the time. Articles from the foreign magazines were freely borrowed and many books were promptly and cheaply reprinted here. The classics came out in American editions rapidly, and there were many books designed to influence the mind of the youth of both sexes toward right living. Admonition, advice, warning and pleading were conspicuous in the books written for the young. There seems to have been a general belief that writers were called to appeal to the young, and by horrible example and effective lament, win them to a certain something hard now to define or appreciate. Certainly the intention was good and the effect not by any means wholly bad; but that the desired result was greatly assisted by these strenuous literary means may be reasonably doubted.

Before the annual appeared, these things were somewhat bettered. Irving had a recognized place. Cooper had published "The Spy," and history and biography were furnishing material for meritorious work. The second quarter of the nineteenth century showed a great advance over its predecessor in the matter of literary appreciation and endeavor. Though a taste for better reading than that previously supplied by American writers was forming, the air was not clear of that prevailing sentiment that gushed over a falling leaf, a flying fowl, or a rain-drop, while the desire to instruct youth by the printed appeal, disguised in various ways, was still strong.

The vigilant publisher, looking to England for his

models and for much of his material, at length hit upon the annual as embodying an idea well fitted to the American mind. The English annual was a rather sumptuous affair, large in size and elegantly bound, containing many expensive steel engravings. The American annual could not hope to rival its prototype, but on humbler lines it could with reason be expected to show a profit.

Though "The Token," published by Samuel G. Goodrich, was not the first American annual, it is taken here as a typical example of its class and one notable for its contributors and its long life. Goodrich was young when he started "The Token," and



LESBIA.
From "The Token" for 1832. Engraved by John Cheney.

his quick decision to publish an annual, following very promptly an American rival, is an early evidence of that acuteness in literary enterprise which was amply proved in after years. The first issue came out late in the fall of 1827 and bore the title "The Token: A Christmas and New Year's Present." In the preface the publisher frankly states that the idea is borrowed from England and that he does not hope to produce at once a volume to rank with its beautiful Souvenirs, but he does believe his book superior to the English in its literary contributions. He considers the English pages "light and trifling," and in his attempt to prove his of higher worth, shows himself keen enough to plan his book along the lines of the guide-books for youth, which were so much in vogue. Each publisher of a book of this class naturally hoped to succeed better with his than his competitors had with theirs, and in consequence the advertisements announcing the book were filled with assurances that "parents and guardians" would find the book free from anything that could "bring a blush to the face of innocence"—surely a commendable feature, but the overwrought condition of mind in which both books and advertisements seem to have been written tend to invite amusement, or at least a discussion of their moral value.

The table of contents in the first volume of "The Token" does not give the names of the authors, but it is not difficult to recognize many of them. Goodrich was especially fond of such writers as Mrs. Lydia Huntley Sigourney, Grenville Mellen, Miss Sedgwick, Miss Francis, Mrs. Hale, John Neale, Bishop Doane and Caleb Cushing. He considered Nathaniel P. Willis the greatest attraction as one of his writers, as he was "the most read, admired and abused," thus proving advantageous in all directions. He made all that he could out of Nathaniel Hawthorne, taking his work at a very low figure when the future great romancer was young and low in funds and spirits; and though he may justly claim to have done much to bring Hawthorne to public notice, he may with equal justice extend thanks to Hawthorne for what his writings did for "The Token." He had contributions also from Epes Sargent, Henry T. Tuckerman, Oliver Wendell Holmes, James T. Fields, Giulian C. Verplanck and Henry W. Longfellow, besides very many of lesser note. Goodrich was alert and clear-headed. He selected his writers and their contributions with skill, as is attested by the continuance of "The Token" for fifteen consecutive years, each volume, with the exception of that for 1829, being edited by Goodrich himself. In 1829, being abroad, he entrusted the editorship to N. P. Willis, with the result that poetry filled a very considerable proportion of the pages for that year.

Along through the series, the reader finds the same contributors in many volumes, many of them having more than one piece to a volume, and usually they vary their style but little. The books were designed as table ornaments and as boudoir books and were edited with the probable reader and observer constantly in mind. Goodrich had a standard to which he adhered faithfully. The story of mild adventure, the pathetic incident, the lament over error, the precocious good child, the sweet, innocent, educated, pious girl, the poem reflecting on moral problems, descriptions of scenery, short stories of elevating tone and lines to fit engravings, appear with pretty constant regularity.

Goodrich showed good judgment, too, in the selection of his engravers. The very first volume of "The Token" had twelve engravings, Cheney, Ellis, Balch, Kelley and Toppan being represented. In each succeeding volume the embellishments, as they were usually called then, were an important feature. Well-known scenes and famous paintings were reproduced, very charming heads and very pretty damsels in clothes fashionable at the period, but now attractive by their touch of quaintness, frequently appear, while the actual illustrating of tale or poem was not overlooked.

The early volumes were smaller than those of a few years later, measuring about three by five inches.

The first volumes were bound in boards probably, though some were in watered silk and some in leather with gilt ornamentation. The printed page — sometimes from type and sometimes from stereotyped plates — was very neat in appearance, clear to read and quite commendable as to presswork. The volumes had a decidedly neat and tasteful appearance. As they grew to 12mo size, the covers changed from silk to sheep, and were embossed in fancy patterns, sometimes with pictures in the central panel, surrounded with very ornamental borders; the edges were always full gilt.

In the year 1836 Goodrich absorbed a competitor, and the title of his annual was thenceforth "The Token and Atlantic Souvenir." This "Atlantic Souvenir" was started in Philadelphia in 1826 by Carey and Lea, and upon its first appearance was a very close imitation, as to binding at least, of Ackerman's "Forget-Me-Not," the first English annual. Finally, in 1842, "The Token" issued its last volume, the editor feeling that it had outlasted its usefulness and claiming, in fact, that for two or three years it had not made money. Several reprints of one of the old volumes were issued, Goodrich evidently having sold the plates. The annual flourished in the thirties. During the successful years a great number of these books were published, a list of titles probably comprising not less than one hundred and fifty different annuals, all American. Sometimes it is difficult to distinguish between the actual annual and the "gift book," so-called, which might and might not make an annual appearance, but which in character and looks greatly resembled the annual. During its existence the annual filled a worthy place. Not too expensive, it yet possessed the charm of elegance, and in an age not acquainted with the illustrated magazine, its dainty engravings made a direct appeal. Its place is modest, to be sure, yet it served its purpose well. After a time the greater writers withdrew their names from the list of contributors, and this, of course, commenced to clog the works, for those who ape the leaders will refuse where the leaders decline. Naturally, its usefulness having run out, the annual expired. To-day it is interesting to the collector who searches for the early works of a favorite author or who finds some pleasure in the engravings.



STAMPED LEATHER BINDING OF THE 1832 TOKEN.
Designed by Gobrecht.

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XIV.—THE MOLD DISK.

ONE day, after changing the machine from a narrow measure to a 30-em line, the Operator reported that the lines were not justifying, and that a "squirt" of metal would occasionally occur on the end of the line. He appealed to George for a remedy.

"Quite likely it is because the justification springs are not strong enough to push the large number of spacebands through the 30-em matrix line," said the Machinist. "Get a small round rod and slip it through the hole in the bottom of the justification spring rod so the rod can not turn, and then with a wrench screw down the nut on the top of the spring to make the tension greater. Do this with both springs. If the spaces

still come up with difficulty, it will be necessary to change the adjustment of the eccentric, which is probably causing the mold to lock up so tightly against the matrix line as to interfere with its sidewise movement during justification.

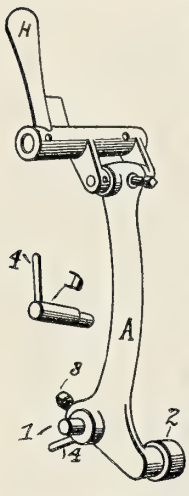


FIG. 20.

"You'll have to show me that," replied the Operator. "You know where I'm from."

"All right," said George. "Come around to the back of the machine and I'll explain. This lever (*A*, Fig. 20) carries two rollers (1, 2), the front one fitting in the depression (*B*, Fig. 21) of the mold slide (*C*), while the back roller (1) works in the groove of the gear cam. This connects the mold slide to the cam and causes the former to advance and retreat as demanded. The adjustment I speak of is in the back roller, the pin of which (*D*, Fig. 20) is an eccentric. By loosening the set-screw (3), the handle (4) can be raised or lowered, causing the mold to lock more or less tightly against the matrices before

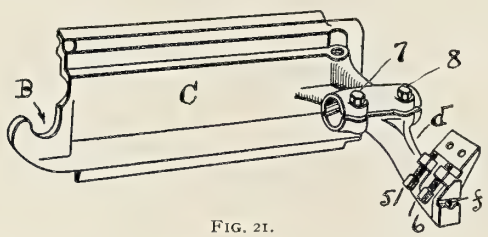


FIG. 21.

the cast occurs. To slacken the pressure raise the lever a trifle and make the set-screw fast again."

"What is the purpose of the lever which is connected to the upper portion of this apparatus?" asked the Operator.

"This is an arrangement for disconnecting the mold slide so it can be drawn forward. When the handle (*H*) is depressed the lever (*A*) is raised, and the mold slide is freed. With the vise lowered to the second position and the jaw guard on the mold disk shield removed, the mold disk can be drawn forward to get at the pot mouth or set a back knife."

"How do you do that?" asked the Operator.

"Setting a back knife requires patience and practice," replied George, "but I'll tell you how I do it. First I see to it that the disk is running true. If not, I adjust it by the screws (7, 8) in the boxing until it spins around without a wobble. Then I loosen the screws which hold the knife and screw up on the adjusting screws (5, 6) until the knife edge just touches the back of the mold, when I tighten the screws which hold the knife. After spreading red lead or prussian blue on the back of the mold, I turn the disk around and adjust the screws (5, 6) until the knife rubs equally over the back of the mold without binding tightly. Then the guide block is adjusted to set snugly by means of the tap screw at *f*. A little practice will enable you to set the back knife so that it will trim the slug evenly, and it will then run a long time without needing regrinding."

"I suppose an improperly set back knife will cause 'high lines' to be produced," remarked the Operator.

"Yes," responded the Machinist, "but nine out of ten times the cause of 'high lines' is an accumulation of metal on the face of the mold, or maybe on the back of the mold also. If a little oil is mixed with graphite and rubbed into the felt mold wiper, metal will not gather on the mold face, while the back of the mold should be examined frequently, cleaned and polished. If the mold disk is locking up close enough against the matrix line before casting and the mold wiper is set so it wipes the mold at each revolution of the disk, you won't be troubled with 'high lines.'"

"That jaw guard you spoke of," said the Operator; "what is that for?"

"That is to prevent the back jaw of the first elevator being sprung by the action of the slug in withdrawing from the matrix seat after casting," said George. "Keep it on always while the machine is running."

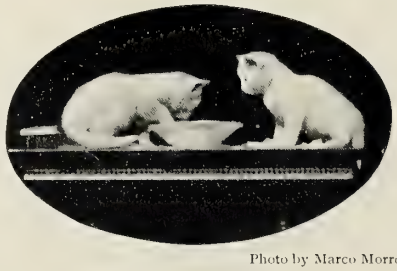
"I suppose the vise jaws are adjustable, are they not?" questioned the Operator.

"Oh, yes," replied the Machinist. "The right-hand jaw has a set-screw behind it, while the left-hand jaw is adjustable by means of the screw in the bracket in that end of the vise frame. If the face of the type overhangs the body of the slug or if the face does not fully cover the slug, it is remedied by these vise-jaw adjustments."

"When the mold disk comes forward, it slides up on those locking pins in the vise frame — do those pins need resetting?" the Operator asked.

"Hold on there," said George. "You're going too fast. You'll want to be changing every movable part on the machine first thing I know. But keep away from the locking pins — they are set by jigs in the factory and should never be changed. As a matter of fact, the less you use the screw-driver and wrench the less you'll need to. Paste that in your hat."

(To be continued.)


Photo by Marco Morrow.

SUPPER TIME.

Written for THE INLAND PRINTER.

MENU AND BANQUET PRINTING.

BY HARRY S. STUFF.



IT is not the intention to treat of the hotel menu or restaurant bill of fare in this article, although there does exist room for considerable improvement in this class of work in most printing-offices. Hotel bills of fare, as a general rule, are regarded as undesirable contracts, and unless an office is equipped with a jobber "open at all hours," the work of a single hotel quite often proves a losing quantity.

Banquet printing, however, is one of the most profitable specialties the enterprising printer can undertake. A tastefully designed menu plays an important part in an artistic table decoration and cost rarely handicaps the printer in its production. Certainly no class of work places him to better advantage before people who are able to spend money for good printing. An attractive menu is invariably preserved as a souvenir of the occasion, and thus, if bearing an unobtrusive imprint, its advertising benefits are readily discerned.

The field is at hand for even the printer in the smaller towns. Banquets, suppers, luncheons and "spreads" are an important factor in all club, lodge and society life, and the successful caterer to this class of trade will soon be surprised at the demand for his services. It is within his power to create and stimulate that demand. It is but human that one set should vie with the other in the attempt to make *their* event eclipse that of their fellows, and it is here that the "souvenir" comes in good play.

The following suggestions, based upon actual experiences of the writer, may prove helpful to the printer who cares to "go after" this class of work, and may also be applied to other lines.

Watch carefully the proceedings of lodges, clubs, fraternities and associations generally. At the first notification of a proposed event, favor the chairman of the Arrangement Committee with a personal letter, setting forth your especial fitness to design and produce the printing for the forthcoming event. Let him know that you have in mind a particular design most appropriate for that occasion. Do not fail to add that should he himself have some indefinite idea he wishes developed, your services are equally desirable.

This ought to bring a call at least.

When the committee waits upon you do not at once give your whole plan to them. Sound them upon what they have in mind, and if possible ascertain the amount they propose to allow for the work. If bids are to be secured, suggest and insist upon the following:

Each bidder to present a copy of his design or dummy with estimate, both under sealed enclosure, to be opened in the presence of all the committee at a stated time. Suggest also that the estimate include the entire printing for the affair — invitations, tickets, plate cards, badges, as well as the menus. It will often bring to the attention of your patrons matters in this line entirely overlooked, and will afford you the opportunity of "harmonizing" the work.

The advantage of this form of submitting bids will be readily seen. It precludes the possibility of your spending considerable valuable time estimating the cost, submitting your pet plan for the particular affair, innocently handing out your dummy with the price, only to find later that the self-same dummy has been used as



A SON OF THE REVOLUTION.
(Fifth generation.)

copy by the "fellow around the corner," who, of course, did not find it necessary to charge for the idea.

Now go to work on your design. Do not jump into making it up at once, but think it over as occasion presents. Ascertain the particulars regarding the event. Find out the colors of the order as well as the emblems, etc. Study your design with a view to its harmony with the table decorations. Note its appearance on the table *en masse*. Let these desirable features be known in your estimate. When you have decided what you want, make up your dummy, if possible, out of the identical stock you intend using. Include the banquet ticket, plate card, badge, or whatever else desired, arranging some little harmonizing feature to run throughout. It may be the stock, the ink, the emblem, the shape, but have that "connecting link" there. It counts.

Do not jam these into an envelope, but prepare a neat box lined with a harmonizing shade of paper. Include whatever you submit in this box, but have the estimate on the *bottom*. Enclose a neatly printed slip

stating that the designs have been prepared for suggestion only, and requesting their return in good condition if not accepted.

Nine times out of ten you will win out over the fellow who *says* what he proposes to do, or the one who scratches off his plan on a sheet of print paper. Your bid may be a few dollars higher, but your fancy touches will not come amiss.

The contract secured, carry out your promises to the letter. Do not wait till the day of the event to complete the menu. Start early to get your copy together. Hurry the toastmaster, the musical director, the chef, or the other fellow, for if you do not, a smutty job will surely result.

Having turned out a creditable job, do not be afraid to get all there is in it. On the day of the affair insert a small local in your papers stating that the menus have been prepared at your press. Or, if used the day after, describe them, but do not describe them the day before. Prevent, if you can, samples of the job going out in advance. It is an injustice both to yourself and the committee, and you can courteously refuse advance copies by suggesting that the matter is designed as a sort of pleasant surprise, thus enhancing the interest.



Collection of H. W. Fay, De Kalb, Ill. Photo by Cary.

IN THE WOODED PASTURE.

A FEW SUGGESTIONS REGARDING DESIGNS.

The invitation usually is a card or folder, and can be appropriately put on colored stock or in colored inks, and is not limited in shape or style. Avoid too much elaboration on this, however.

The banquet ticket can often be enclosed in a smaller envelope, and, in fact, this is quite desirable, preventing soiling. Have it small, say the size of a lady's calling card. Envelopes this size are easily procured.

The menu proper should be prepared with a view not only to color harmony and general appearance on the table, but should be of such form and size as to easily be set away from the plate. For this reason perhaps the simple folder is most desirable. If such design is used and the stock be lighter than cardboard, then a flap will be found very convenient.

In the folder line, many handsome designs are to be had "ready made," but for various reasons are often unavailable. The large assortment of cover-papers now at the printer's disposal affords unlimited combinations in this line of work. Here are a few of them:

A folder of 50-pound scarlet cover, cut 8¼ by 10, fold to 4½ by 8¼, allowing one inch flap, 4-page insert of antique finish cream stock, good weight, cut slightly smaller to allow margin all around, tied at back of fold with cream ribbon, title printed in gold, insert in scarlet, affords an excellent scarlet and cream combination, which, if set slightly open at plates, presents a most attractive appearance. This can be worked out in numberless color schemes. Where only menu proper occurs, the same idea can be used, printing it on single sheet and tying to third page of cover with small ribbon or cord at top. Or a panel card can be used in place of the sheet and on the second page a small envelope pasted in which to enclose the toast list, printed on a separate sheet. On the flap of the envelope the word "toasts" can appear (see illustration).

Cutting out an oval, circle, square or other design from the front cover, allowing color of insert to show through, presents another color combination to be enlarged upon at will. Printing title, cut or emblem on the insert, showing through the opening, affords great variety of elaboration.

Announcement stock with envelopes to match, a most desirable assortment of which are to be had this season, afford an excellent combination for plate card and menu. Insert the folded menu in the enclosure, the



SUGGESTIONS FOR MENU AND BANQUET PRINTING.

1.—Strip of cherry wood on which printing can be done in one or two colors.

2.—Menu with cardboard cover, in several printings and embossed.

3.—Plan of attaching envelope containing toasts to a sheet of some suitable stock, with menu card also attached.

4.—Design in brown and white ink on brown stock.

5.—Cut-out design showing lettering on inside leaf; border of oval and "1901" in gold.

6.—Stock Christmas design; wreath in red and green, embossed.

7.—Inside view of design No. 11; several sheets held to outside cardboard by ribbon. See No. 11.

8.—Menu on cardboard or other suitable stock held to outside sheet by ribbon.

9.—Ribbon idea used for ornamentation only.

10.—Menu design folded like napkin to stand on table; printing in three openings, and on front and back.

11.—View of design No. 7, when folded to represent tent. Small flag inserted through hole punched in top.

name being written or printed on the envelope, wind with ribbon, cord or tape, and seal with wax, stamping with monogram or simple design.

Round-corner cards come into good advantage for simple designs. Take four of postal size, printing title on first, menu on second, toasts on third, music on fourth; arrange face up, punch in upper left-hand corner, eyelet, and tie with ribbon. This can, of course, be worked out with any kind of stock.

"Cut-outs" are often desirable. Many printers hesitate to undertake them because of cost of cutting die. This can often be overcome by tightly clamping stock between light boards (cigar-box covers will do) and cutting out to pattern on ordinary scroll saw. Hearts, circles, ovals and simple emblems can be turned out this way, then punched and tied, producing novel effects.

The "roll" presents pleasing possibilities. For instance, a quarter-sheet of folio, golden-rod bond, printed on one side, rolled and tied with royal purple ribbon, which, when laid at the side of each plate, presents a striking table. It is easily gotten up and is desirable for extended toast-lists, quotations, etc., though not so easily referred to as some other designs.

A similar design is the "Scroll." Print on vegetable parchment or light bond, long and narrow, mount at top and bottom on small, round sticks, allowing the sticks to protrude a half-inch on each side, roll and tie with ribbon or tape.

The "pennant" idea can be worked out in a variety of forms. Cut out stock of desired color, mount on small wood staff (decapitated matches will do), place in slit at back of menu if folder is used. Useful also as a plate card or badge.

THE INLAND PRINTER articles on the "Folding and Cutting of Fancy Shapes" will be found invaluable in this class of work.

Space will not permit description of these forms, but pyramids, tents, cones, cubes and kindred forms can be worked out to good advantage.

Hand-illumined menus can be made an attractive feature. If you can not handle this work yourself, talent can easily be procured. A little water-color sketch in the margins of a menu or on title often greatly enhances the value and for small parties is no great undertaking.

For family reunions, private dinner parties and kindred events, the list of the guests, to be filled in by autograph, is quite often acceptable. Wedding events offer untold elaboration in this line and can be made the "fad" by the progressive printer.

A FEW SPECIAL-DAY MENUS.

The Christmas Dinner.— Folder with embossed holly wreath on title. If not available, use sprig of holly inserted in small slits in cover.

New Year's Day.—The hour-glass, cut out of cover of folder, as above described, title printed and showing through opening, the incoming year printed strong on upper right corner of cover. Paste in corresponding position in diagonal corner a diminutive folder of harmonizing proportions bearing the outgoing year as a title.

Valentine Day.— Red hearts, cut out, eyeleted at point and tied.

Lincoln Day.— Half-tone duo print, trimmed close and mounted with photo effect on gray cover of folder with flap.

Washington's Birthday.—"Chip of the Old Block." Printed on strip of cherry, one-eighth inch thick (see cut). Also hatchet cut out in various forms suggested above.

St. Patrick's Day.— Green shamrock cut out or harp design on green folder.

Commencement Days.— Menu printed on satin of class colors, mounted as banners on brass or even wood standards. The pennant may well be used here.

Fourth of July.— Print menu on long strip of manila stock, roll tightly with small string protruding from center. Insert in bright red tube, making whole to resemble good-sized firecracker.

Thanksgiving Day.—The "scroll" idea is most appropriate. Old English type effects may well be used.

In addition to these, military, civic and fraternal organizations afford a wide range for the creative genius, which, if studiously followed, will not only prove an interesting occupation but a profitable one as well to any progressive printer.

Written for THE INLAND PRINTER.

TRADE GUILDS AND TRADES UNIONS.

BY E. B. CROMWELL.



REV. DR. H. C. POTTER, Bishop of New York, in a recently published syndicate article, in discussing another subject, referred to the trade guilds, saying they were once a power for good, and could now be used in bringing the capitalist and laborer into harmonious relations.

The revival of the ancient guilds can not be accomplished. The present environment of the workingman is so different, and the conditions governing labor so changed from those of four hundred years ago, that a proposition such as that noted above is absurd. The attempt to establish the guilds as they existed even in more recent times, when their power had been abridged and the workingman had secured some measure of amelioration of his former servile condition, would provoke a turmoil beside which the Lord Gordon riots would be thought insignificant. Early in the career of the guilds, at the time when they



Supplement to
THE INLAND PRINTER
Chicago

OLD MILL AT GRENOBLE, FRANCE.

Specimen of three-color half-tone engraving from an old oil painting.

Printed by
THE HENRY O. SHEPARD CO.
Chicago

are said to have operated most harmoniously, there were no masters and workmen as separate and opposed classes, as the terms are now understood; producers were united as against the community. It is true that there were no strikes or lockouts; neither were there lockouts or strikers on the plantations of the South before the war; and for the same reason. The guilds were granted charters by the king, and were composed of absolute masters and slaves or villeins, as they were called. The villein had no say as to his hours or pay. The villein's son was obliged to follow his father's occupation; his life belonged to the master, who might kill him and go free after paying the king a small fine. From one point of view the guild was a very harmonious affair.

At the time when the guilds were most powerful, the condition of the laboring class was deplorable. The man who began life, say, in the employ of the cordwainers' guild, spent all his years making shoes, and his son followed in his footsteps. There was no escape except by expatriation, or into the army, and the villein could only become a soldier when he was sent by his master on demand of the king.

It must be understood that each trade was controlled by a guild, that there was but one guild for each trade in a fixed district, and that no one outside of the guilds could manufacture any article for sale without special permission from the crown, an indulgence rarely granted. The masters of the guilds directed every movement, the workmen had no voice. Under these conditions, thousands expatriated themselves and sought service in foreign armies.

England's many bloody wars and the visitation of numerous terrible pestilences so reduced the number of workingmen, that in 1363 Parliament fixed a rate of wages for the different classes of artisans. Laws were also enacted fixing the diet and clothing of the workingmen. This was the first step toward the freeing of the villein class. They were never formally freed by enactment, but the system gradually, through several hundred years, fell into disuse.

Every reader of the history of this country is familiar with the facts regarding the exportation by England of white slaves to the colonies, especially to Virginia and Maryland.

The law establishing the rate of wages subsisted for almost two centuries, and the practice declined solely because of the impossibility of preserving it. But the employing class clung tenaciously to the idea, and even as late as 1725 a tariff of wages was drawn up by the Manchester justices, which declared that any workman conspiring to obtain more than the rate thereby fixed should for the third offense stand in the pillory and lose an ear.

In proportion as the villein idea fell into disrepute, so the privileges of the workman increased, meager though they were. There was a steadily maintained betterment from abject servility in the time of the Saxon kings up to the beginning of the reign of Victoria, when the exclusive privileges of the guilds were abolished as being contrary to public policy.

The decline of the guilds was gradual. When by the abuse of their power in prosperity they incurred hostile legislation, they became disintegrated; workmen were employed who had never been apprentices, and ultimately the owners of capital and the owners of labor became separate and frequently opposing camps. Instead of the guild being a compact body, acting for itself against the community, as formerly, the tendency was for combination of one section of it against the other. As the guilds declined, the trades unions gathered strength.

Trades unions in one form or another have existed for more than three centuries, but only within the last eighty years have they flourished as we now know them. As early as 1548 a statute of Edward VI. was directed against certain "artificers, handicraftsmen and laborers" who had "sworn mutual oaths" to do only certain kinds of work and so much per day. Add to this the regulation of wages, and we have, in effect, the trades union. The trades unions at this time worked secretly and necessarily did not have the scope that came later. Many fruitless laws were enacted to prevent these combinations of workmen. It was not until 1824 that Parliament had sufficient wisdom to repeal the vexatious acts which sought to prevent the union of workingmen.

Prior to seventy-five or eighty years ago, trades unions in this country were feeble affairs. We were not then a manufacturing nation, and the necessity for union among workingmen did not exist, or if it did, the men were so widely scattered that no effective stand could be made.

An attempt to reëstablish the guilds would result in failure. But the workingman and his employer can get closer together. It is a matter of supererogation to say that the two classes will never work in perfect harmony, yet is it not possible to very nearly approximate that ideal state? Is it not true that much of the discord encountered under present conditions is engendered by misunderstanding of motive and of fact? To obviate this would seem to be the desirable thing, and this could be best done by the adoption of the principle of compromise. A properly constructed arbitration board — composed of three parties: equal representation of employers, workmen and disinterested outsiders — could dispose of many questions which, under the existing state of things, would cause trouble. The nations of the world have settled disputes of the gravest import in this manner, but no one will say that all differences will be disposed of in like manner; and so with the labor question.

ADVERTISING.

Advertising is the advance agent of salesmanship. It saves the salesman's time, saves argument, keeps up his faith and courage, enabling him to cover the most territory at the least expense, and consequently makes him the greatest source of profit to his employers.—*Advertising Experience.*

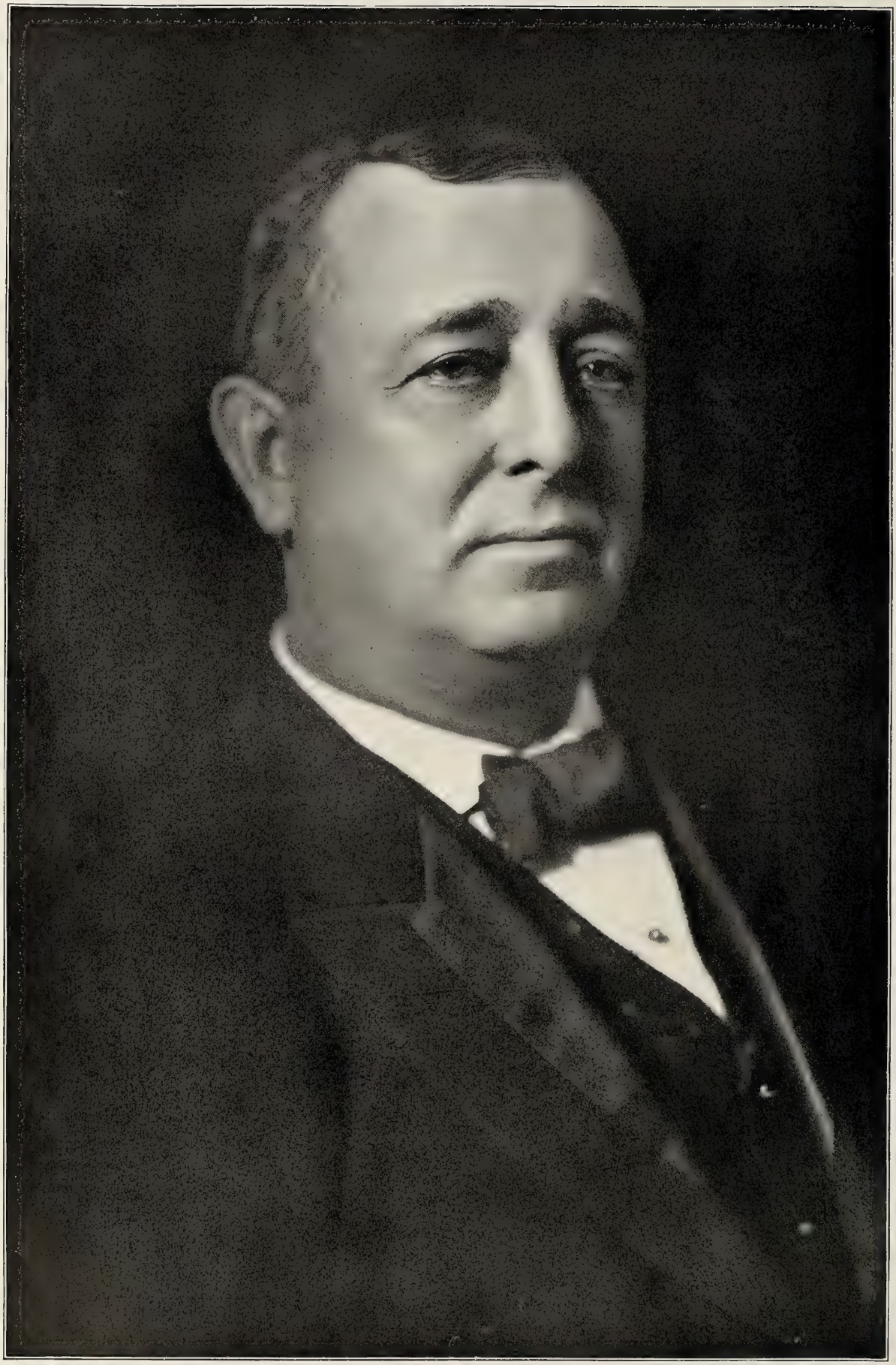


Photo by Pirie MacDonald, New York.

HENRY OLENDORF SHEPARD.

The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES. . . . . .

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

The Inland Printer extends its best wishes for a Merry Christmas and a Happy and Prosperous New Year to all.

The portraits of the editors of The Inland Printer are shown this month, "every man in his place," all joining with the management in the season's cordial greetings to readers everywhere.

Among the numerous complimentary and congratulatory letters received by The Inland Printer, none are more gratifying or more highly appreciated than those from young men expressing their obligation from the benefit received from its technical departments.

The output of paper in the United States is nearly two-thirds greater than it was ten years ago, according to the Census Bureau, indicating a corresponding increase in newspapers, magazines and books published. This increase is threefold that of the population. Under the new postoffice regulations, there may be a slight restraint for the next decade.

A most interesting report, giving a full account of the five-hundredth anniversary of Gutenberg's birth, has been received by The Inland Printer, and it hereby tenders its thanks to the publisher for forwarding the work. The book is creditable not only to the Gutenberg association, but to the establishment of Heinrich Prickarts, Mayence, where it was arranged and printed. In connection with the Gutenberg celebration, steps have been taken for founding a Gutenberg museum, devoted to the printing crafts. This institution will be of great value to those interested in the graphic arts, and will be one of the leading attractions of "Mayence the Golden."

Vigorous protests are occasionally made by printers who have ordered goods from manufacturers or dealers when the order arrives C. O. D. If printers were more careful in dealing with unknown customers, in all probability their credit would be such that they would very rarely see the cabalistic lettering on their invoices. The printer may argue that the C. O. D. gives him no opportunity to examine the goods, and that he is put to delay and loss by its exaction, but when we consider that very many of the smaller printers have no commercial rating — that they are often lax and unbusinesslike in arranging for credit — the reason for complaint does not seem to be substantiated. However, if any of our readers think otherwise, we would be glad to hear from them.

"DIVIDEND-PAYING TYPE."

THE article under the above title, by F. W. Thomas, published in the pages of The Inland Printer some months ago, seems to have attracted widespread attention. Nearly every exchange that comes to hand

has some reference to it, and many have reprinted the article entire. The typefounders have even taken advantage of Mr. Thomas' suggestions, issuing them in circular or pamphlet form and using the matter as an argument in favor of the purchase of their material.

The information given in that article should not be forgotten by the purchasers of type. Sell for old metal the antiquated, worn and dust-covered fonts that are only in the way. Select faces that can earn their board — type that can be used for every-day work. Remember that simple, dignified effects in printing are now the vogue, and fight shy of all fancy, illegible and highly ornamented letters. In other words, buy "dividend-paying type."

"THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING INDUSTRY."

From *Printer's Ink* THE INLAND PRINTER has on several occasions received very handsome compliments, and in its issue of October 30, the "little schoolmaster" offers this:

"THE INLAND PRINTER, published at Chicago, claims to be 'the leading trade journal of the world in the printing and allied industries.' Whether this is true or not, it is beyond doubt the handsomest of them all, is edited with rare wisdom and published by some one who understands his business."

THE INLAND PRINTER'S claim to leadership is not a mere boast, but is founded on a careful examination of all the printing trade papers of every country. It was the first to deal intelligently and practically with the technical problems of the trade, and though it has had many imitators, no other paper in the same line has succeeded in retaining the services of so large and carefully selected a staff of editors as THE INLAND PRINTER. In its efforts to advance the best interests of the printing trades, THE INLAND PRINTER has taken a consistent position with regard to every factor which make up these important and growing industries, and, with every effort toward judicious fairness to all, has invariably advocated the adjustment of differences in the several organizations by pacific and businesslike methods. It has been free to criticize where criticism was needed, and has freely published arguments in rebuttal of its views. It is the forum of the printing trades, not only on economical problems, but in the technical field.

That the trades represented by THE INLAND PRINTER are in sympathy with its efforts, is amply indicated by its far-reaching and steadily and rapidly increasing circulation at home and abroad.

Sedulously cultivating the advice and suggestions of practical printers everywhere, THE INLAND PRINTER has set a high mark for achievement. It desires to offer every encouragement for printers to aid it and aid themselves. In the January number, therefore, it will offer a prize of $25 for the best and most practical suggestion for its improvement. Full announcement will be made in the January issue.

THE PRINTING TRADE IN GERMANY.

MUCH food for thought on the part of printers in the United States will be found in the letter of our correspondent at Berlin, which is published hereunder. It will be noted that the employers and employes have come to an agreement for five years, yet a peculiar looseness in one particular, and one which we think would be likely to cause much dispute and annoyance, is that which obligates a workman to work an extra half hour or hour if the employer "insists upon it," in order to get out hurried work. We give the letter in its entirety in this column, as follows:

"The month of September, 1901, denotes a mark in the history of German printing, for it witnessed the agreement of a new scale of wages or 'tariff,' as we call it, for the journeymen printers of our empire. The German Typographical Union boasts of some thirty thousand members, i. e., about seventy-five per cent of all hands employed in the printing trade, and has accumulated funds aggregating almost $1,000,000, so that the unruly 'youngsters' actually hoped for a 'merry strike' in order to successfully go for higher wages and shorter hours. Fortunately for them, the board of the union knew better that a fight for any material increase of wages or reduction of working hours under the present circumstances — steadily increasing number of unemployed in consequence of the general depression of trade and industry, and also partly due to the increasing number of typesetting machines — would be a failure at the very outset. They therefore decided on amicable negotiations in order to make the best of it. This policy has proved a very wise one, for the joint committee of masters' and union's delegates agreed on a slight increase of wages — the minimum week's wages being fixed at 21.50 marks for journeymen under twenty-one years, at 22 marks for journeymen from twenty-one to twenty-three years old, and at 22.50 marks, or $5.60, for all over twenty-three years. The sole exception to this standard is that journeymen may be paid at the rate of 16.50 marks, or $4.12 a week, during the first year after finishing their apprenticeship if employed in the office where they were apprenticed. The piece rates have been uniformly raised 2 pfennigs, or ½ cent per thousand ens, and some small concessions have been allowed in the charges for overrunning and making up, for leaded matter, etc. Pressmen, who at present are obliged to work half an hour longer each day if the boss insists on it, are now put on the same footing with the compositors, except that they can not refuse working one extra hour in case of emergency to complete hurried work.

"The only thing not yet agreed upon, but to be decided by subcommittees in each of the nine sections of Germany, is the question of 'local additions' to the standard scale. The fact that a workman, who may live comfortably on $5.60 in a small town having cheap prices for all necessaries of life, can not exist on this sum in a busy and densely populated city, has long been



Engraved by Juergens Bros. Co., Chicago. Photo by Geo. A. Furneaux, Chicago.

WATERING THE HORSES.

Lick Creek, near French Lick Springs, Indiana.

recognized by those ' local additions,' ranging from five to twenty-five per cent, the latter being paid in Berlin and Hamburg, Leipsic being assessed to only seventeen and one-half per cent. Now, a pretty long list of new towns has been submitted by the journeymen delegates for consideration in assessing new ' local additions,' but, as I said above, the joint committee agreed to leave the settlement of this matter to subcommittees in each section, with instructions to hear both sides before definitely deciding each claim.

" Meetings were held in all large cities immediately after the joint committee had closed the deliberations of the ' revised tariff,' and everywhere the union members expressed their unqualified satisfaction with the results obtained. Neither are our master printers dissatisfied; for although an earnest resistance on their part would undoubtedly have defeated most, if not all, of the journeymen's demands just now, our bosses are wise enough to bear some slight sacrifices in order to secure an undisturbed period of peace with their employes for another five years rather than risk the losses, uncertainties and bad feelings which a general strike is always sure to create.

" The only point which has caused disappointment in various quarters is the abolition of piece work at composing machines, which, after very short discussion, was unanimously agreed upon. The reason was that a census taken shortly before the convention — the figures were published just two days ahead — was by no means favorable to piece work. The census was not an official one, and therefore the figures obtained not complete; not more than 560 typesetting machines (Mergenthaler, Rogers, Monoline and Unitype) and about eight hundred operators being counted altogether. The statistics proved that out of these eight hundred operators not more than fifty-eight are paid by piece, which fact seemed to show that piece work is not popular on either side, and thus the abolition of piece work, though harmful to a few, was decreed. The average output per hour has been proved as follows: Mergenthaler, 6,015 ens, Monoline 5,520 ens, Rogers Typograph 4,820 ens, German measure. The standard wages for operators, exclusive of the ' local additions ' mentioned above, have been fixed at 27 marks, or $6.75 a week; it has also been expressly stipulated that none but apprenticed journeymen printers may be made operators and that wherever possible operators shall be taken from the regular staff of any office introducing composing machines. The revised standard scale is to take effect on January 1, 1902. Mr. George Büxen-

stein, of Berlin, the chairman of the joint committee, and well known to many of your readers as one of the German jurors at the Chicago fair, deserves full credit for the amicable settlement of this important matter.

"In consequence of numerous accidents at platen presses, where the feeder's fingers were caught and injured by the platen, all German master printers have been ordered to provide suitable protecting appliances at their platen presses before April 1, 1902, and in response to an invitation in this respect quite a number of finger guards have been invented and are now being offered to the trade. I have seen several of them, but am inclined to believe that the simplest and perhaps the most practical is that constructed by the Gutenberg House Franke, in Berlin, which is sold at a low price and has the advantage of being applicable to platen presses of every description. Mr. Franz Franke is well known as the inventor of numerous practical appliances and materials for the printer, especially of his 'Original Paste,' used for cleaning type, cuts, rollers, etc., without water. Mr. Franke also recently published a booklet, 'Hints for Would-be Master Printers,' in which he cautions his readers from starting business without sufficient means, and severely censures the practice of price-cutting commonly indulged in by beginners, adducing a number of examples where failures were the ultimate result of that mistake. 'You must have sufficient means, understand your business, and demand fair prices,' is the essence of Franke's booklet, which is mailed free upon application.

"After the Cottrell press has found its way into a number of German offices, we now have the Miehle and Harris also on exhibition here in Berlin. German printers have a keen eye for the practical, and I have no doubt that the merits of both the Miehle and the Harris will soon be appreciated, although presses of similar construction, built in our own country, are on the market already.

"I also noticed that the Goodson Graphotype composing machine has arrived in Berlin, while the Schuckert Electric Works at Nuremberg are reported to be working hard in perfecting the Méray-Rozar Electrotypograph, a casting and composing machine basing on the same ideas as the Goodson Graphotype and the Lanston Monotype. It is well known that Germany offers a profitable field for mechanical composition, and it remains to be seen whether the machines of the Lanston type will come in time before the line-casting machines have actually monopolized the market."

HAS A WORLD-WIDE CIRCULATION.

The C. H. Booton Company, Gallipolis, Ohio, makers of patent feed-gauges for job presses, seem satisfied with the results of advertising in THE INLAND PRINTER. They were using a quarter-page, but have increased their space to a full page. Here is what they say: "Your publication certainly has a world-wide circulation, as we have received orders from Germany, France, Italy, England, India, South Africa, Venezuela, Mexico and Canada, besides the excellent results in this country."

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XVII.—DETAILS OF NEWSPAPER WORK.



THE consideration of the details of newspaper proofreading could have no better introduction than emphatic repetition of a warning already uttered, as to carefulness. While no apology is thought to be necessary for thus dwelling on this one point, since it is the key-note to success in this work as in any other, it may be well to explain that the special reason for saying what is here said was the discovery of what is quoted below.

It is in discussing oratory that Prof. L. T. Townsend, in "The Art of Speech," says: "A self-possessed man never allows himself to be hurried." He could not have said anything truer than this by way of advice to proofreaders; and his citations for enforcement of it are equally pertinent to proofreading. He quotes from Samuel Warren's "Moral, Social, and Professional Duties of Attorneys and Solicitors" the following advice to lawyers:

"No one in a hurry can possibly have his wits about him; and remember that in law there is ever an opponent watching to find you off your guard. You may occasionally be in haste, but you need never be in a hurry; take care — resolve — never to be so. Remember always that others' interests are occupying your attention, and suffer by your inadvertence — by that negligence which generally occasions hurry. A man of first-rate business talents — one who always looks so calm and tranquil that it makes one's self feel cool on a hot summer's day to look at him — once told me that he had never been in a hurry but once, and that was for an entire fortnight at the commencement of his career. It nearly killed him; he spoiled everything he touched; he was always breathless and harassed and miserable. But it did him good for life; he resolved never again to be in a hurry — and never was, no, not once, that he could remember, during twenty-five years' practice! Observe, I speak of being hurried and flustered — not being in haste, for that is often inevitable; but then is always seen the superiority and inferiority of different men."

Another paragraph in the same book is this: "Dr. Nélaton, the brilliant French surgeon, laid great stress upon the advantages of self-possession. Once he gave voice to a clever paradox, which deserves to be remembered not only by all surgeons, but also by all orators [and we may add, by all proofreaders]. 'You are going too quick,' he said to an assistant; 'we have no time to lose.'"

In daily newspaper composition and proofreading there is seldom any time to lose, and especially at

certain points in the day's or night's work everything must be done on the jump. Some foremen are so nervously excited at the times of crisis in the making up that every one suffers, and the proofreaders particularly are then likely to be flustered and confused. This is another reason why the lesson of calm control can not be too thoroughly learned. A proofreader who is thoroughly calm and self-possessed under the provocation of great excitement and bustle is a treasure to any office. So also, let us say incidentally, is a foreman of such temperament, and so is any workman.

While it is true that the nervous and noisy, bustling foreman gets things hurried through and put together on time — for this simply must be done — it is equally true that such uncontrolled hurry involves unnecessary



KARL.

sacrifice of accuracy. The writer has seen the extremes exemplified on one morning newspaper. Every night that a certain man was in charge, as the time approached for any page to be sent to the stereotypers, he would make noisy calls for the matter needed for that page to be rushed up, and repeat the calling until he had the special piece demanded, and then shout for another until he had it. One unfortunate result was the printing of much more than necessary of uncorrected matter. Another, with which we are more directly concerned, was the forcing of the proofreaders into such hurry that, in order to get the proofs read quickly, many errors were overlooked in the reading.

The very best proofreaders for such work are those who, while able, mainly because of determined calmness and indomitable application, to read proofs rapidly, will not allow any demand for rushing to disturb their equanimity and force them into careless speed. Foremen of the hurrying kind are just the ones least likely to accept the plea of hurry in justification of failure to mark errors. Let the proofreader persist in reading carefully enough to be sure of seeing and marking each error as he comes to it, at the same time making progress as rapidly as he can consistently, and every reasonable man for whom he works will recognize his faithfulness and honor him for it. If, however, demand is made, as it must sometimes be, that reading be rushed to make sure that no serious error occurs — for instance, omission of necessary words — without great care as to mere wrong letters or punctuation — then, of course, the proofreader must comply; and, equally of course, the foreman could not then reasonably hold him strictly responsible for wrong letters.

At the other extreme, in the office alluded to, was another man whose voice was never heard in loud tones, and who, when in charge, took each new step serenely without fuss, who yet never failed in the matter of promptness. When he was ready to use something that had not yet come to him, he went to look it up, and gave quiet directions as to hastening it, when directions were necessary. The work was never delayed in final result because of his deliberateness, and it was done more accurately.

Our introduction has usurped some space that was intended for actual study of detail. The space still at command must be used for a more directly introductory statement, and the real detail left for a later beginning.

Many items in proofreading have been revolutionized by the use of machines for setting type, so that the study of the process must be divided. Some matters that affect seriously the treatment of proofs from hand composition have no application to work from machines, though of course the process in general is the same. Some of the most prominent differences are resultant from different ways of managing the compositor's work. With hand composition especially the proofreader must always have in mind various points in the correcting of the type, and mark corrections in a certain way, while with machine work generally the only real necessity is that the change intended be marked unmistakably. Because of this, our study must be divided accordingly, and we shall first consider in full the proofs from hand composition, then the points peculiar to work from machines.

(To be continued.)

WHAT A DAUB OF INK DID.

A certain newspaper proprietor had a way of appearing in the composing and press rooms at the most unexpected times, and as his visits often resulted in a general "shake up" of the working forces of the paper, they were awaited with fear and trembling by the employes. One time one of the pressmen, an excellent workman, who had been there many years, but was sometimes guilty of a lapse of sobriety, had a black eye and was in a quandary as to what excuse he should offer if the proprietor should notice it. By a sudden inspiration he seized an ink roller and daubed some ink on his face, quite covering the discoloration. Presently the governor came in and, with the foreman, went through the room, commenting on every detail, and looking very sharply at every workman. When about to leave he suddenly pointed to the inky pressman and said: "What is that man's name?" The man quaked in his shoes, until he continued, slowly: "I want you to give that man 5 shillings a week more wages. He is the only man in the room who looks as if he had been working."—*Tid-Bits.*



Newspaper Gossip and Comment

By O. F. BYXBEE

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

Snips is a new weekly, published at St. Johns, Arizona.

THE Poughkeepsie (N. Y.) *Eagle* has purchased a Cox Duplex press.

BOX SEATS at a leading theater are offered as prizes by the Minneapolis *Journal* to the persons guessing nearest to the number of want ads. in certain Sunday issues.

HENRY WATTERSON, editor of the Louisville (Ky.) *Courier-Journal,* one of the best known newspaper men of the country, is announced as a candidate for Governor of Kentucky in 1903.

ALDERMAN JOHN J. POST has sued the Paterson (N. J.) *Call* for $25,000 damages because it called him a Democrat. The *Call* will probably refrain from calling hard names in the future.

HARVEY J. LEE, business manager of the Arizona *Republican,* Phœnix, Arizona, has issued a neat little folder calling the attention of general advertisers to the merits and influence of his paper.

THE Columbus (Ga.) *Ledger* has a new Duplex press capable of printing five colors at one time. It was used for the first time October 15, when the heading and an advertisement appeared in red.

CHARLES F. LINK, Kirksville (Mo.) *Journal.*—Your ads. are all very nicely displayed. None is set in a style that would require much time, yet the effect obtained in each case is all that could be desired.

GREENVILLE (Ill.) *Sun.*—Ten copies of the *Sun* have been received, evidently intended for criticism. It is in every way a commendable paper, except that the head-rules on the first page should be transposed.

"THE STROLLER," in the New Kensington (Pa.) *Dispatch,* answers "Delinquent Subscriber" thus: "No, we do not dampen the paper used in the *Dispatch* before printing. If it feels wet it is because of the 'due.'"

SHENANDOAH (Iowa) *Sentinel.*—The display headings on the first page would look better if the first line were in larger type, and this would also add to the appearance of the page. Ads. and make-up are commendable.

PROPHETSTOWN (Ill.) *Echo.*—A display head on the most important item on your first page would be an improvement. Items of correspondence should be graded, and the "Local News" heading would appear to much better advantage at the head of the third column on the eighth page. The bottoms of the first two columns could be filled with the longer items, with single heads. A few more borders are advisable on the ads. The paper is nicely printed.

THE Hot Springs (Ark.) *News* is apparently well posted on arrangements in the next world. A recent issue announces that "Queen Victoria is never allowed to see anything unpleasant that has been printed about her."

WILLMAR (Minn.) *Tribune.*—I note that the suggestion made in June regarding the ad. display of the *Tribune* has been heeded and the improvement is marked. One prominent display line works wonders in relieving the sameness of an ad.

TAYLOR (Tex.) *Herold.*—It is two and one-half years since the *Herold* was mentioned in these columns. It continues to be a very creditable paper, the ads. showing many original conceptions. A little less ornamentation, however, is advisable.

THE Washington (Pa.) *Reporter* gets its football extras on the street in three and one-half minutes after time is called. This enterprising paper is frequently compelled to run twelve instead of eight pages on account of its large advertising patronage.

W. N. CURTISS, *Ontario County Chronicle,* Canandaigua, New York.—The *Chronicle* is a very nicely printed and carefully made-up paper, particularly the local pages, where the Jenson headings appear to good advantage. Ads. are neat and attractive.

THE *Boys' Industrial School Journal,* published at Lancaster, Ohio, which usually has a colored title-page and colored border rules all through, appeared entirely in black on September 20, and was a particularly appropriate issue at the time of national mourning.

JOHN F. MAGNER, managing editor of the St. Louis *Star,* tells of the production of a half-tone in the office of his paper in two hours and fifteen minutes, one hour of which time was consumed in getting from the point where the photograph was taken to the *Star's* office.

Owyhee Avalanche, Silver City, Idaho.—A nicely printed paper, with many good ads. The running of paid locals solid, while news items are leaded, is a commendable feature, although it would be better if they were in a separate column. "DeLamar News Notes" should be graded.

ABILENE (Kan.) *Chronicle.*—The *Chronicle* is an excellent example of a good weekly that devotes its columns entirely to news and advertisements. There is an unusually large number of heads, giving the paper a very newsy appearance. Ads. are neat, and make-up and presswork commendable.

J. A. GREENE has sold his interest in the Crawfordsville (Ind.) *Journal* and has retired from editorial management of that paper. The Journal Company has also disposed of its job-printing department to A. M. Smith, who has been in charge of that branch of the business for many years.

CHICAGO HEIGHTS (Ill.) *Star.*—The *Star* was sixteen months old in October and is a very precocious infant. About fourteen of its twenty-eight long columns are filled with attractive ads., and the balance of the paper with real news, nicely presented. A little more ink would be an improvement.

PENNSBORO (W. Va.) *News.*—A nicely printed paper and particularly well made up. Taken as a whole, the ads. would be considered neat and attractive, but there is a tendency toward too much large type. Note the ad. of M. P. Woddell, in the issue of October 3, and compare with that of Hamilton & Brown.

A. J. GODWIN, Mount Airy (Pa.) *World.*—The *World* is issued from the Pennsylvania Institution for the Deaf and Dumb, the work being done by boys ranging in age from twelve to twenty years. The whole work is very creditable, the only point where an improvement might be suggested being in the make-up, where it is advisable to run one more lead in many places on either side of headings, in nearly every case the first



Poster by J. C. Leyendecker

THE MODEL

From sketch by J. C. Leyendecker
for The Inland Printer,
December, 1901

Plates hand-tooled by
Fred Larson

subhead being too close to the box head above. The change in the cover-page is a decided improvement, the closing up of the panels bringing the page into better balance.

HIGHLAND (Ill.) *Journal.*— Neat box heads, either single or double column, for departments, such as "Near-by Notes," "Local Paragraphs," "Purely Personal," and "Social Happenings," would help the appearance of the *Journal,* which is an unusually newsy paper. Ads. are neat and make-up very satisfactory.

HARRY G. DWINELL, *Butler County Press,* Hamilton, Ohio. All mechanical features of the *Press* are well handled, the make-up and presswork deserving particular mention. Ads. show many neat arrangements, that of the *Press,* headed "Mr. Business Man," being one of the best, and box heads are striking and artistic.

WILLIAM M. LATHROP, of *Pennsylvania Grit,* and William J. Pape, of the Passaic (N. J.) *News,* have purchased the Waterbury (Conn.) *Republican.* Mr. Lathrop is managing editor and Mr. Pape business manager of the paper, and the results of the earnest efforts of these two energetic young men is already noticeable.

THE Minneapolis *Tribune* is booming circulation by means of a novel scheme. An immense captive balloon is sent to surrounding towns carrying a very large camera, with which bird's-eye views of the various places are taken. These are offered with each yearly subscription, and results are said to be most gratifying.

VACAVILLE (Cal.) *Reporter.*—There is considerable improvement in the ads. since the *Reporter* was criticized in July. There is more body-type used and less display, and this improvement can be carried still farther. The most important display line in many cases should be larger, in order that it will be distinctive, and thus avoid much of the sameness.

THE *Otago Witness,* Dunedin, New Zealand, published in connection with one of its regular issues gotten out during the visit of the Duke and Duchess of Cornwall and York a twenty-page supplement, printed on enameled stock, showing half-tone views taken on a number of occasions. The pictures formed a valuable addition to that number, and made it a souvenir well worth preserving.

NEBRASKA CITY (Neb.) *Tribune.*—An exceptionally neat paper. Ad. display, make-up and presswork are far above the average. It would be better not to start the "Brief Mention" department so near the bottom of the column as it appeared in the issues of October 12 and 16; the arrangement of September 27 is much better. Be careful to have first-page columns equally indented at the top; about three leads is advisable.

ELK POINT (S. D.) *Leader.*—Two or three display heads would add to the appearance of your first page. "Around the County" should be started at the head of the column, and items under the various subheadings should be graded. Use more care in making up plate matter, getting the columns even at top and bottom, and avoid running cuts side by side in adjoining columns. Ads. are creditable.

THE Hamilton (Ohio) *Democrat* never goes into special issues half-heartedly. During the week of the Butler county fair four special numbers were published, consisting in all of 138 pages, and containing 453 columns of advertising. Hamilton has a population of but twenty-four thousand, and there are probably very few cities of its size that would support a daily to this extent.

D. M. WHITE, *Coos County Democrat,* Lancaster, New Hampshire.—There is a large amount of news in your paper, made up principally of short, crisp items, which form the best kind of news. These items should be as carefully graded under the various heads as are those under "Lancaster Notes." In the issue of October 2, the first page would have looked better if the article headed "Colebrook 5, Lancaster 0," had been given a double head and run at the top of the fourth column. The make-up in other respects shows good judgment. In the presswork the color is a little uneven.

PATRICK J. SWEENEY, *Chat,* New York.— *Chat* is a wide-awake, inspiring little monthly, intended for stenographers and "all ambitious people," with a subscription price of but 25 cents a year. It contains much well-written matter that should arouse the ambitions of its readers, and should prove of much benefit to the young men and women who are seeking to advance.

F. M. JORGES, *Carriage Monthly,* Philadelphia.—Your publication appears to have steadily advanced since it was last mentioned in this department, in April, 1899. The October number, with its sixty pages of illustrations and reading matter, and 123 pages of advertising, bespeaks a profitable publication, and is a delightful study from a typographical standpoint. The cover-page, with the illustration reproduced herewith, "May I Go," appearing in the center, was very attractive. The ad. pages show a creditable variety of treatment of difficult copy, and the presswork, with the possible exception of the half-tones in the body of the book, is very good. The failure of these cuts to print clear is no doubt due in a great measure to the quality of stock, as the illustrations printed on enameled paper could not be improved.



FROM COVER OF CARRIAGE MONTHLY.

FIFTEEN minutes after President McKinley's death the intelligence was received at the office of the Birmingham (England) *Mail.* In transmission from Buffalo to Birmingham the message was transferred three times, being repeated by four operators. The *Mail* at once issued a special edition, so that the news was being read simultaneously on both continents.

TWO THOUSAND yearly paid-up subscriptions were added to the Los Angeles *Times* in the six weeks preceding September 10 through a contest in which were awarded twenty-six scholarships for a year's tuition in schools in that city and vicinity. Only seven scholarships were offered at the outset, but the interest became so great that it was found necessary to increase the number.

CHARLES E. HOPKINS, pressman on the Worcester (Mass.) *Spy,* has invented a stereotyping machine that is designed to greatly expedite the production of newspaper plates and reduce their cost. The new contrivance consists of a metal pot connected with one, two or three casting-boxes, and it is estimated that three men with a three-box machine could produce six plates per minute.

A. K. BAILEY & SON, Decorah (Iowa) *Republican.*—The *Republican* is forty-one years old, but it keeps fully abreast of the times. The ads. are properly displayed and the paper carefully made up. There is just one ad. that is below the standard — that of Edgerly & Killeen. I am not going to tell you how this ad. should be set, for you might not agree with my opinion. It is just the kind of an ad. that many a good compositor fails on, and in order to bring out ideas it will be used

in the next contest, No. 11, which will be announced in THE INLAND PRINTER for February. The double-page ad. of Ben Bear is a good piece of work.

S. F. PEARSALL, *Nassau County Review,* Freeport, New York.—The *Review* appears to a disadvantage owing to its unwieldy size. However, it is a newsy paper, and the make-up, ad. display and presswork are all of the best. The ad. of C. Peasell & Son would be improved if the upright panel was enclosed in a 2-point rule instead of duplicating the border of the horizontal portion.

ALAMOGORDO (N. M.) *News.*—A very nicely printed and attractive quarto. The type and border used for box heads, one of which is reproduced herewith (No. 1), make a striking



No. 1.

combination, but I can see no good reason for not running the border completely around. The half leading of short items, without heads, gives a poor appearance to these departments.

CHARLES A. MCAHAN, St. Joseph (Mo.) *News.*—Your larger ads. are very attractive and I regret that lack of space prevents their reproduction. That of Lehman Brothers shows a proper arrangement and effective display of a large amount of matter, and the J. B. Brady Carpet Company's ad. is also commendable. I have no criticisms to make on any of the work submitted this month.

ROCHESTER (Mich.) *Era.*—The *Era* shows commendable care in the make-up and presswork. The ads. are all good, although a few do not have the most important line sufficiently distinctive from the balance of the display. The ads. of F. H. Rollins and Weaver Brothers would have been improved if one of the display lines had been brought out more. The head, "The Whirl of the Town and Country," should be in blacker type.

L. L. O'KANE, New Kensington (Pa.) *Dispatch.*—The *Dispatch* is one of the neatest papers that have come to my desk this month. It has a large amount of news which is attractively presented and very nicely made up. Ads. are particularly creditable. The confining of editorial comments almost exclusively to local matters is a commendable feature. Care should be taken that cuts do not appear side by side in adjoining columns.

ALEX R. WEBB, who at one time lived at Ulster Park, New York, and published the *Moslem World,* a paper devoted to the Mohammedan faith in this country, has been honored by the Sultan of Turkey with the Medjidie decoration, and also Medal of Merit, and appointed consul-general of the Ottoman empire at New York. His title will be Webb Bey. He was consul at Manila in 1884-88, and while there embraced the religion of Mohammed. He was born at Hudson, New York, and is about fifty years of age.

"ART FOR THE MILLIONS."—Under this heading the *National Advertiser* makes the following facetious remarks concerning the issue of 2-cent Pan-American stamps: "Upon application at any postoffice in the United States a beautiful steel engraving, in miniature, of the New York Central's 'Empire State Express,' the most famous train in the world, will be furnished for 2 cents. This engraving affixed to a letter will insure its transportation to any point in the United States, Canada, Porto Rico, Alaska, the Hawaiian Islands, Guam or the Philippine archipelago."

LONDON merchants are endeavoring to break down the barriers placed by European newspaper publishers around their advertising columns, and are demanding that they be allowed more striking typographic display. The day of over-conservatism and independence on the part of publishers is fast passing into oblivion, and London newspapers, in common with those in America, will soon be compelled to abandon discriminations against large display type, borders, broken column rules and the like. Time was when the American publisher could demand big premiums for these things, but there are very few papers of the present day that will not concede them without dispute.

CONTEST No. 10.—When Ad.-setting Contest No. 10 closed, on November 1, seventy-four specimens had been submitted, there being many neat arrangements. It is expected that everything will be in readiness for a full announcement next month, although a complete set of specimens should have reached every contestant previous to December 1. If any one has failed to receive a set, kindly write me at once. For judges in the contest I was fortunate in being able to secure the services of four competent advertising authorities, and P. Kirwan, of St. Joseph, Missouri, the advertiser. The four gentlemen referred to are Fred Buckley, of the Paterson (N. J.) *Call;* James F. Jordan, of the Paterson (N. J.) *Press,* and O. F. Leeds and Howard Davis, of the Scranton (Pa.) *Tribune.*

CHARLES LOWATER, Spring Valley (Wis.) *Sun.*—The *Sun* continues to be a very newsy paper, the correspondence covering the territory fully, and the whole is nicely arranged and



No. 2.



No. 3.



No. 4.

well printed. The box heads, three of which are reproduced (Nos. 2, 3 and 4), add to the attractiveness of the paper and are nicely constructed.

MANY newspapers make it a point to lead in all enterprises for the upbuilding and betterment of the cities in which they are located. Foremost among these is the New Orleans *Picayune,* whose latest offer should be an inspiration to the public-spirited men of that Southern city. In a letter to the Progressive Union, which occupies much the same position as a board of trade, the publisher of the *Picayune* states that his paper will give annually a loving cup worth $100 to the citizen who shall be adjudged to have performed the most meritorious service for New Orleans during the preceding year. The letter adds: "The securing of some valuable enterprise, the originator of some meritorious idea, the donation of some large fund to public use, the performance of some deed which increases the city's reputation in the eyes of the world, and kindred matters, would create claims to the distinction."

J. D. NEEGAD, Hartford, Connecticut.—The five ads. you send are all good, and a criticism could hardly be taken as a fair judgment of the abilities of the five compositors, as the copy in each case was different. I should be pleased to see what the five men, whose talents appear to run along the same line, would do with the same copy. The most attractive ad. submitted is the one headed "Carving Knives," followed by

"Get Cash." In the latter the first two words should have been letter-spaced slightly, with more space between the words. The laurel ornaments in "An Old Lantern" are too heavy for the light border. In "Thrifty Farmers," the words "Handy Riveter" and "50c." are too widely separated, and in the remaining ad. "Time and Strength" appear to be offered for sale at "75c." and "50c." Notwithstanding these technicalities, the ads., as first stated, are commendable.

FRANK SOMERS, Beeton (Ont.) *World.*—It is two years since I have seen a copy of the *World,* and in that time it has evidently kept well in the advance line of Canadian weeklies. There are very few papers that give as much reading matter to subscribers—fifty-four columns in a single issue. Advertising is nicely displayed and the make-up well handled. The large amount of correspondence would appear to much better advantage if a lead was run between the paragraphs. An unusual feature, and one of merit, is the column or two devoted each week to write-ups of the farmers. Mr. Somers, in a letter requesting criticism of his paper, gives this information concerning these: "Our solicitor calls at every farm residence, and whether he secures a subscription or not, a write-up is given. We aim to cover a township or two every year." The following paragraphs show how the subject is handled:

Mr. John P. Carr, who lives on lot 11, concession 11, Essa, was absent from home. He has about the finest brick residence on the townline, with good-sized lawn in front. His orchard appeared to be bearing fairly well this year.

Mr. J. R. Smith has a fine property, being lot 8, Essa township. There are 138 acres in his farm and he has resided thereon several years. Mr. Smith was the first settler in Tiogo, being engaged in the lumbering business. He is an elderly gentleman, and has one of the most desirable properties on the townline. He reports good crops this year. His home and surroundings appear to be very comfortable. Mr. Smith is a *World* reader.

These items do not contain a large amount of news, but they are no doubt the means of keeping a good subscription list for the *World.*

IN LOVE WITH THE ART.—T. Burr Thrift, whose photograph appears herewith, is publisher of *The Lucky Dog,* "an amateur magazinelet of uniqueness," and is in the publishing business because he loves it. Three copies of his novel little paper have been received from J. B. Mohr, of Mohr & Carter, Bellefontaine, Ohio, accompanied by the following letter:

Mr. O. F. Byxbee: BELLEFONTAINE, OHIO, October 14, 1901.

DEAR SIR,—Through my appreciation of the efforts of a young man to reach the top in the printing business, I am sending three specimens of a little amateur magazine which was started and is printed under difficult circumstances. A most worthy young man, only seventeen years of age, is at once the editor, publisher, compositor, pressman and proofreader—in fact, he does it all, even the binding. His name is T. Burr Thrift.



T. BURR THRIFT.
Publisher of *The Lucky Dog.*

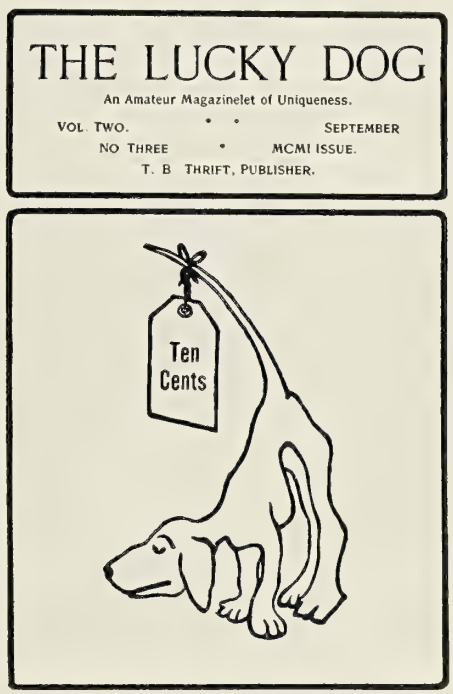
Mr. Thrift had been devil in the office of Mohr & Carter about four months, when his progressive nature prompted him to publish an amateur magazine of his own, he having a little 4 by 5 Excelsior hand press and a few fonts of type (that he had tired of years before) in his room at home. He worked for us in the daytime, and on *The Lucky Dog* at night, and Volume I, No. 2, shows how his early efforts resulted.

After he had been in our employ some nine months, his mother (his father is dead) wanted him to go to college and study for the ministry or the bar, but his answer was, "I want to be a job-printer; I will take the education, but when it is finished I will finish the printing trade." So his mother sent him to Wittenberg College to take the course in journalism. He is in college now, but he is still publishing *The Lucky Dog,* he having refused to go to college at all if he could not take "the dog" along, and Volume II, Nos. 2 and 3, show to what extent he has succeeded. His little magazine is very near if not quite at the head of journalism in the amateur list, and many times has he said to me, "I will never attempt the professional until I have reached the top of the amateur list."

Mr. Thrift has had less than two years' experience in the printing business (less than one year outside of his own efforts at home), and I think his magazine worthy of special mention, when it is considered that it is printed at night, one page at a time. For one of his experience and years, I think his work is excellent in every way, and his judgment good. He is a fine looking young man, and a gentleman in every sense.

I write this without Mr. Thrift's knowledge or consent, for I think the work of bright young men deserves to be noticed. I also enclose his photograph. Yours very truly, J. B. MOHR.

Mr. Thrift's little magazine is a credit to the amateur fraternity, and the September issue, the title-page of which is shown herewith, shows marked improvement over the first



number. It is hard to tell just why the dog in the illustration should be considered lucky, unless it is because the tag on his tail is not a tin can. The publisher seems to be made of the right metal, and is sure to succeed; one of the bright and original paragraphs in his paper reads: "Our new Webster's Unabridged is minus the word 'fail'—we scratched it out."

D. B. WORTHINGTON, publisher of the Beloit (Wis.) *News,* writes: "I have just mailed you a copy of the Beloit *Daily News.* What do you think of its size, make-up and ad. display? We think we are publishing the handsomest *country* daily extant. Possibly we are a bit too vain, but at any rate we are doing our level best to print a paper that is worth talking about." *Answer.*—The *News* is a neat five-column quarto, and while it is not perfect, it is certainly an attractive paper. The arrangement of the title and the resetting of the telegraphic display heads to conform to the general style of the paper give it a distinctive look and one that is pleasing. The make-up is good and ads. are well displayed. The presswork could be improved by more even color and impression, more attention to the appearance of ads., and by a more careful watching of the work to prevent the working up of quads and leads.

L. A. CHANDLER, publisher of the Mayfield (Ky.) *Mirror,* in sending a copy of his paper for examination, writes: "I read your department in THE INLAND with much interest. The work you are doing for the craft is indeed beneficial, and a copy of THE INLAND should be in the hands of every progressive printer in the country. An employment bureau, in connection with your work, ought to pay you, I should think." Thanks for the encouraging words. The "Want Advertisements" in THE INLAND PRINTER are well patronized by both

employing newspapermen and employes, and results are so satisfactory on both sides that it would hardly be advisable to divorce these ads. from the regular department. The *Mirror* is one of the best papers to reach me this month. The color is a little uneven, but aside from this everything is "as neat as a pin." Publishers of weeklies and semi-weeklies would do well to secure a copy of the *Mirror* and look it over for suggestions.

A Misconception.— Noticing an item in the *Fourth Estate* concerning Miss Grace Erway, a young lady of fifteen years, who is editor of the Jones (Mich.) *Star,* I wrote to Miss Erway requesting her photograph, believing her to be the youngest editor of a regular publication in the country. Evidently the youthful newspaper woman has not had a great amount of experience in the customs of the press, as her reply is quite unusual:



Photo by W. H. Noelker

TAR-BOX SPRINGS, SOUTHERN COLORADO.

O. F. Byxbee:

Dear Sir,— In answer to your letter of long ago. I am only fifteen years of age, as referred to in the *Fourth Estate.* I will send you my photograph and the history of my paper for $5. Yours truly,

Miss Grace Erway, Editor.

To this the following reply was addressed:

Miss Grace Erway, Editor "Star," Jones, Mich.:

Dear Miss Erway,— Replying to your favor of the 4th, I regret that I can not accept your proposition to furnish your photograph and history of the *Star* for $5. When you have been in the newspaper business a few years more you will probably learn that notices of the kind proposed are not only eagerly sought after, but are frequently very liberally paid for. Sincerely yours,

O. F. Byxbee.

Under the heading, "Here's One On the *Sun*," *Newspaperdom* recently published the following:

Doubtless and beyond peradventure, if you see it in the *Sun* it is indubitably and perpetually so. For that belief exists impeccable authority. (The Sun's, of course. Whojuspose?) But there are some things, now — well, you'd hardly expect us to — just read it. That's all. Read it yourself. Here:

"They were all grouped around the foot of the gangplank when Mr. Croker, having waited for the first rush of travelers to expend itself, walked down from the deck of the ship. Devery was the most conspicuous among them. He stood at the foot of the gangplank. He walked forward and extendesomethiand. Mr. Croker slowly took it and his h it for an instant; then he dropped held every apparently wanted to say it. Dng to him. The merest commonplaces were all that passed between them."— New York *Sun,* Sunday, September 15.

Far be it from us to doubt the *Sun* or to speak slightingly of the precession of the equinoxes. But we do not think, really — you can not expect us to think — that "Dng to him" is exactly the sort of reading to appear in a paper for the home circle. Let that pass, however. Many people will echo the sentiment, whether it applies to Croker or to Devery. Dng to him indeed. But we do wish we knew just what did happen at that historic meeting. Perhaps our perception is dull; for this *Sun* account seems to us, somehow, just a little bit involved and obscure.

"Establishing a Newspaper."—The series of articles which have appeared in The Inland Printer under the above title during the past two years have been published in book form, as "A handbook for the prospective publisher, including suggestions for the financial advancement of existing daily and weekly journals." The book covers every phase of newspaper publishing, from the choosing of a field, the selecting of type, press and material, to the procuring of profitable business, the endeavor being to deal in a practical manner with all the perplexing problems of the newspaper publisher. There are many valuable suggestions on the handling of correspondents, canvassing for subscribers and procuring advertising, including only those plans which have by practical experience proved most efficacious in conducting a profitable business. The following summary of the contents gives some idea of the value of the work:

Chapter I.— Choosing a Field.
Chapter II.— Selecting a Building and Its Location.
Chapter III.— Choosing a Title, Arranging Size and Number of Pages.
Chapter IV.— Ready-print, Plates, or All Home Production.
Chapter V.— Make-up of the Paper — Style of Heads.
Chapter VI.— Buying Material — Size and Quantity of Body-letter.
Chapter VII.— Buying Material — Size and Quantity of Ad. Type.
Chapter VIII.— Buying Material —The Press.
Chapter IX.— Buying Material — Miscellaneous Requirements for Composing and Press Rooms —Total Cost.
Chapter X.—Arrangement of the Composing-room.
Chapter XI.— Business Office Fixtures and Arrangement.
Chapter XII.— Furniture and Arrangement of the Editorial Rooms.
Chapter XIII.— Bookkeeping and Office Management.
Chapter XIV.— Reportorial Force and Its Work.
Chapter XV.— Procuring and Interesting Correspondents.
Chapter XVI.— Rules for Reporters and Correspondents.
Chapter XVII.— Procuring Subscribers.
Chapter XVIII.— Keeping Subscribers.
Chapter XIX.— Collecting Subscriptions.
Chapter XX.—The Advertising Rate Card.
Chapter XXI.— Procuring Advertising.
Chapter XXII.—Allowing Credits and Collecting Bills.
Chapter XXIII.—Advertising a Newspaper.
Chapter XXIV.— Extra and Special Editions.

The book consists of over one hundred pages and will be sent postpaid upon receipt of price, $1. Address all orders to The Inland Printer Company, 212-214 Monroe street, Chicago.

SOUVENIR STAMPS.

The device of a special postage stamp to commemorate the holding of an exposition has served a threefold purpose, and is generally welcome. In the latest series, that of the Pan-American Exposition, the series was planned with the express view of bringing the cost of the set within a moderate sum, 30 cents. The test for this city illustrates the profit to the Government in the idea. It is estimated in a general way that five hundred sets of the Pan-American stamps have been sold by the Rockford postoffice to persons who wished to preserve the series. That is not far from clear profit, and demonstrates that the business effect, from this standpoint, was well calculated. None of these sets went into use as postage. The exposition was well advertised by the stamp when it entered into use, and that was a legitimate thing to do, from every standpoint, the Government itself being a large exhibitor and interested not only in the immediate results of the exposition, but also in its influence on the excellence of the American arts. The Buffalo stamp had for its idea transportation, a beautiful set of designs. The Trans-Mississippi set represented the rise of a great wilderness into a place in civilization. The stamps which are soon to come, representing the historical significance of the Louisiana purchase, will have a theme worthy of brilliant designs.—*Rockford (Ill.) Register-Gazette.*

Postal Information for Printers and the Public

By GENEVIEVE DE MENT



Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

Pan-American Stamps.—The sale of Pan-American postage stamps was discontinued on October 31, and all stamps of this issue remaining unsold returned by postmasters to Washington. The stamps now in the hands of the public will continue to be good for postage indefinitely, until all are used.

Supplements in Foreign Publications.—R. M. T. asks: "I have become the agent for a foreign publication in this country, and have duly entered it as second-class matter in this city. Will it be permissible for me to inclose with each copy of this foreign publication a supplement in the form of a translation of the text of this publication?" *Answer.*—The insertion of such a supplement of which you speak would make all copies of the publication containing it subject to the third-class rate of postage.

The New Rulings on Second-class Matter.—Keen interest has been excited by the recent order of the Postmaster-General, which provides that publications having the characteristics of books shall not hereafter be accepted in the mails at the second-class rates of postage. Thus far the Department has excluded from the second-class mail matter seventy-five serial publications in New York city; thirty in Chicago; eight in Boston, and twenty-six in other cities. The order aims to reduce the hitherto annual deficit in the Postoffice Department, by excluding publications from the second-class rates of postage when they are not legitimately entitled to be mailed at that rate.

Changing the Make-up of a Paper.—B. McN. asks: "I am publishing a paper here and, broadly speaking, my subscribers are of two classes—city and country. What interests one class does not always interest the other. I should like to print the papers going to country subscribers a little differently, and yet the law says that all copies of an edition of a paper must be identical. Is there any way I can get around this?" *Answer.*—It is not necessary to, as you say, "get around" this. The law provides that where it is desired to regularly "localize," by the modification of the title and subject-matter—copies intended for circulation in a particular locality—it is permissible to formally enter such copies as an independent publication.

The Use of Premiums.—The R. & E. Printing Company ask: "Under the new regulations of the Postoffice Department will it be unlawful to make use of any premium offers?" *Answer.*—The postal laws and regulations do not prohibit a publisher from offering articles of merchandise in connection with his publication. The regulations do require, however, that a publication to obtain or maintain a second-class status shall have a legitimate list of subscribers approximating fifty per cent of the number of copies regularly issued and circulated, by mail or otherwise, made up of persons who subscribe on account of its value as a news or literary journal, and not of those whose subscriptions are obtained by extrinsic inducements offered in combination with it, and which result, in effect, in its circulation at apparently a nominal rate.

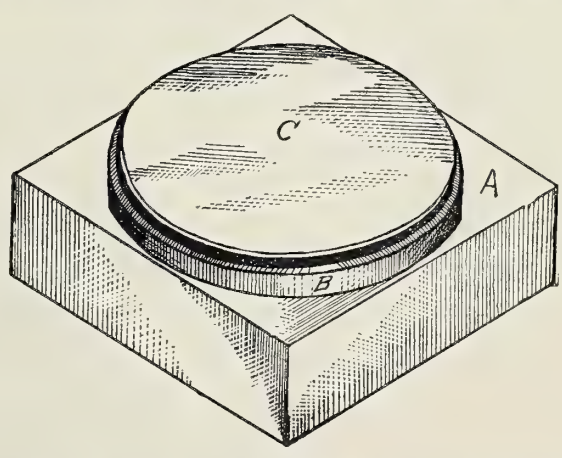
National Publishers' Bureau.—William H. Tuttle, attorney of the National Publishers' Bureau, Chicago, has issued in pamphlet form his argument before Postmaster-General Smith in reference to the recent rulings concerning second-class mailing privileges, bulk subscriptions and paper-covered books. He argues that the Postmaster-General should simply carry out the law as he finds it, and not attempt to make laws himself. In other words, Mr. Tuttle claims that the present rulings are not legal, and that it is not necessary to have a test case to decide this, but believes if the matter was referred to the Attorney-General it could be settled in short order. The reforms started in the second-class mailing division have undoubtedly not been inaugurated without due consideration, and notwithstanding Mr. Tuttle's argument, the Department seems to be carrying them out as rapidly as circumstances will permit.

The Question of Premiums.—A. E. B. asks: "Would it be unlawful for me to give my paid-in-advance subscribers a weekly newspaper for a year free? The subscription price of my paper is $1 per year, and I want to give two papers for the price of one." *Answer.*—Under section 281, amended postal laws and regulations, where the circulation of a publication using extrinsic inducements to subscribers is apparently at a nominal rate, the publication will be held not to be within the requirements of the law for acceptance as second-class matter. This relates only to offers direct to the subscriber. The regulation has no bearing on inducements to agents or club-raisers in lieu of cash commissions. You do not state what reduction is to be made in the subscription price, nor intimate what is and will be the subscription price of the other paper mentioned, so that it is not possible to give an opinion as to whether the arrangement contemplated will bring the publication within the restrictions of amended section 281.

DIE-CUTTING ON A JOB PRESS.

The accompanying cut shows a card and label cutter intended to be used on platen presses, patent for which has recently been issued to W. F. Speight, of Austin, Texas.

A represents a base block, made preferably of steel, B a steel-rim die, with a cutting edge or face, the bottom of which rests flatly on the top of the base block. The die is secured to the base by downward projections passing through base, and held by small nuts at the bottom. C is an ejector plate (for



throwing out the cut card), which has a central stem passing downward through a socket in center of base block. This ejector plate is held in position a little above the cutting edge of the die by means of a spring. Space is allowed in the bottom of the base block for the free working of the ejector up and down, and for affixing the nuts.

The dies are made interchangeable, the single base block being designed to receive dies of various shapes and sizes. Mr. Speight also has a patent pending on an improved form of the device, whereby the dies may be worked in gangs.



NO. II.

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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage. Address all letters to F. HOLME, care The Inland Printer, Chicago, Illinois.

THE preceding lesson dealt merely with the foundation of a picture, with the placing of its parts within the space it is to occupy. No mention was made of the actual drawing of a picture because in making a sketch, as in building a house, it is necessary, first of all, to have the foundation right. If you have made yourself familiar by practice and observation with the application of this principle, so that you will remember in all your future work to never begin a drawing without first making some kind of plan, or a composition sketch, you are ready to consider the making of the drawing itself.

Several separate principles must be applied in the making of every drawing, but while the artist applies these "all at once" in his work, they must be studied separately in order to be understood. Masses, construction, perspective, light and shade, outline — each of these words refers to a distinct principle of drawing.

"Drawing in masses" is an expression familiar to art students. It means the reproducing of tones in nature by means of corresponding shades of light and dark. This is the manner of drawing first taught a student, because it not only trains his eye, but trains his hand, to draw tones and to draw them correctly.

The study of photographs, particularly of snap-shots taken in bright sunlight, will help you to understand what is meant by a picture made in masses. A photograph is made up of light and dark tones, and the shape and position of these tones make the picture. Each separate patch of tone, whether light or dark, is called a "mass," the term being used to indicate a space filled with tone, and having a certain definite shape.



From this you will see that in order to draw a mass of tone correctly, you must be able to realize its proportions, outline its shape correctly, and to fill this space with an even tone of the required density.

The importance of being able to keep the masses simple and sharply contrasted with each other can not be too strongly impressed on the student of illustration, for on the proper application of this principle depends the printing qualities of an illustration. The possibility of poor printing must always be anticipated and prepared for when making a drawing for reproduction. Not infrequently the lines or dots that compose the tones in a drawing pull together in the engraving, or become clogged with ink on the press, causing the tone to print solid black. In such a case the shape of each mass and the manner in which it is contrasted with adjoining masses of tone is all that enables it to tell its story, and if it blends into and mixes up with the tone next to it, it loses its individuality and becomes a part of that tone.

The accompanying cut of an African warrior will serve to illustrate this point. This was originally a wood engraving, containing a number of finely graduated tones, rendered in lines and dots, but it was reproduced by photoengraving, greatly reduced, and printed in a newspaper, with poor presswork, bad ink and soft paper. In making the photographic reduction



A DRAWING IN MASSES.

from the wood engraving the lines were reduced and brought closer together, and many of the smaller dots were lost altogether, being too fine to stand the reduction. In the zinc etching, many of the smaller dots were etched away by the acid, while many of the lines filled up into a solid mass. The stereotyping of the form and the printing on soft paper caused the rest of the lines to fill up, with the result that from being a carefully modeled figure reproduced in a variety of tones, it comes out a solid black silhouette, surrounded by other masses of black. But it will be seen that all the important features of the original design remain simply because the artist was careful to outline his masses accurately and to contrast them with the surrounding masses — dark against light, as in the figure against the background; or light against dark, as in the bracelets, loin cloth and the skin thrown across the shoulders which contrast with the dark flesh; or as the light trunk of the tree is contrasted with the dark tones of the grass behind it. This picture was photoengraved from the newspaper print.

If you have never given this subject much consideration, you will be surprised to learn how much may be done in the way of making pictures by the use of a single mass — in other words, by a silhouette. Place any object between you and the light, look at it through half-closed eyes, and you will see it clearly defined as a dark mass. Now if you draw the out-



A SILHOUETTE.

side edge of this mass and fill it with tone, you will have a silhouette of the object.

This plan of half-closing the eyes will make it much easier for you to distinguish the shape of different masses of tone, because it simplifies the masses by blurring out the intermediary shades of tone. It is also useful in looking for composition subjects, as by blurring together details of the same relative tone into a single mass the general arrangement of the picture may be seen at a glance by means of the big masses.

In drawing masses, do not allow yourself to form the habit of scribbling. Remember that it is the shape of the tone that tells the story, and in order to be intelligible to others, it must be drawn correctly. It is always best to outline the boundaries of a mass before beginning to draw the tone, and then to fill this in carefully, keeping the tone of the same density throughout. Do not make the outline darker than the tone it is intended to enclose.

For practice in this work, outline several squares, and with a lead-pencil fill these spaces with flat tone, being especially careful to make the tone join the outline exactly. You must learn to manage your materials, and this practice will enable you to do so. You can vary the monotony of the squares by drawing silhouettes of people or of simple objects. Such drawings should be made from nature so that the eye will be trained as well as the hand.

When you can lay a perfectly flat and even tone it is time for you to begin to make drawings in more than one tone. By posing your models in a strong light, and studying them through half-closed eyes, you should be able to draw them in two tones, gray and black, leaving the white paper to represent the light.

The best subjects for practice are simple objects like a white teacup, a black hat, etc., something that has a characteristic shape, and is either light or dark enough to contrast sharply with a background of an opposite tone. Try to limit your drawings to black and white, and not more than three tones of gray. Study your model carefully and notice especially the edge of each tone, whether it stops with a sharp edge or blends softly into the adjoining mass, for on this one point more than any other depends the suggestion in nature for the use of outline, which subject will be considered in the next lesson.

(To be continued.)



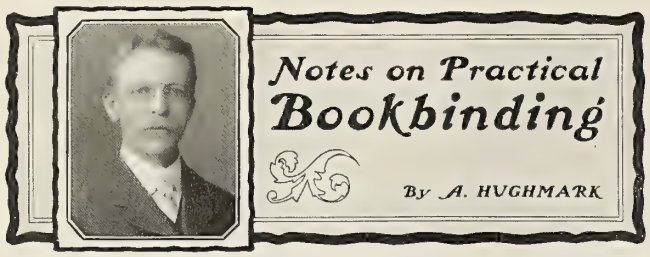
BLACK AND WHITE MASSES.



A MASS OF BLACK.

ABOUT BOOKLET PRINTING.

The world loves a man who gets down to facts at once. The dilly-dallier takes too much time to pass a given point. The world to which you cater likes the meat of your business story; a thin layer of tin-foil is enough. Let the introduction of your story tell its whys and wherefores, and then give the booklet its say. People will prefer a brief, meaty booklet, set in large type, and printed with generous margins, to a booklet of small type and voluminous and disheartening details. Tell all about your goods, but remember that very few people care for a mass of statistics and dry facts. The eye dislikes a statistical table — printers have a saying that only the author, printer and proofreader ever read them. A table is uninviting, and you can not blame people if they pass it over. Dimensions and prices, of course, are acceptable in tabular form, but if you must use statistics, make them interesting.—*The Public Eye.*



This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

MAKING HEADBANDS.— E. C., Evansville, asks: "What is the usual method of making cotton headbands?" *Answer.*— Some forwarders have a strip of wood nailed to each end of the table where they work, with a row of nails in each strip, from which they run their twine, and over which they paste their strips of striped cotton. Others simply use a board a trifle longer than the width of the cloth. In the ends of this board they drive nails, and then stretch the twine across. Others paste off the strips and make them up in layers, one on top of the other, and then cut up into lengths the thickness of book for which they are made.

AMATEUR EDGE GILDING.— B. S., Atchison, Kansas, says: "I have some trouble in gilding edges of books. So far I have not succeeded. When the gold leaf sticks to the edge, I can not open the book; on opening, the gold crumbles off. Please give a hint as to what composition to use, in what proportion, and when is it best to put the gold on — after the book is finished, or when?" *Answer.*— Information covering this case was given A. C. F. S., Texas, in the June issue of this journal. In connection with this, it might be well to state that men who are successful in their respective branches of bookbinding have served apprenticeships of at least four years, and then have had years of experience before becoming experts. It would be just as sensible for a young man to send in a request for a "formula" whereby he could become a good pressman or job compositor.

SQUARING UP PLATES.—When binding etchings or engravings into book form it is necessary to square back and top margins, and as each leaf may have a different sized picture, the leaves being same size, the margin will, of course, vary.

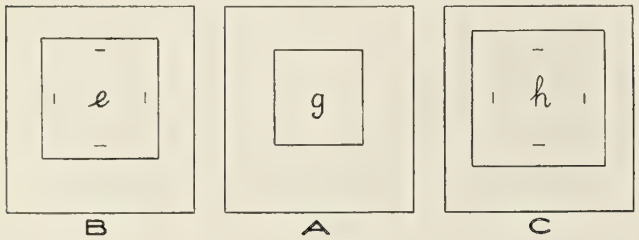
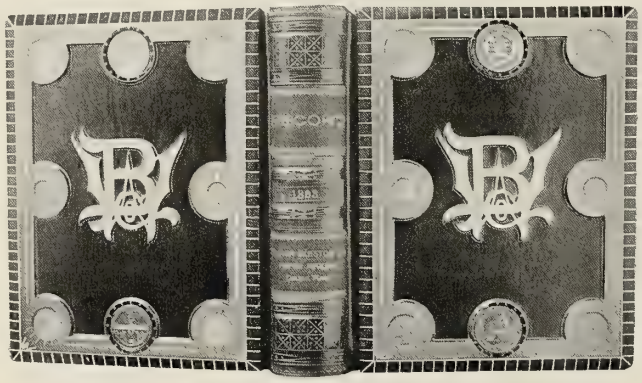


FIG. 1.

When book is bound, each plate should be perfectly centered, which can be done as shown in Fig. 1. Select the plate having the smallest picture — see A — and compass off a proper back and top margin, taking the picture to compass from. Cut a thin piece of board the size of *g*, center this board on plates B and C, which it will cover as indicated by the marks on *e* and *h*. By this method, the setting of compasses for the margin of plate A will do for all sizes, as the measuring will be done from the edge of the board pattern placed in the center of each picture.

A BYRON WESTON COMPANY BOOK.—We reproduce a book exhibited by the Byron Weston Company at the Pan-American Exposition. This book was made by the Henry O. Shepard Company and exhibited originally by the Weston Company at the World's Fair in Chicago in 1893. It is a full Russia panel side, with the medals awarded the papermakers set into the



THE BYRON WESTON RECORD BOOK.

boards. The shaping of the leather to the panels was done by means of the wax-plate process, and the finishing was mostly done with a fillet.

CUTTING CLOTH.—An elaborate scheme for cutting cloth was given recently by a correspondent. The simplest way is always the best, and that is to roll it up over a thin board and slit open at the edges; then cut up in machine like sheet-stock. The cutting to the least waste is the most important; for instance,

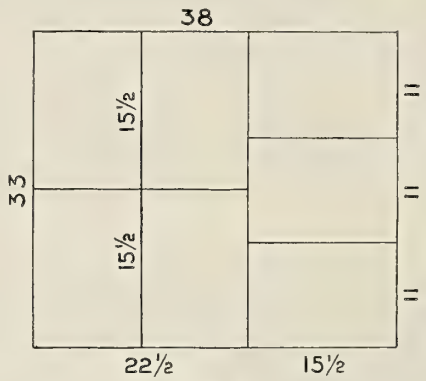


FIG. 2.

a cover for a book 6 by 9, about 1½ inches thick, requires a piece of cloth 11 by 15. As most cloths come 38 inches wide, the cloth would have to be ripped off 22½ inches from one side. That would allow ½ inch to be trimmed off selvages, leaving just two rolls 15 and 22 instead of the one of 38. Very few sizes require this kind of "rip cutting," inasmuch as a computation can be made by finding the greatest common divisor of the size to be cut; for example, 11 by 15½ will be nearly covered by 33, thus 33 by 38 will give seven covers with as little waste as can be cut. For lay-out see Fig. 2.

MAKING FLEXIBLE COVERS.— S. C. G., Milwaukee, says: "I make a good many flexible covers and have been unable to get a board that fully answers my requirements. Some are too heavy and others too light, and some seem to warp to an alarming extent. Then again, in making up these covers I have trouble with getting the right kind of flexible glue. Some lots dry entirely too quickly. Could you give me a formula for this or suggest a remedy for the trouble?" *Answer.*— Flexible covers are made with bookbinders' No. 1 hide glue when the



A LETTER TO "SANTA."

From a drawing by F. S. Manning, Chicago.



Photo by Brock, Asheville, N. C.

DECLARING A DIVIDEND.

material is cloth or leatherette; with paste, when leather is used. For flexible cloth cases No. 80 cardmiddles, or No. 60-100 filled wood pulp board, kept by bookbinders' supply houses, would be suitable. The thinner boards will warp most while making, but if kept under weight until dry will be flat. The lining of such cases should be done with paste, as they will otherwise be stiff and break.

Inserting and Binding of Plates.— S. E., Plattsburg, New York, writes: "Please give the best method of binding in plates in books, and when single, into book form. Also please state which is correct, to have reading matter on plate toward front or back margin, or to have the plate itself face right or left page. In looking over books in the book stores, I find no uniformity in placing inserts of this kind." *Answer.*—The cheapest way to bind plates by themselves into volumes is to whip-stitch them, but it is not the best. The better plan is to trim a clean edge on back and join together with strips of fine white cotton, and when dry fold up and sew like an ordinary book. If plates are not too heavy or if each plate has one or more leaves of text, leaves can be put together in this manner: Have all plates and leaves collated carefully as they should appear when bound; then count off from the front six or eight leaves, according to the thickness of the section desired. Run out leaves from the back about one-eighth inch, paste off and join the leaves (Fig. 3). The leaf marked 6 in diagram should be joined to the one marked 1, 5 to 2, and 4 to 3. In doing this, do not disturb the order in which they are joined when laying them aside to dry. Take the next six leaves and proceed in same manner until all are done. When dry, fold up sheets so that the lap will come on the back. When only a few plates are to be placed in book, it is best to tip them in. If tissued, tip the tissue a little away from the back edge of plate so the paste will hold both plate and tissue when tipped on the same edge. If any reading matter is printed on tissue, this should be placed so as to face plate. The plate should face the page referring to it, but where possible, it is best to have plate face the left-hand page. When inserted that way, it is not necessary to turn it over after the book is open in order to see it. All reading matter on plate *should read from bottom up* when at right angles to the printed page. This will allow the reader to hold the book in the same position while perusing the contents and looking over illustrations. Although the ideas of printers and binders vary considerably on this point, the best authorities prefer this plan.

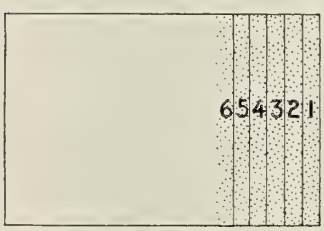


Fig. 3.

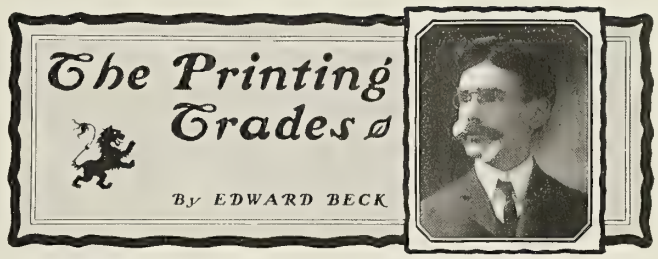
PATENTS.

Joseph E. Smythe has taken out another patent, No. 685,535, in connection with his signature gatherer. It deals principally with some new arrangements of the grippers.

George Sague and M. A. Clapp, of Poughkeepsie, have assigned to the D. H. Burrell Company, of Little Falls, New York, patent No. 683,707. They arrange a number of signature machines side by side, and use a gathering apron with an intermittent feed mechanism for each magazine.

Patent No. 683,496 has been granted to S. E. Rhodes, of Iola, Texas, and covers a book in which the side edges of the leaves are cut to form two series of tabs, the tabs at the bottom of the leaves being cut reversely to those at the sides, and the first one hundred leaves marked in a different color from the next one hundred.

John B. Mercer, of London, England, has secured United States patent No. 684,942, covering details of a book-trimming machine. The material to be trimmed is carried between an upper and a lower traveling belt, past a revolving cutter that trims but does not sever.



Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

BENEFICIAL FEATURES AS AN AID TO TRADE UNION ORGANIZATION.

Recent articles in The Inland Printer, calling attention to the necessity of a health resort for printers, in addition to the home already established at Colorado Springs, serve to emphasize anew the advantages of so-called beneficial features in the upbuilding of trades unions. Previous to the establishment of the Union Printers' Home and of the provision for a death-benefit fund by the International Typographical Union, there was practically nothing to commend membership in the union except its influence upon the wage question. While in large cities this influence has at all times been able to make itself felt to a very large degree, in the small communities it has been almost without effect. In consequence, the printer working in the small city could see but little advantage to be derived from membership in the union. He held aloof from it, and was at liberty when strikes or lockouts made a demand for his services in the large cities, to flock there without violence to any allegiance that he might otherwise have held to the union. Since the establishment of the Home and of the death-benefit feature — insignificant though the latter may be — there has been a considerable growth of union sentiment and membership in the places where its effect on wages is merely nominal. It is fair to assume, therefore, that the adding of additional beneficial features to the union's system of organization would still further enhance the membership and power of the union. President Lynch, in his last annual report to the International Typographical Union, evidenced a keen appreciation of the value of these features as an aid to labor organization. He said:

The value of any necessary article is generally in proportion to its use and necessity to its possessor. The value of a trade union lies in the returns which it makes to its membership. The mere sentiment that there may be in affiliation would quickly wear out were there not substantial and tangible benefits. Then, again, every trade union is just what its membership wills that it shall be. Our benefit features are at present confined to strike, death and the Home, the latter necessarily confined to a few, although one-third of the per capita tax is devoted to its maintenance.

The future progressive trade union will, to my mind, in addition to what it does for the betterment of industrial conditions, accord all the advantages now peculiar to the strictly fraternal organizations. The International Typographical Union should have a graded death benefit, with a maximum of perhaps $500, a sick benefit fund, out-of-work fund, old-age fund, dependent on length of continuous membership, and any other form of special assistance that wisdom might from time to time dictate. Given to membership in our International such solid and substantial value, is it not fair to assume that lapses, for any cause, would be comparatively rare?

These recommendations are made more in the way of suggestion, and with the hope that a train of thought and discussion may be initiated which will lead to their ultimate adoption. To put them into effect would require a system of high dues — the bulwark of trades-unionism — but the overwhelming defeat which met the last proposition for an increase in the revenue discourages the idea that such a radical change in our policy would meet with approval at present. But, nevertheless, it will come. The growing necessity for a more thorough system of mutual help and assistance will clear the way through the tangle of doubt, cynicism, misunderstanding and lethargy that now obstructs the path. I would recommend to our membership a careful study of the benefit features which have for so long a time been a part of the economic policy of the German-American Typographia. If this loyal band of progressive trades-unionists can make a success of such a feature,

and are so well satisfied with the results obtained, their English brethren should at least be willing to give the scheme of broader benefits earnest consideration.

The editor of this department would go even further than Mr. Lynch in advocacy of beneficial features of trades unions. The union should take the place of the fraternal insurance society and provide its membership to the fullest extent all the protection that workmen now receive through these societies. The result would be that instead of being obliged to put organizers into the field to drum up members, the men themselves would flock to the union's standard, anxious to gain membership in an organization offering so many advantages.

Some criticism has been heard, both within and outside the union's ranks, of the cost and desirability of maintaining the Union Printers' Home, but none can gainsay the fact that as an advertising feature alone the Home has been worth to the union more than all it has cost. The establishment and maintenance of the Home has done more to break down the prejudice against trades-unionism than all the arguments put forth by the labor press and labor advocates in a decade. No one can denounce as wholly worthless an organization which maintains a home for its aged and infirm members. Hence the extension of the idea to cover the member's needs when he is out of work or destitute, and to provide for his family when death robs it of his assistance, could only result in a large advancement of the union's standing in the estimation of the general public.



Photo by John F. Strickrott, Topeka, Kan.

LOOKING FOR MOTHER.

LEGALIZING STRIKES.

Two striking, though widely opposite, pieces of information concerning the rights of labor organizations come from abroad this month. The first is in reference to a recent decision of the British House of Lords on the right to boycott. The case was the outcome of a strike of the Journeymen Butchers' and Assistants' Association against a wholesale butcher, who afterward entered an action for damages against the association. It was proved that the defendants "maliciously conspired to induce the plaintiff's customers and servants not to deal with him, and not to continue in his employment." A fine of £200 was imposed for this offense, and two other fines for somewhat similar charges. An appeal against the fines was dismissed, except in the case of one unimportant charge, and the decision of the Law Lords places British trades unions on a very precarious basis. Ever since trades unions were efficiently organized their chief and virtually their only mode of action has been to "maliciously conspire" to induce servants not to continue in the employment of antagonistic employers, and also to induce customers not to deal with such employers during labor conflicts. It has been the recognized practice during every strike for the workmen to conspire to induce other employes to quit work, and also to induce customers to withhold patronage from the firms or individuals against whom the strike was ordered. During lockouts the same course has been pursued, the locked out workmen conspiring to induce others to quit work or to refrain from working, and also to divert custom from the belligerent employers. The decision has so circumscribed the actions of trades unions that it seems almost to prohibit organized attack or resistance.

The decision has created consternation in the ranks of British trades unions, and all of the labor writers are condemning it in unmeasured terms. Nevertheless, there seems to be no appeal.

The second dispatch comes from much despised Spain. It announces that Señor Moret, the Spanish Minister of the Interior, proposes to regulate strikes by legislation, and to that end has introduced a bill in the Cortes legalizing ordinary strikes if from four to fifteen days' notice is given to the authorities. Strikes stopping the works of an entire town, or tending to produce a lack of the necessaries of life, will be illegal, and the leaders in such strikes will be punished by imprisonment. Similar conditions will govern the employers' coalitions. Concessions for public works are hereafter to stipulate that contracts must be made with the concessionaires' workmen, setting forth the hours of labor and the wages. Disputes will be referred to the authorities and to arbitrators.

The legal status of the strike, in this as well as in other countries, has always been largely a matter of guesswork. It might not be a bad idea for some of the labor organizations,

in States where the organizations' union sentiment is strong, to undertake to get their legislatures to enact specific laws determining just where the right to work or not to work ceases to become a privilege inherent under the Constitution, and becomes a misdemeanor which brings the striker under the menace of the law.

INCORPORATION OF LABOR UNIONS.

In commenting upon J. Pierpont Morgan's announcement that the steel trust will enter into no more contracts with the Amalgamated Association of Iron and Steel Workers until that body becomes incorporated, the Chicago *Daily News* brings up a question that is of interest to all labor unions, and especially to those comprising the printing trades, which seek to enter into contracts with their employers.

"While labor unions generally keep to the spirit and letter of their agreements," says the *News*, "in this respect setting an example which corporations do not always follow, there is nothing to compel them to abide by their contracts. The leaders in an organization like the Amalgamated Association may enter into an agreement in good faith, but they can not commit the organization as a whole to the undeviating support of that agreement. There may be a change of leaders or of conditions; or the trust bodies themselves may be guilty of aggressions which in the belief of the union men morally absolve them from their contracts. But while they are free to act upon the assumption that there has been a moral abrogation of contract, the corporation is none the less bound legally to a literal fulfilment of its agreement.

"The history of union labor in this country shows that instances of contract-breaking on the part of the unions have been comparatively rare. The unions have shown usually a sense of moral responsibility and a disinclination to evade their responsibility even under provocation. But, as the recent strike in some of the Western steel mills has shown, the breaking of contract obligations is not unknown. The South Chicago steel workers, although enormous pressure was brought to bear upon them, sturdily refused to break their contracts, but some other unions, following President Shaffer's ill-considered advice, set their agreements aside. Morgan and his fellow magnates now declare that they will treat only with such organizations as can be held to account in the courts and made to suffer pecuniary loss for violations of contract.

"If the legal restrictions involved in the incorporation of labor organizations hampered the unions in certain controversies they would also tend to the exercise of greater care in the making of contracts. It is a question, moreover, whether incorporation would not give the industrial bodies a more clearly defined and securer standing."

THE UNITED TYPOTHETAE EMERGENCY FUND.

Several requests for information concerning the plans of the United Typothetæ to establish an "emergency" fund having reached this department, the editor gives below the resolution adopted at the fourteenth annual convention of the United Typothetæ of America, held in Kansas City, Missouri, September 25 to 27, 1900, under which it is proposed the fund shall be established. The resolution is as follows:

Resolved, First: That an emergency fund be raised as shall be hereinafter provided; said fund shall be placed in the keeping of the treasurer of the U. T. A. and by him invested or deposited as may be directed by the executive committee, said fund to be expended under the direction of the executive committee of the U. T. A. in protecting the rights of its members. The treasurer shall give bond in such amount as shall be required by the executive committee, the expense of such bond to be a charge upon the interest derived from the fund.

Second: The executive committee shall make an assessment of 10 cents per capita per month for each employe carried upon the pay-rolls in the mechanical departments upon each member of each local typothetæ — in this shall be included every employe except proprietors or officers of joint stock companies or employes in the accounting and sales department. The said sum shall be paid monthly upon all the employes carried on the pay-rolls for the month preceding, and said amounts shall be paid to the treasurer of the local typothetæ, and by him remitted to the treasurer of the U. T. A. on or before the fifteenth day of the following months — November, February, May and August in each year.

Third: The first monthly payment under this assessment shall be due by the members of the local typothetæ on the first day of November, 1900, and monthly thereafter, until the sum of $100,000 shall have been raised, after which no further assessments shall be paid until there shall be an impairment of the said amount, when the assessments shall be resumed until the amount of said impairment shall have been made good.

Fourth: No local typothetæ nor any individual member of any local typothetæ shall be in any way the beneficiary of the fund hereby created, unless they shall have paid their proportion of the assessment hereby provided for, for at least three months before an application shall be made for assistance, except in the event of an emergency occurring before January 1, 1901.

Fifth: No application for assistance from any individual member of any local typothetæ shall be considered by the executive committee of the U. T. A. until the matter in question shall have been considered by the local typothetæ; but any member of any local typothetæ shall have the privilege of appeal to the executive committee of the U. T. A. from the decision of the local typothetæ, should he feel himself aggrieved.

Sixth: The executive committee of the United Typothetæ of America shall make no disbursement from the fund herein provided for until they shall have made a full investigation of all of the surrounding conditions and have concluded that all legitimate means have been used to settle differences.

Seventh: No money deposited to the credit of this fund shall be drawn out except upon a warrant drawn upon the treasurer by the secretary at the order of the president, and then by check drawn by the treasurer and countersigned by the president.

A UNION LABEL SYMPOSIUM.

The Boston *Union Label* recently printed a symposium of opinion on the merits of the union label from representatives of both employers and employes. Below is given a brief summary of the views advanced:

Joseph J. Little, New York Typothetæ: "The union label has no proper place in a community of freemen, because its use deprives the user of the freedom necessary to conduct his business. It is on a par, if not worse, with the action of lawless tribes who in past ages captured and held as hostages men of standing until their friends paid a ransom for their release. In such cases, when the ransom was paid, the captive was given freedom, while those compelled to use the union label are bound with stronger bands each time they yield a point or pay a ransom, and instead of obtaining freedom more tribute is demanded, and this continues indefinitely. The more money that is paid the keener the appetite of the captors seems to be and the cry is constantly for more. Its use deprives the business man of freedom of thought and action, which is the first requisite for successfully conducting any business enterprise. Without this no man in any business may hope to become a permanent success. Until municipal, State and national government protects each of its citizens in their natural born right of working for whom they please, when they please, where they please and for what they please, and enjoying the fruits of such labor, we can not be said to enjoy the blessings of a free government."

Theodore L. De Vinne, New York Typothetæ: "I am told that the union label was devised to protect or to warn an unsuspecting purchaser from buying the product of unfairly paid labor. That sounds well and commendable, but practice is one thing and theory or intent is another. The theory that the union label is a guarantee of good workmanship is not at all tenable. In purchases made outside of the printing business I have suffered not a little from the scamped workmanship and unfair dealing of union labor. And this must always be so when unions are more anxious to increase their membership and contributions than they are to exclude the lazy and ignorant, and to admit fair and qualified workmen only. Every large union has men who are not worth their hire, but an oath-bound fraternity compels its members to aid each and to defend fellow members who can not give fair service or good workmanship."

Charles Dold, Piano and Organ Workers' Union: "Not many weeks after the adoption of the union label by the San Francisco cigarmakers did the cigar manufacturers abandon

the Chinese workers and enter into an agreement with the Cigarmakers' Union of San Francisco which provided for the employment of white labor exclusively, and permitted the manufacturer to use the newly adopted white label. Thus history records the adoption of the first union label by the San Francisco Cigarmakers' Union in the seventies, and a potent weapon it proved at the time."

G. W. Perkins, Cigarmakers' International Union: "The label on the work of a union man helps to organize and to maintain organizations; hence is of vast importance and a great assistance to the organization of the workers. It is the silent means that often enters into the calculations of the employer when he contemplates making a reduction of wages of the workers, and often decides the matter in favor of the union and the workers. No union is complete or can be entirely successful simply with a label. To be entirely so it must have a well-filled treasury, always fed by high dues, and competent, level-headed men to administer its affairs. The label is a potent organizer — powerful, legal boycotter, and is doing splendid service to the effort of men and women to live better lives, socially and economically, through trades unions."

Clarence Gaumer, Central Labor Union, Indianapolis: "The union label is the medium by which the product of fair paid labor can be distinguished from that of the tenement house, sweatshop or penitentiary. It is the most potent agent of industrial advancement and the peaceable means by which labor's wrongs may be righted without resorting to the strike or boycott. It is the one agent which, if properly made use of, will bring to the laborer respect and good will when all others fail. When placed on an article it indicates that it was made under sanitary conditions and by fair-paid union labor, and not in a prison or by tenement house, sweatshop or child labor under unsanitary conditions and at starvation wages."

W. L. Holland: "The label means mutual benefit to employer and employe. The employer is privileged to select the best workmen to be obtained, who will always be found enrolled under the banner of trades-unionism, and the employe is entitled to receive fair treatment, a just compensation for his labor and proper sanitary conditions in the workroom. It indicates friendly relations between workman and employer and a mutual agreement to break down the barriers between capital and labor, and, by engendering a spirit of harmony between these classes, to give to the consumer a product of which neither may be ashamed."

THE BAKER DECISION OUGHT TO BE APPEALED.

The decision of Judge John H. Baker, sitting in the United States Circuit Court at Indianapolis, in which Edward E. Bassette, a member of Chicago Typographical Union No. 16, was found guilty of violating an order issued in the case of the W. B. Conkey Printing Company *vs.* John A. Russell, ought to be carried to the court of last resort, and doubtless will be. It affects the right of trades-unionists to appeal to non-unionists not to take the place of men on strike, and if allowed to stand will deal a crushing blow at efforts of unions to conduct strikes.

The defendant was not among those against whom the original order was directed, but the court held that his knowledge that such an order had been issued was sufficient to bring him within the ban for its disobedience. It was set up that Bassette was not properly within the jurisdiction of the court, he being a resident of Illinois, while the offense charged against him, as well as the order which he was charged with violating, were all within the State of Indiana. This objection was swept away by the court's declaration that it had jurisdiction over any party charged with violating its mandates, no matter what their citizenship, nor where their residence.

Bassette acted for his organization in visiting the scene of the Conkey strike in Hammond, Indiana, after an order had been issued restraining the strikers from interfering with the men hired to take their places. The court held him guilty of contempt and imposed a fine of $250. A bond of $1,000 was fixed, and an appeal taken to the Circuit Court of Appeals for the Seventh Circuit. Several competent attorneys declare that in the two points mentioned the union will win on the appeal.

REPORT OF THE FIFTEENTH ANNUAL CONVENTION OF THE U. T. A.

The Inland Printer is indebted to Mr. John E. Burke, of Norfolk, Virginia, for a cloth-bound copy of the report of the proceedings of the fifteenth annual convention of the United Typothetæ of America, held in Buffalo, August 27-30. The report makes a handsome volume of 340 pages. It is adorned with a fine half-tone portrait of President Harry P. Pears, and



Collection of H. W. Fay. Photo by Rowley.

GYPSY MAIDEN.

contains the various addresses, reports and discussions which made up the proceedings of the convention. It is a book that will be highly treasured by every employing printer who was fortunate enough to attend the convention.

At the regular monthly meeting of the Chicago Typothetæ, held November 7, a resolution was passed endorsing the action of the United Typothetæ in reference to the emergency fund. The secretary was instructed to notify members to comply with the request contained in the Buffalo resolutions. A committee was appointed to arrange for the Franklin dinner to be given in January, to report at the next meeting.

The Franklin Club, of Des Moines, Iowa, gave its third annual banquet on the evening of November 11, in that city, the president, George M. Miller, presiding. Among the speakers were Horace D. Matthews, R. V. Brown, A. A. Fitzhugh, H. N. Wells, F. P. Armstrong, F. H. Eno, and others. One of the principal features of the evening was the discussion of the question: "Resolved, that our position toward outside shops is beneficial to ourselves." The program of the event, printed in old style, was from the Kenyon Press of that city.

NOTES.

West Virginia requires the union label on all its State printing.

The bookbinders of Lowell, Massachusetts, have organized a union.

The International Typographical Union issued eleven charters in October.

Omaha union proofreaders have secured an increase of 50 cents a day in their pay.

The Arbitrator is the name of a new Chicago weekly devoted to labor organizations. It advocates arbitration at all times in place of

strikes, and is said to have met with a cordial reception by both employers and employes.

JOLIET (Ill.) union job printers are enjoying a $1-a-week increase in their scale of wages.

NEW YORK Typographical Union No. 6 is spending about $4,000 a month for defense purposes.

NEW YORK union pressmen will hold their annual ball in the Grand Central Palace, December 14.

MUSCATINE (Iowa) Typographical Union reports a $1-a-week increase in its scale of wages for job printers.

MARLBORO and Hudson (Mass.) employers have signed nine-hour scales with the local typographical unions.

THE Supreme Court of Massachusetts has invalidated a union label ordinance adopted by the city council of Lowell.

NEW YORK city candidates for the legislature were required to pledge themselves in favor of a State printing-office bill.

THE Atlanta (Ga.) pressmen's union won a $50 prize for the best turnout at the last Labor Day parade in that city.

JAMES H. BOWMAN, former president of the I. P. P. U., is serving his second term as president of the Chicago Federation of Labor.

SPOKANE (Wash.) Pressmen's Union No. 81 has obligated its members not to assist in the printing of literature of an anarchistic tendency.

NASHVILLE Typographical Union No. 20 will celebrate its golden jubilee in 1905, and is already at work preparing for the celebration.

THE Allied Printing Trades Council, of Kansas City, is preparing a new pamphlet, giving the history of the Hudson-Kimberly strike in that city.

THE board of directors of the Union Printers' Home has ordered $3,000 worth of repairs and improvements to be made to the Home buildings.

MARTIN P. HIGGINS, president of the I. P. P. U., was a candidate for the Massachusetts legislature from a Boston district on the Democratic ticket.

THE union printers of Pueblo, Colorado, put an eight-hour scale into effect early in October without friction. Job printers receive $18 a week under the new scale.

TYPOGRAPHICAL UNION No. 55, Syracuse, New York, carried off the honors in the Labor Day parade in that city, winning the $20 prize offered for the best appearing union.

A TYPOGRAPHICAL union has been organized in Plattsburgh, New York. The officers are: President, E. J. Lamarche; recording secretary, R. L. Dupont; treasurer, T. J. Sullivan.

THE second annual concert and reception of the Brotherhood of Bookbinders, Hartford, Connecticut, was held at Putnam Phalanx Armory Thursday evening, November 21.

THE efforts of the pressfeeders of St. Louis, Missouri, to organize an international pressfeeders' union independent of the I. P. P. U. have been disapproved by the board of directors of the latter body.

THE *Western Laborer* advocates the reorganization of the American Federation of Labor on practical lines. It thinks the Federation should be in a position to furnish financial as well as moral assistance to unions in trouble.

THREE hundred women pressfeeders employed in the Government Printing-office in Washington have joined Pressfeeders' and Assistants' Union No. 42, as a result of action taken at the last I. P. P. U. convention.

CHICAGO Typographical Union No. 16 celebrates its golden jubilee next June. William McEvoy, Cyrus B. Langley, Abraham McCutcheon and Charles Philbrick have been appointed a committee to arrange for the celebration.

UNDER a new scale just adopted by Indianapolis Typographical Union No. 1, and signed by the employers, ad. men, proofreaders, floormen and day machine operators, all receive an increase of wages and have their hours reduced to eight per day.

MICHAEL T. CORCORAN, a New York attorney, won the $100 prize offered by the New York Typographical Union for the best essay setting forth the union's side of the *Sun* strike. The prize article is being reproduced in all the labor papers.

A WRITER in a recent issue of the *Typographical Journal* maintains that the I. T. U. has no right to legislate on the time *vs.* piece system of payment for machine composition, that being a question solely within the power of local unions to deal with.

THE I. P. P. U. will renew its efforts to secure the appointment of a "foreman of presswork" in the Government Printing-office at the forthcoming session of Congress. It wants the foreman appointed from its own membership by the Public Printer.

THE I. P. P. U. board of directors has appointed the following organizers: For the Southern section, W. S. Harris, of Savannah, Georgia; for the Rocky Mountain district, J. H. Vivian, of Cripple Creek; for the Canadian district, P. A. Baudnau, of Montreal, and Mr. B. H. Brown, of Toronto; for the Northwest district, Mr. Henry Dix; for the New England district, Mr. Robert H. Helly, of Boston, and second vice-president McDonald, of Boston.

THE Chicago Federation of Labor declined to obey an order from President Gompers of the American Federation of Labor to reinstate the typographical union, on the ground that it did not desire to mix further in the controversy between the I. T. U. and the I. P. P. U. in Chicago.

CINCINNATI Typographical Union No. 3 is already hard at work preparing for the I. T. U. convention to be held there in August, 1902. The convention will mark the International semi-centennial, and the Cincinnati printers are determined that it shall be a record-breaker in every respect.

CINCINNATI Typographical Union No. 3 has protested to the International Typographical Union against the issuance of a separate charter to the printers of Lockland, a small town in the suburbs of Cincinnati, and easily reached by street cars. The Cincinnati union maintains that the village is within its jurisdiction.

AN Atlanta (Ga.) correspondent of the *American Pressman* says that when the pressmen ordered a strike in a certain office in that city, Ernest Carlton, although himself one of the proprietors, "walked out" with the strikers, to show his greater loyalty to his union than to the company of which he was a member.

WILLIAM D. HENDERSON, president of the Henderson Lithographing Company, of Cincinnati, was recently presented with a beautiful loving-cup by the employes of the firm on the occasion of the fortieth anniversary of his connection with it. Mr. Henderson started in with the company as office boy October 14, 1861.

WASHINGTON Stereotypers' Union No. 19 has adopted a resolution calling upon the directors of the union printers' Home to dismantle the Jefferson Davis room in the Home on the ground that the honoring of Jefferson Davis does violence to their patriotic sentiments. Already members of unions in Southern States are protesting against any such action being taken.

BOSTON union pressmen have presented a new scale of wages to their employers. It calls for a minimum wage of $20 a week for pressmen on two cylinder or one double or perfecting press; $15 for job pressmen; $20 for men running a cylinder and a job press; $30 for men on web presses other than daily newspapers. Fifty-four hours to constitute a week's work.



Photo by C. F. Whitmarsh.

DOMINOES.

THE *Typographical Journal* pays this pretty compliment to Mr. Henry O. Shepard, of Chicago: "H. O. Shepard, president of The Inland Printer Company, of Chicago, Illinois, is an applicant for the position of Public Printer. Mr. Shepard is a staunch friend of the typographical union, and if there is to be a change in the Public Printer, a more acceptable appointment than that of Mr. Shepard could hardly be made, so far as the International Typographical Union is concerned."

THE *Cleveland Press* recently celebrated its twenty-third birthday. Instead of puffing up the proprietors and editors, as newspapers usually do on such occasions, the *Press* printed fine half-tone portraits and biographies of the men in charge of the several mechanical departments. Those thus honored were: John T. Work, foreman of the composing-room; John Nest, foreman of the pressroom; Charles Volz, foreman of the mailers; Arthur Barrow, foreman of the stereotyping-room; George

Dennish, engineer; John J. Lynch, foreman of the newsboys; and "Tim" Moriarty, the "devil," who is the best looking one in the bunch.

RECENT TYPOGRAPHICAL UNION ELECTIONS.

LOCKLAND, OHIO.— President, B. F. Whitaker; vice-president, C. A. Morrow; recording secretary, Charles Sprinz; secretary-treasurer, A. D. Dietrich.

ANSONIA, CONN.— President, James Morgan; vice-president, Michael J. Cook; secretary and treasurer, Patrick J. Boyce; sergeant-at-arms, James Hanley.

NEW LONDON, CONN.— President, LeRoy E. Bolles; vice-president, Sam W. Hawman; secretary-treasurer, Edward A. Colby; assistant secretary, Robert Tarring; sergeant-at-arms, Olin W. Page.

ALBANY and TROY (N. Y.) Stereotypers.— President, W. H. Christy; vice-president, L. Northrup; recording secretary-treasurer, J. W. Addison; financial secretary, J. Hardie; sergeant-at-arms, J. Yosch.

HAMILTON, OHIO.— President, Milo J. Harris; vice-president, Morris Koehler; secretary-treasurer, Michael Long; recording secretary, John Brannon; delegates to trades council, John Mayer, Edward Wein, John Laurence.

LITTLE FALLS, N. Y.— President, Milton Tryon; vice-president, Gaspard Dussault; recording secretary, Frank B. Fitzgerald; treasurer, F. W. Wright; financial secretary, C. F. Dygert; sergeant-at-arms, William Randall.

HERKIMER, N. Y.— President, W. D. Winters; vice-president, W. S. Nichols; treasurer, Lloyd Palmer; financial secretary, C. F. Burdick; recording and corresponding secretary, B. G. W. Sniffen; sergeant-at-arms, A. O. Blowers.

ROANOKE, VA.— President, W. L. Robertson; vice-president, J. J. Emerick; secretary-treasurer, T. W. Hudson; recording secretary, C. S. Gookin; sergeant-at-arms, A. R. Taylor; auditing committee, C. S. Gookin, A. R. Taylor, H. J. Bender; executive committee, office committeemen.

NEW HAVEN, CONN.— President, Walter F. Walsh; vice-president, G. G. Tegge; secretary, Joseph J. Reilly; treasurer, Asa A. Yale; auditing committee, William Fortin, Harry Smith, Charles Hauser; executive committee, J. Turvey, Lott J. Cunningham, C. N. Ballard, James Logan, George Dowling.

AUSTIN, TEXAS.— President, W. A. Wilkinson; vice-president, Chat E. McLaughlin; secretary, Bryant P. Dickens; reading clerk, C. L. Leache; treasurer, Ed H. Smith; board of directors, W. A. Speight, D. M. Wells; delegates to central labor council, Ed H. Smith, A. J. Cooper, Em S. Hughes, Bryant P. Dickens, Chat E. McLaughlin.

FORT WORTH, TEXAS.— President, T. O. Walker; vice-president, W. J. McAllister; recording secretary, R. W. Walker; financial secretary, C. H. Smith; sergeant-at-arms, Joe Starr; board of directors, W. B. Letchworth, C. E. Hill, W. H. Miller, J. E. Boyer, W. C. Reaves; auditing committee, J. I. Blake, Joe Starr, G. C. Martin; trustees, W. H. Murphy, Milton McConnell, Joe Starr.

SAN ANTONIO, TEXAS.— President, M. J. Williams; vice-president, Theo Kunzman; financial and corresponding secretary, E. G. Koerps; recording secretary, B. L. Appleby; treasurer, J. D. Nordhaus; reading clerk, H. H. Boone; sergeant-at-arms, L. Marke; executive committee, W. L. Hoefgen, G. C. Nordhaus, J. R. McGee; delegates to trades council, C. W. Woodman, Walton Peteet, J. W. Bondurant; auditing committee, J. F. Sweeney, W. J. Sohl, A. L. Schulz; sick committee, W. C. Lunsford, C. B. Callan, W. T. Schumacher.

FOREIGN NOTES.

"RAMPANT trades-unionism," says the *Printing World,* has driven bookwork printing out of London.

IN the Edinburgh (Scotland) printing trade district 1.6 per cent of the members of printing trades unions are idle.

AN international press and printing exhibition will be held at the Crystal Palace, London, from March 1 to April 12, 1902.

THE *British and Colonial Printer* announces that a Government printing-office will be established in French Guinea. Compositors will receive from 96 to 56 pounds per annum, according to their grade.

THE printers and bookbinders in the Victorian (Australia) printing-trade district are seeking an increase of pay to 56 shillings for forty-eight hours' work. The master printers are vigorously opposing the proposed increase.

A LONDON printer who was discharged for drinking tea during working hours found it impossible to recover wages for the week, the courts holding that the plaintiff had broken a rule of the establishment, though a rather arbitrary one.

THE Huddesfield (Eng.) *Examiner* recently celebrated its golden jubilee. It has the same proprietor as when it started. One reporter has been with it thirty-three years, another thirty. In the composing-room there are employes who have worked in the office continuously forty-six, forty-five, forty, thirty-seven, thirty-three, thirty-one and thirty years, respectively.

IN England, according to the *Printing World,* some trades unions expel members convicted of habitual drunkenness or neglect of duty.

THE Liverpool (Eng.) Typographical Society proposes a new wage scale. Job men are to receive 38 shillings a week, evening newspaper compositors 48 shillings, and morning newspaper compositors 48 shillings; eight hours to constitute a day's work.

DULL times for the printers of London, England, are reported by the *Printers' Register,* which says: "Not for a long period have there been so many out-of-work members of the London Society of Compositors as during the four weeks of September. The average was as high as a thousand per week. The greatest number in either week was 1,031. At the opening of October matters were a little, but only a little, brighter, and the idle roll showed a downward tendency. Engineers are moderate; brokers are slack, as are also material manufacturers. Paper dealers report a wakening trade; electrotypers dull. Provincial reports of trade about as last."



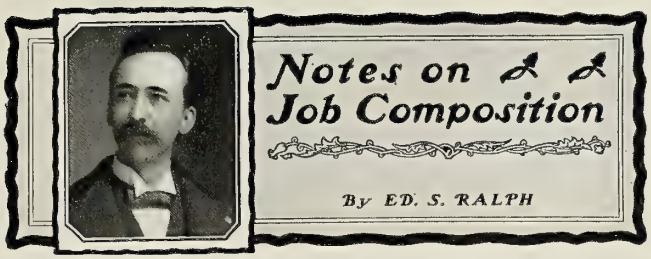
STRIKING THE CEILING. Advertising suggestion, by D. E. Thomas, Arcanum, Ohio.

HITTING THE EARTH. Advertising suggestion, by D. E. Thomas, Arcanum, Ohio.

AN INTERCHANGEABLE SUGGESTION.

CONCERNING YOUNG WRITERS.

There are two kinds of writers — those satisfied with making a living from literature, and those upon whose work literature itself depends for its life. Those of the latter class need first of all sufficient leisure for the incubation of genius, so that they may wait upon temperament and natural occasion. Usually this leisure is secured in an early youth free from strain — even from that of our modern educational system. There is the slow infolding, expansion, tension, in such a youth, and the concomitant of these is aspiration. The young writer, while he may have a feeling of his power, is not always aware of the value of his work, and the appreciative response of those who know is to him a reënforcement, an added inspiration. Publishers and editors eagerly await the occasion to give this; and our older and riper authors are well known for their generosity, for the ready fraternal hand. Among these should always be remembered Edmund Clarence Stedman, our "Pan in Wall Street," who, when he was most absorbed in his own literary or business affairs, never failed to welcome by actual expression of appreciation the promising work of new writers, and who in several notable cases was the means of bringing such work to the light. His geese were ever apt to turn swans. He has shown not only the hospitality of genius but a genius for hospitality, and no other writer of our time has given so much attention to the literary workers of his own generation in this country and in England.—*Harper's Magazine.*



Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed. S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.—A collection of designs for job composition from the *British Printer*. 60 cents.

Practical Printer.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

Diagrams of Imposition.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 25 cents.

Campsie's Vest-pocket Estimate Blank-book.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

Cost of Printing.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

Modern Type Display.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

Register, Glencoe, Minnesota.—Ad. composition very good.

F. Richardson, Sarnia, Ontario.— Specimens neat and good as to display.

Telegram Press, Wellston, Ohio.—Blotters well displayed and attractive.

H. P. Robinson, Perry, Oklahoma.— Stationery headings neat and attractive.

Walter Redfield, Shenandoah, Iowa.— Letter-head artistic and well designed.

C. L. Powers, Bristol, Connecticut.— Specimens neatly displayed and attractive.

Redlands Review, Redlands, California.—Your blotters are unique and attractive.

Fred L. Tucker, Princeton, Wisconsin.— Cards neat, well displayed and creditable.

August Krantz, Roseburg, Oregon.— Specimens neat and quite good as to designs.

Robert Trechsel, Birmingham, Alabama.—Your specimens are pleasing and attractive.

James H. Beek, Port Arthur, Texas.— Note-head artistic as to design and very neat.

W. D. Bradshaw, Saratoga Springs, New York.— Poster well and forcefully displayed.

Robert A. Wise, Cleveland, Ohio.—We caution you not to employ such large type on your stationery work. Be careful to see that all type faces used in conjunction are harmonious. The type used on the Calland note-head is not harmonious, and is also too large.

Commercial Printing Company, Cairo, Illinois.— No criticisms. The work is very good.

Will N. Du Puy, Kalkaska, Michigan.—Your work is neat and good. We have no criticisms.

O. L. Lilliston, Philadelphia, Pennsylvania.— Cover-designs attractive and very artistic.

W. D. Arnett, Sioux City, Iowa.—Work up to date as to designs; display neat and forceful.

John J. F. York, Scranton, Pennsylvania.— Card and label both excellent as to plan and display.

H. G. Kelley, Holyoke, Massachusetts.— Folders very attractive, well displayed and artistic.

L. Forrest Richardson, Bedford, Indiana.— Letter-head very neat and attractive. Design good.

John F. Murphy, New York city.— Specimens neat, effectively displayed and correctly whited out.

Edgar T. Beers, Trenton, New Jersey.— Program artistic and attractive to lovers of old-style work.

Robert J. Stein, New York city.—We have no criticisms to make on your excellent and artistic specimens.

Ed Corman, Indianapolis, Indiana.— Specimens deserve praise for their neatness, good designs and display.

Ernest P. Thompson, Richland, Iowa.— Envelope and letter-head good as to design and effectively displayed.

R. Hamilton, Harvard, Illinois.—We have no criticisms to make on your work. It is neat, attractive and artistic.

L. R. Tracht, Galion, Ohio.—Your specimens have artistic merit, both as regards the display work and designing.

William B. Bradford, Portland, Maine.—As to design and general plan, your card specimen is excellent. The only criticism we have to offer is that the words "Twentieth Anniversary" should have been brought out a little more prominently,



No. 1.

It is not necessary to make a display line of these words. Simply employ a heavier-faced type. We reproduce this card, specimen No. 1.

D. Gustafson, Red Wing, Minnesota.—Your specimens are very neat, forcefully displayed and creditably designed.

J. G. Miller, Kansas City, Kansas.—We congratulate you on the artistic excellence of your work. It is first-class.

Eli Conrad, Buchanan, Michigan.—We have no criticisms to make on your work. It is very neat and well displayed.

Woodruff Ad. House, Ravenna, Ohio.—Your work shows that you not only know how to do attractive printing, but do it.

The Hobson Press, Easton, Pennsylvania.— General artistic tone is evidenced on nearly every specimen in your large and varied collection. Both Mr. Brad and Mr. Smith deserve

praise for the excellence of their work. The work by Mr. Smith is, however, the most artistic.

JOHN H. SCHMIDT, New Orleans, Louisiana.—Viewed collectively, your work is very neat, well displayed and attractive.

HUNTLEY S. TURNER, Ayer, Massachusetts.— Program of Bancroft Chapter, R. A. M., is a very attractive and artistic one.

R. A. CAROTHERS, Stanton, Michigan.—We think the cover chosen by your customers for the Saturday Club booklet is the best.

REPORTER PUBLISHING COMPANY, Vacaville, California.—Specimens neat, creditably displayed and quite good as to design.

S. L. JORDAN, Providence, Rhode Island.—Your cover-pages are forcefully displayed, good as to design and very attractive.

EDWARD W. STUTES, Spokane, Washington.—Your specimens are certainly of more than ordinary merit. They all evidence artistic ability of a high order. We reproduce your



No. 2.

September blotter, specimen No. 2. This blotter can be safely imitated by those using this method of advertising their business. It was in three printings, green, red and black. We also



No. 3.

reproduce the Oakes letter-head, specimen No. 3. It is certainly a very neat and pleasing design.

BERT E. DAVIS, Chicago, Illinois.— Cover-designs artistic and very attractive. Stationery specimens very neat. "Thinks" is all right.

SILVER, TONSBERG & Co., West Superior, Wisconsin.—Ad. composition very attractive and forceful. Other work deserving of praise.

C. E. WHEELER, Stanton, Nebraska.—We have no criticisms to make on the specimens submitted by you. They are uniformly good.

H. R. H., Stockton, California.— Really, there is very little choice between your two cover proofs. It is purely a matter of individual taste.

JAMES R. MARSH, Roanoke, Virginia.— Blotters well displayed, artistic and very attractive. The same is true of your other specimens.

E. VIRGIL ALBRITTON, Abilene, Texas.—We have no criticisms to make on your stationery specimens. The work is neat and well displayed.

ARTHUR V. BOUTON, Amboy, Minnesota.—Your stationery specimens are well designed and quite good as to display. We do not think the border on the Kilmer House envelope corner, underneath the main display, improved its appearance. It would have been better to have omitted this fancy border and substituted the usual request to postmaster.

D. A. MCGIBBON, Port Buckingham, Quebec.— Cover-page of the Maclaren catalogue is well designed, good as to display and quite attractive.

CHARLES H. ODELL, Chicago, Illinois.—Your stationery specimens certainly deserve praise for their unquestioned artistic merit. It is, indeed, seldom that one sees more attractive and artistic stationery headings. We are sorry that we could



No. 4.

not reproduce some of them. Try and send a black-and-white proof as well as the jobs in colors. We reproduce the Porter envelope job, specimen No. 4. This job was printed on a blue bond envelope, with a blue background and in dark blue ink. The effect was very pleasing. The blank space at the right-hand end was for stamp.

AMOS H. BARNETT, New York city.—Your cover-pages are both good. We see nothing on either one regarding composition or design to criticize.

D. M. GORDON, Nashville, Tennessee.—Your specimens are deserving of commendation. They are neat, well displayed and correctly whited out.

LOUIS J. BACHEBERLE, Cincinnati, Ohio.— Considering your experience in jobwork and the material at your command, your work is neat and creditable.

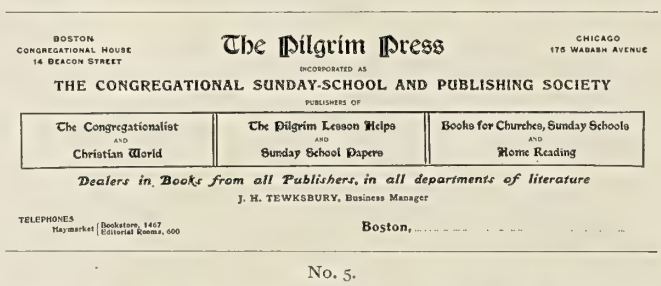
EDWARD J. FRIEBERGER, Newark, New Jersey.—The idea of the Columbia mailing card is very good, but the composition and design are only ordinary.

SAYLES BROTHERS, Rochester, Minnesota.—Your letter-heads are of unquestioned merit. Their neatness and artistic tone deserve words of praise.

E. C. HACKETT, Farmington, Minnesota.—You employ a trifle too much fancy border on your stationery specimens. The type is also a trifle too large.

E. R. STEPHENS, Hoosick Falls, New York.—We like the tone of your letter. It shows that you are made of the right stuff and that you are determined to succeed. We have no criticisms to make on your work. It is very neat, well displayed, good as to plan and balance, and correctly whited out.

GEORGE J. WALTHER, Boston, Massachusetts.—The Pilgrim letter-head was certainly a very difficult one to handle. One suggestion we make is that too many type faces are employed. Another would be to construct a side panel and to place in it the reading matter now occupying the portion enclosed by the



No. 5.

rule. We reproduce this heading, specimen No. 5, in order that all readers may have the benefit of the criticism and be afforded a better opportunity for studying it. We would like to have some of our studious patrons set this heading and send the editor of this department clearly printed proofs in black ink on white paper. It will pay any one to try it. We will reproduce the reset headings. Your other specimens are artis-



"DON'T TELL!" Photo by T. M. Logan.



Photo by John F. Strickrott, Topeka, Kan.

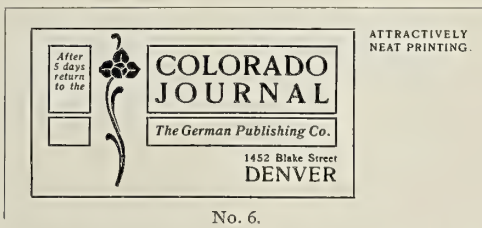
"UP AGAINST IT."

tic and very attractive. We all miss the mark once in a while, and we only use specimen No. 5 in an educational way.

C. W. Luse Printing House, West Fairview, Pennsylvania.—We have no criticisms to make on your work. It is well designed, neat, and effectively displayed.

J. F. Tucker, New Philadelphia, Ohio.—Your work is good as to design and whiting out. Considering your age and experience, we think you are doing good work.

Henry A. Anger, Denver, Colorado.—The panel work on the Stevenson stationery specimens is certainly of a high grade and very effectively and neatly done. Your specimens are all of more than ordinary artistic merit. We reproduce one of



No. 6.

your envelope corners, specimen No. 6. This specimen is worthy of close study. It was in two printings. Ornament and outside border rule in red, balance black.

H. J. Weigner, Philadelphia, Pennsylvania.—Your little publication is very neat, and attractively gotten up. It should be the means of increasing your patronage.

E. C. Wells, Chicago, Illinois.—While your cover-page is well designed, it has a ragged appearance, due to the arrangement of the type at the right-hand side of cover.

John K. Mackenzie, Charlottetown, Prince Edward's Island.—Neatness, effective display and good presswork recommend your specimens for favorable mention.

Alfred J. W. Galbraith, London, Ontario.—There have been no new books issued since "Modern Type Display." In regard to the book you mention, we know nothing about it. Your specimens are all modern as regards design. The display is good. We have no criticisms.

Elbert Bede, Sandstone, Minnesota.—While your letter-head is somewhat out of the ordinary, and neat, yet there is something indefinable about it that we do not like.

John E. Cooke, Clarendon, Texas.—Taken as a whole, your specimens are very neat and attractive. We would have omitted the rules at ends of lines on the Noland heading.

Clarence T. Linstrum, Evanston, Illinois.—Your specimens are all neat and quite good as to display. Your best piece of work is the E. T. H. S. Record. It is artistic and very pleasing in appearance.

J. S. Wohlford, Fort Dodge, Iowa.—Certainly your blotters are very attractively printed. The presswork is excellent. It would be a very critical person who would find fault with it. You are to be congratulated.

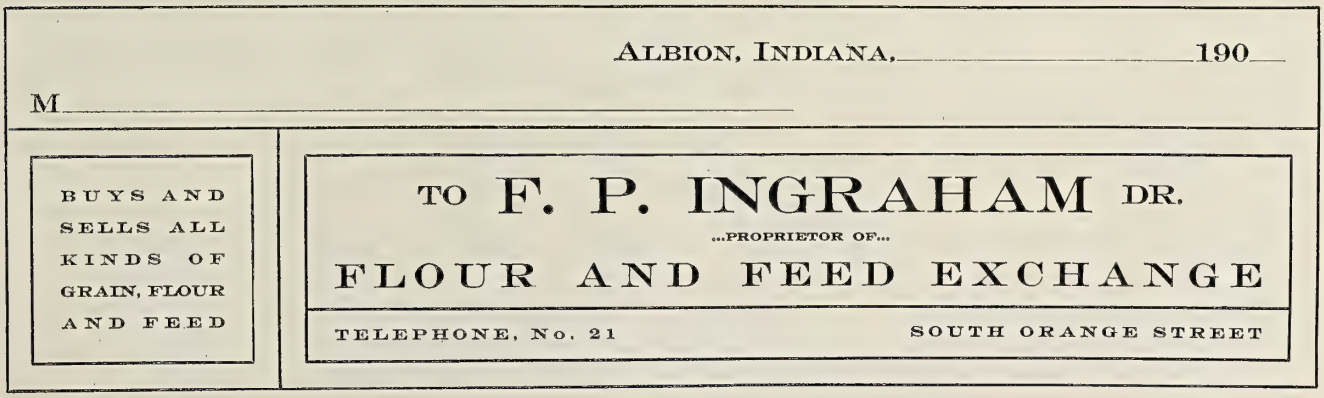
Herbert Ahlstrom, Grantsburg, Wisconsin.—We believe the general tone of your work is better than that of previous specimens. Type employed on the *Sentinel* letter-head is too large. It is a mistake to use such large type on stationery headings.

E. F. W. Zimmerman, Cheboygan, Michigan.—Taken as a whole, your specimens merit favorable mention. The type employed on the school program title-page is much too large and coarse. In fact, the type employed is not suitable for this class of work. We also advise you not to make so many display lines. When too many display lines are made, it invariably results in a crowded job. Aim to get plenty of white space. It is a very important item, judiciously used.

H. C. Pressler, Jr., Albion, Indiana.—You deserve praise for the uniform neatness and artistic merit of your specimens. While the parcel was a large one, and contained a large variety of work, we have nothing but commendation to offer. We reproduce the Ingraham bill-head reprint copy, specimen No. 7, and the heading as reset, specimen No. 8. The contrast is



No. 7.



No. 8.

sufficient without words of explanation. There is just one specimen of yours on which we have a slight criticism to make. It is the Buckeye Liniment label, specimen No. 9. You have not accorded enough prominence to the word "Buckeye." Compositors are frequently prone to overlook, or rather, underestimate, the prominence that should be given to the entire name of an article, as you did in this instance. The word "Buckeye" should have been accorded the most prominence. Equal strength should have been accorded the words "Lightning" and "Liniment." This label should read in unmistakable and forceful type "*Buckeye* Lightning Liniment." You made a decided improvement, however, over the reprint copy.

BUCKEYE
LIGHTNING
LINIMENT

For Headache, Neuralgia, Diarrhoea, Cramp Colic, Pain in Back or Side, Colds, Burns, Pleurisy, Frosted Feet, Sore Throat, Etc., Etc.

Directions for Use

FOR HEADACHE:—Take internally and bathe head and back of neck, and inhale from bottle.

FOR SORE THROAT, CROUP, PAIN IN SIDE OR BACK:—Take internally, and bathe outside.

FOR CRAMP COLIC:—Take internally and bathe bowels freely.

DOSE: One teaspoonful in one-third of glass of water. Repeat in fifteen or twenty minutes, if necessary.

S. H. STAGE, Prop.
Wolf Lake, Indiana

No. 9.

S. F. PEARSALL, Freeport, New York.—Your reset specimens are better than the reprint copies. Considering your experience, the work is good. Get "Modern Type Display," published by The Inland Printer Company, price 50 cents. It will give you many pointers that you should know.

HAL MARCHBANKS, Ennis, Texas.—The only thing we do not like about your letter-head is the ornament at the side. Now, if you could find some effective trade-mark to take the place of the ornament, there could be no just criticism to make on the heading. We like the unique and general tone of your work.

JACOB WOLF, Cleveland, Ohio.—Your display work is fully up to the average. Of course, you do not claim that it is better than the average; but, by perseverance and study, you can easily make it better. You have the ability to do this, and we predict that your future specimens will show an artistic advance over those now before us.

ROSCOE THOMPSON, Ransom, Michigan.—We hardly know what to think of your "Free Printing" scheme. You will have to be the judge of that, according to your personal experience. It may work well under your limitations. At any rate we would like to have you tell us how much you have been benefited by it. Your specimens are all good.

HARRY W. WIGLE, Battle Creek, Michigan.—Your No. 1 Institute cover is a much better job in every way than the specimen marked by you as No. 2, and which was the choice of the customer. The ornamentation on the Christopathian letter-head is inappropriate. Better use no ornaments at all than to employ those not suited to the theme. Taken as a whole, your work is very creditable and neat.

CHARLES S. DAVIS, Superintendent of Printing, U. S. Indian Industrial School, Chilocco, Oklahoma.—Taking everything into consideration, the work of your Indian boys and girls is very good. About the only suggestion we have to offer is to instruct your pupils in the art of judicious ornamentation and proper whiting out. We think the pupils are rather prone to overornamentation. It is not only a fault with the Indian boy and girl, but it is also manifest on the work of their white brother apprentice. The most artistic piece of composition is the cover-page for the brochure, "Responsive Readings." The rules enclosing the bottom panel on this cover should have been either all black-face or all parallel.

LEFT-OVER SPECIMENS.—On page 82 of the October INLAND PRINTER there appeared a number of "left-over" specimens of jobwork. We requested the compositors who sent in the examples to send us their names in order that proper credit might be given them. Specimen B was set by E. Virgil Albritton, Abilene, Texas; E by E. B. Woolsey, Red Oak, Iowa; K and L by Bernard N. Beck, Boston, Massachusetts; M by J. Arthur Livingston, Conway, Arkansas; N and O by the Memorial Press, Plymouth, Massachusetts. Other examples unclaimed.

THADDEUS S. WALLING, Freehold, New Jersey.—In regard to your customers' aversion to the up-to-date style of panels, heavy-face type and rules, will say that you must do one of two things: Give your customers what they want or educate them up to the present standard. You will undoubtedly find the latter plan rather slow and equally uncertain, as well as expensive. If you talk to the customers, personally, the best thing to do is to try and find out the style work that will meet with their approval. Then do it to suit the customer. We are very much pleased to note the progress you are making in your chosen work. The Couse letter-heads are both good, but the rejected heading is the most artistic. We reproduce the title-page of your bank folder, specimen No. 10. It is a very neat piece of composition.

Report of the Condition of

The Farmers' National Bank



of Allentown, New Jersey

G. H. VANDERBEEK, Pres.
P. B. PUMYEA, Vice Pres.
E. E. HUTCHINSON, Cashier.
W. C. SMITH, Ass't Cashier.

No 10.

THE PORTRAIT WORK OF PIRIE MACDONALD.

On page 364 appears a half-tone portrait of Henry Olendorf Shepard, made from a photograph by Pirie MacDonald, of New York. Mr. MacDonald has a high reputation in his particular line. He calls himself a "photographer of men," no one of the gentler sex ever having been invited to pose for a portrait in his studios. Mr. MacDonald's work has taken a great many prizes at photographic expositions, as the long list on the back of his very artistic picture mounts so thoroughly attests. While his posing and lighting are excellent, much of the beauty of his portraits lies in the tone given his prints and in their effective mounting. In the half-tone reproduction the beauties of the original can hardly be given.



TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

DEPARTMENT RESPONSIBILITY.—A. B. C., a regular subscriber, asks the following question: "In the best offices who O. K's the forms on the press? Does the one who O. K's the form mark the run, or is the pressman supposed to look out for that?" *Answer.*—The foreman of the pressroom is the proper person to O. K. forms made ready on press. It is his business to secure such directions or information as may be requisite to carry out the paramount orders relating to the job, such as paper, ink and number of copies wanted; also the quality or grade of workmanship to be employed on the production of the same, and to intelligently impart such orders to the pressman, and to see that these are carried out faithfully. The pressman is not only supposed to carry out the orders thus given to him by his foreman, but to be certain that they are obeyed to the very letter of fulfilment.

REGARDING CYLINDER PRESS FEEDING.— R. B. F., of New York, sends the following request: "A controversy arose in the office where I am employed regarding the speed of cylinder presses and the ability of feeders on same. One man stated that two thousand an hour had been fed, and the other that no man was able to feed eighteen thousand ordinary sheets in a day of nine hours. Of course the contention is on the feeder's ability and not on the possible speed of the press. Kindly give us your opinion, based on experience." *Answer.*— Feeding ordinary size and thickness of sheets of paper at a speed of two thousand an hour has been done quite often, and by many skilled feeders; but feeding eighteen thousand sheets in a day of nine hours is an entirely different feat, and one which borders upon a human impossibility. Our opinion is that eighteen thousand sheets can not be properly hand-fed to a cylinder printing-press — such as a drum or two-revolution — in a day of nine hours. This is backed up by reasons really unnecessary to mention here.

PRINTING ON "MICA-FINISH" PAPER.—W. A. W., of Chelsea, Massachusetts, writes as follows: "Please inform me through your department in THE INLAND PRINTER what to put with gold size to print on paper like the enclosed samples of mica-finish paper?" *Answer.*—You will find it very difficult to make a good job of printing on mica-finish paper, by reason of the seemingly greasy nature of the powdered mica with which the embossed surface of the paper has been coated to give it a silver sheen. As the mica will lift off the paper when the impression is taken, there is not much of a possibility that enough gold size will remain on the paper to hold gold bronze or anything else. We suggest the mixture of a few drops of copal varnish with the gold size; but can not say that this will suffice to enable you to get satisfactory results; rather, we recommend running the sheets through twice, and bronzing on the second run. By this means you secure a good base for the gold. Of course perfect feeding must be done to secure absolute register and produce a meritorious job of bronze presswork.

OPINION ON PRESSWORK.— E. P. H., of Milwaukee, Wisconsin, has forwarded us a couple of specimens of his presswork, and on a neat and attractive letter-heading, printed on buff bond paper, has this to say: "Enclosed please find printed sheet of sixteen pages, *Paine's Photographic Magazine,* I run every month. Will you kindly give me your opinion in regard to presswork on same; sheet is 24 by 36 inches, and was printed on a Cottrell country press; bed, 25 by 36¾ inches; two form rollers; ink used, half-tone black, 75 cents a pound. Also give me your comment on the four-color game enclosed, which was printed on same press. This being a small printery, I do the presswork myself, that being my trade. *Answer.*— The presswork on both specimens is really commendable, in view of the fact that a two-roller press was used on the work. Perhaps the most conspicuous defect in the magazine sheet is the lack of strength in the illustrations, but even these are well done under the stated drawback. The printing of the colored game sheet is very creditable indeed, because colors and register have been splendidly maintained, and the make-ready adequate.

DISCOLORATION OF RED INK.— R. H., of Harvard, Illinois, has sent two copies of a business card, the wording of which appears in black, with a star emblem in red. The difference in color of red is quite apparent. He says: "Find enclosed two business cards. The one with name in upper left-hand corner was the first impression in red, and the other the last impression of a thousand run in same ink. You will notice that the red ink is darker on the last impression than on the first. Have had the same trouble on other runs. I washed up the press on this job and therefore know the fault was not on account of the press not being washed clean. The star was an electrotype. What caused the red to get darker?" *Answer.*—The electrotyped star was the cause of the red turning dark. It is because of the presence of sulphuret or sulphide of mercury, which forms the basis of good red color, that it will not continue to print bright when electrotype surfaces are used. The remedy is to coat the electro with silver, steel, brass or nickel, the latter being preferable and more economical. A solution of silver is made and sold by inkmakers to overcome such difficulties as you have experienced, but the solution wears off and has to be repeated. A coating of thin shellac, after thoroughly drying, has proven beneficial in short runs. Best of all is a coating of nickel on the electrotype.

QUICK-DRYING SOLUTION WANTED FOR HALF-TONE WORK ON COATED PAPER.— E. H. W., of Grafton, North Dakota, writes as follows: "Being a subscriber to THE INLAND PRINTER, I take the liberty of inquiring what is the best quick-drying solution to use in working half-tones on enameled paper, such as is used on THE INLAND PRINTER. There are four INLAND PRINTERS taken in this office, and we appreciate the magazine very much." *Answer.*—We would rather not quote you a quick drier for half-tone ink, because any ink manufacturer advertised in this journal can supply you with such an ink with exactly the right quantity and kind of driers in it ready for use. Scarcely any one thinks of adding driers to half-tone



Photo by R. C. McLean, Chicago.

SUNDAY AFTERNOON.

inks. There is hardly a printing-house doing a business of any magnitude that does not use half-tone inks as sent from the inkmaker. The inks not only dry properly, but are also run on all kinds of illustrated and type-forms without slip-sheeting where four-roller presses are used. However, here is a formula for a drier that you can make up and keep in stock. About fifteen drops of it to an eighth of a pound of ink will be sufficient. To a gill of dammar varnish add about half that quantity of old boiled linseed oil. After being well shaken, it is ready for use. Mix this varnish thoroughly into the ink. Of course, this solution may be used in any kind of black or colored inks, and often to much advantage.

Wants Our Opinion on Make-ready of an Illustration. B. P. F., of Omaha, Nebraska, has sent us a proof of a half-tone cut, 4½ by 6 inches, consisting of five vignetted sections of public buildings, regarding which he writes: "I am a reader of The Inland Printer and would like to have your opinion on the presswork of the enclosed illustration. I am a young pressman, this being my second year on the floor. I merely send this to find out if it could be improved in any way, and if so, how." *Answer.*—The paper on which your presswork appears is much in your favor, as it is first-class in all respects and of a beautiful white-coated sheen, which shows to greatest advantage the make-ready and color values of the picture. On such paper your make-ready is excellent and shows skill and nice discrimination in all the finer details of the engraving. Your treatment of the vignetted portions of the cut shows that you have artistic perceptions of the delicately beautiful. We can not suggest how you could have made the work appear better, but we would like to have had a proof from the same make-ready on a quality of paper not so rarely in use as that sent to us, as that would, perhaps, have enabled us to better judge of your qualifications for the more general kinds of stock and illustration. We cheerfully commend you for the beauty of the specimen before us, as it exemplifies what can be done by a studious young workman. We shall be pleased to hear from you often.

Printing and Embossing at One Impression.—C. T. Gaither, foreman of the *Vindicator* pressrooms, Youngstown, Ohio, sends The Inland Printer a sample of work which may be interesting to its readers, as he runs two colors and embosses at one impression. The job was printed on a Colt's armory press, but the same kind of work can be done on any press which uses a full width fountain. The sample which Mr. Gaither sends was printed in this way, a run of 10,000 being made in a day, thus saving two days' work. The following description will illustrate the method adopted for securing the result attained. (Parenthetically, let us add that the ink fountain is divided so that two colors can be run at the same time. To do this a movable metal piece is inserted in the fountain which fits to the fountain and the supply metal roller.) Proceed as Mr. Gaither here directs: "(1) Set the fountain blade up close, and pour molten type metal, or lead, in same to make a form or cast of the ink space (do not have the metal very hot, because if so it is liable to draw the temper of the fountain blade). Now take the cast out and saw off a piece the width you wish to separate your colors; a little glue will hold it in place and keep the motion of the fountain from moving it out of position. Before distributing the ink put a few drops of glycerin on the space between the inks and distribute it. This will prevent them from running together. (2) The stock must be cut true and trimmed on all sides. (3) The form must be made up for two colors so as to register properly when an impression is made on the sheet. The sheet is then turned around and another impression made, thus giving you two complete covers at two impressions. The form is not difficult to make up if a little close measurement is done with a rule, or in the usual way. (4) When you have a plate with letters cut in instead of raised, embossing may be done at the same impression. I used Burbank's composition and made the die on the second sheet of the tympan, oiling the first and third sheets to keep them from drawing or wrinkling."

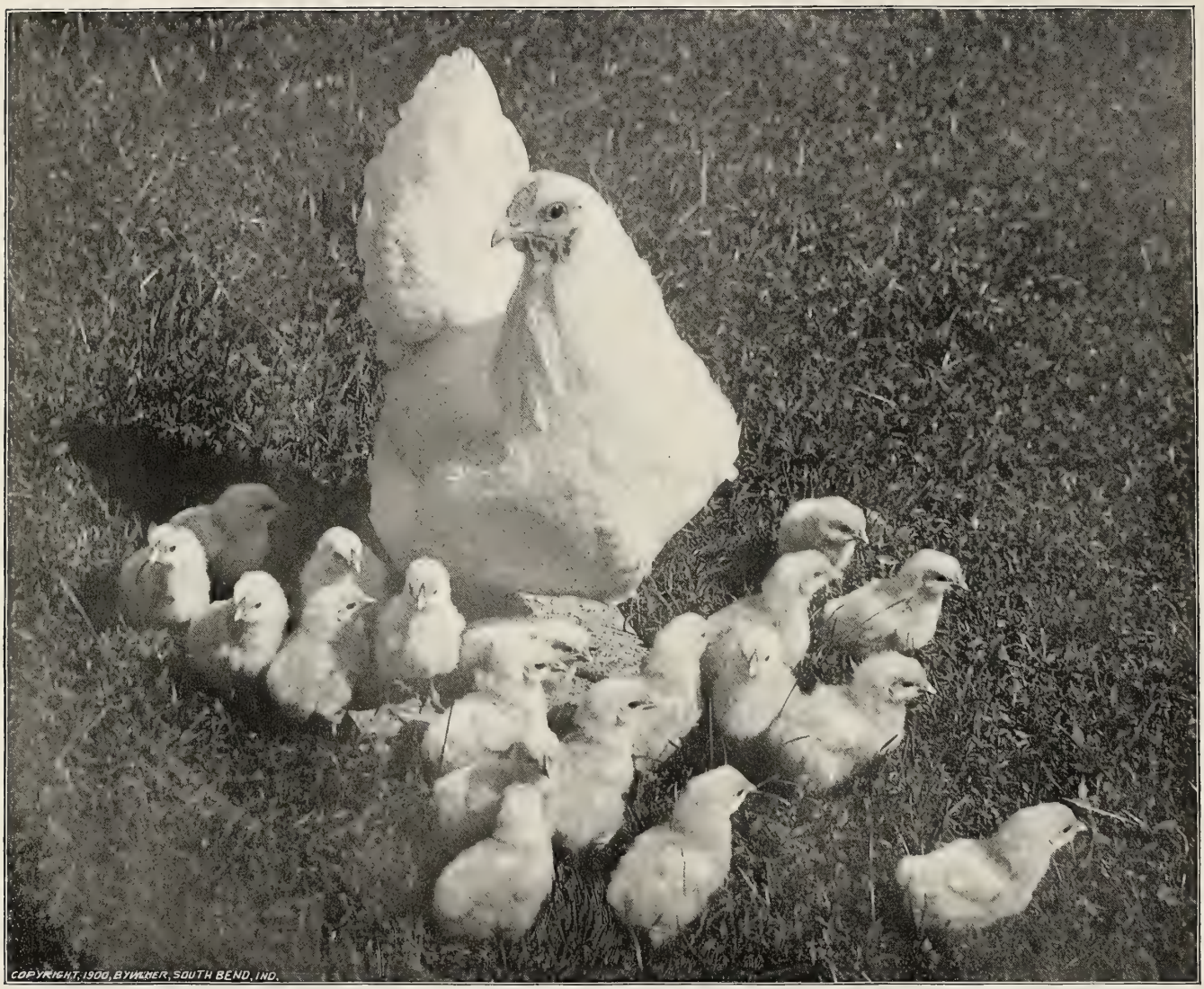
About Printing on Butter Parchment, Etc.—H. P. R., of Sussex, New Brunswick, writes: "We have lately been doing some printing on butter parchment and have had considerable trouble in feeding same. We are printing on a two-revolution cylinder, and have experienced difficulty in keeping the sheets from curling up and interfering with the feeder. They also have a tendency to slide down and get in the way of grippers. Will you kindly tell us if there is any way of overcoming these difficulties? We also have difficulties with our mailing equipment in the way of address labels coming off papers. We use a Horton mailer. Is there any special preparation of paste that will prevent the addressed labels from coming off? Our lists are cut up in strips, nearly half an inch too narrow for the machines, and it has occurred to us that that is possibly the cause of the trouble. Kindly advise us through inquiry column." *Answer.*—The usual way of preventing slippery stock from sliding down and crowding upon the grippers is to place a narrow roll of paper or other material under the "lift" of stock, about in the middle, so as to give the paper on the feed-board a "hump" there, which acts as a "hold" where resting on the board. If a strip of tympan muslin, about twelve or more inches wide and extending across the travel of the slippery sheet of paper, is made fast to the feed-board, a few inches from the feed guides, it will counteract crowding the grippers. The "humping" of the lift of butter parchment will help to keep the stock from curling up, but the press must be kept at a reasonably slow speed. Any good paste should overcome the danger of addresses coming off packages. The Arabol Manufacturing Company, 155 William street, New York city, makes special paste for mailing purposes, which is neatly



Photo by George L. Jeffrey.

"UNCLE JIMMIE."

Mr. James B. Williamson, "Uncle Jimmie," aged 82 years, is the oldest printer employed in the Government printing-office at Washington. One of the boys has taken a "snap" at him while distributing matter, and it is presented to please his many friends.



"JUST OUT." Photo by Vilmer. (See opposite page.)

and safely put up in tin cans and sold at a reasonable price. It is widely used.

What a Pressman Learned by Adopting a Hearsay.—G. B. D., of Allegheny, Pennsylvania, in a beautifully written letter to us, has this to tell: "After working in one large shop in Cleveland, and being told that the only way to thoroughly learn the trade was to travel and learn it all over, I did, and with these results: At the first place, I ran across a snag; it was at the Matthews & Northrup works, in Buffalo, where I was put on a combination Campbell press which had a patent tympan on. After starting a job of plates, I found that I could not keep the tympan stretch-sheet under the clamps, although I used fish glue to do so. After a while I found out that the press would only carry a stretch-sheet, one overlay and a sheet to paste that onto, when things went better. Now, you know that a stranger going into a new place, a thing like that worries him, and he is not allowed to experiment the way an old hand might be permitted to do. I would like to ask, was that cylinder turned down enough for the patent make-ready, or was the press not set right, or was it a combination of two evils — the patent process and an old Campbell? Next, I went into a place and struck a different process make-ready on a Century press and a big plate form, the size of the bed of the press. I put a light underlay on and one light overlay, but the overlay and loose sheets on the tympan on the *feeder's* side of press worked *toward* the grippers. I raised up cylinder and bearers a couple of sheets and then came out all right. Now this cylinder is not right, but it is the only way I see to do — sacrifice the press to keep all going. Now, in neither of these cases were the plates too high, because, in the first case, the higher the better — that is, reasonably high; and in the other one, the plates were the right thickness and mounted on a metal bed-block, which is pretty near right. Well, that is just the kind of experience many a new man runs up against in a strange shop, and it is mighty discouraging. I think if the people who advertise these processes would also advertise as 'saving make-ready *sheets*,' instead of non-make-ready, there would be more truth in their ads. When I run across snags like these I feel more like taking my coat and hat and getting out than anything else. Indeed, it seems that a new man always runs across something such as I have experienced just when he is endeavoring to make a 'hit,' but where an old hand would have little trouble."

Transformation of Color — Black Becomes Steel-blue. G. W., of Chicago, Illinois, has sent us prints of cuts with solid grounds, the designs being in half-tone reliefs. This is his explanation of the printing of same: "Here find samples on half-sheet 24 by 36 inches, run on a two-roller, two-revolution pony, rear-delivery press. Sample No. 1 is the first side printed; sample No. 2 is the second of job; ink was reduced with about two ounces of reducing compound to about four pounds of ink, and about two or three tablespoonfuls of drier mixed in. Notice how the blue of the ink shows through on the side that was run first, after being run through the second time. The job laid about two days before being backed up, and appeared all right until the second side was run. It had been raining for about three days when the job was run. Job was smut-sheeted with print paper. Please let me know whether the atmosphere, the chemicals in the paper or in the

ink could be the cause of this." *Answer.*—This phenomenon of color, while remarkable, is by no means unusual in printing, and is due to contact and pressure of the printed surfaces of paper or cardboard when they are left or bound together for short or long intervals of time. It is believed that the materials employed in the ink, and, perhaps, aided by some peculiarity of the paper stock, have much to do with the development of the phenomenon. We have seen entire publications of catalogues printed in black ink, regularly and irregularly marked with a steel or bronze-blue sheen. In the present case, our explanation of the change in color is, that after the smut-sheets were removed from the completed work on both sides, the printed sheets were piled up in lots of such a weight and size as to exclude air, and thereby produce "sweating" by reason of the condition of the ink and paper. Indeed, we have seen instances so marked as to confirm the opinion that no special finish or make of paper can be selected as the sole cause of so peculiar a blemish. Your samples appear on finely coated paper; contrary to which, we have seen numerous instances where the paper was of supersized and hard calendered stock. An examination of your work shows that the *completed* sheets must have been piled up *irregularly* and in lots after the smut-sheets were taken out, because the change of color occurs only on such portions of the solids of the second side as parts of the first printed ones were brought into contact and by pressure — more or less — made to produce (by transfer) the change of color. Indeed, in tracing the cause of change, we find the words "Divan No. 756" clearly transferred *over the solid* of "Chair No. 805, Birch." Now this could not have occurred through "set-off" on the tympan when being printed on the second side, for the reason that the location of the transfer is more than one inch from where it would appear if done through offset on the tympan. As all good intense black ink contains considerable blue, the change in the black in this case becomes apparent from what we have said. The heating properties in the driers used have exercised the strength of the blue and brought it out to a preponderating degree — likely the moist weather had something to do with preparing the paper for what occurred.

PATENTS.

A new set-off mechanism has been patented by Robert Miehle, as No. 683,966. It consists essentially of two alternately acting composition rolls, a hard-surfaced transfer roll and a wiper-web.

A novel platen press is that shown in patent No. 684,876, by William H. Smiley, of Niles, Ohio. He runs a pair of endless chains completely around all the press except the swinging bed, and between these chains mounts a gripper-bar for carrying in the sheets and depositing them after printing. Numerous devices for the same purpose have been patented, but never came into use.

A. H. Schumann, of Leipsic, Germany, patents, as No. 684,463, a platen press in which the bed is the flattened side of a cylinder. This has been done by various inventors before, but without commercial success.

Walter Scott has obtained another patent (No. 684,464) on his rolling-carriage sheet-delivery apparatus.

"JUST OUT."

Through the courtesy of Mr. W. E. Vilmer, of Crown Point, Indiana, we reproduce one of his copyrighted pictures, entitled "Just Out." This picture was one of the fifteen prize-winners out of over twenty-eight thousand entries in the recent photographic contest in the *Ladies' Home Journal.* Mr. Vilmer has a number of other chick pictures in various sizes, under the titles of "At the Fount," "White Squad," "Little Orphans," "New Arrivals," and "First Bug," all of which he states he has had many orders for. The one reproduced is considered the most successful of his collection.



The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

HARBOR OR HARBOUR.— Colonial, Boston, Massachusetts, writes: "When 'English spelling' is followed, is it allowable to spell 'harbor' without the u? An author who allows the u in colour, odour, etc., insists that it be left out of harbor — contrary to Stormonth." *Answer.*—Anything on which an author insists is allowable — provided the publishers or other authorities of the establishment choose to allow it. Spelling harbor without u and the other words with it, however, is not only contrary to Stormonth, but contrary to all authorities and to prevalent usage. It is simply a peculiar whim. No such exception in these words is conventional.

CORRESPONDENCE SCHOOLS.—T. A. B., Washington, D. C., writes: "I am attracted by advertisements of 'A Correspondence School,' proposing to teach proofreading. My sister is also much interested in the matter, and she greatly desires to know whether, if the knowledge is acquired, it is likely to prove true that the demand for proofreaders is good and the pay remunerative, and especially whether it is at all customary among publishers to send the work by mail to be done, thus enabling persons at a distance from the publishing house to secure the employment." *Answer.*— No one will undertake study of proofreading in this way through our recommendation. We do not believe in it. It is not customary for publishers to employ proofreaders anywhere else than in their printing-offices, though some persons do get some such work to do at home. Good proofreaders sometimes get good wages, though many good ones are not well paid.

A QUESTION OF CAPITALIZATION.—A. W. S., Baltimore, Maryland, writes: "I enclose a page from a pamphlet containing these sentences: 'The history of the Fidelity and Deposit Company of Maryland is truly the history of corporate suretyship in the United States. Mr. Edwin Warfield conceived the idea of forming the company, and laid the foundation for its organization.' You will note that the word company has a lower-case *c*. I claim that it should be capitalized, as it is a contraction of the corporate name of the company. Will you kindly give me your opinion?" *Answer.*— It is customary in such publications to capitalize such words, but not for any reason except that the publishers usually prefer it so because of the prominence of the word. It is rather unusual for those who have such matter printed not to insist upon the capitalizing. When such matters are subjected to considerations of principle and usage, however, grave doubt may be expressed as to the existence of a reason for using the capital. While some people do use it, the great majority do not, and a lower-case letter is far more sensible. The word in such use is not a contraction, although, when used in the name, it is a part

of the name. A contraction is a short form made short by drawing together two extremes, usually in language made by omitting a part from within the term and using the beginning and ending instead of the whole term. "Fidelity Company" might be called a contraction, but not the single word "company." This word is merely the common noun, used in a common function, without particularity of any kind.

Cannot or Can Not?—Precision (we do not know who or where—which should be told on all letters, though we do not tell our readers) challenges a matter of precision as follows: "Can you cite me to one book or magazine of prominence which makes 'can not' two words? Mr. Teall in his book 'Proof-reading,' makes it two words, and I can see no reason why it should be one; but so far I have failed to find any other writer or proofreader who makes it two." *Answer.* The Standard and the International Dictionaries are two

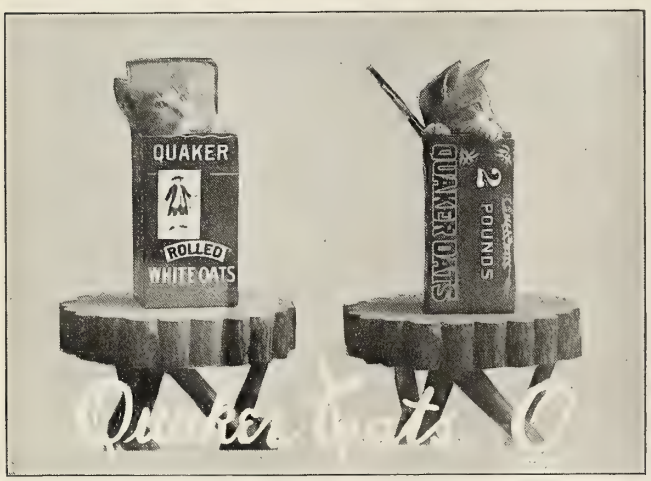


Photo by E. E. Henderson.

A LESSON IN PROOFREADING.

books sufficiently prominent which make "can not" two words, and The Inland Printer is a prominent magazine which does so. Professor Whitney originally decided to have it so in the Century Dictionary, but the reason that he found against it, and which was finally considered sufficiently weighty to turn the scale, was the fact that, as he expressed it, only one *n* sound was heard in its pronunciation. The other lexicographers preferred the use of the two-word form as better logically and analogically.

Rings on Proofs.—W. J. S., Carthage, Missouri, asks us: "How much of a change from copy entitles a compositor to a ring? If a word is misspelled in copy, and the compositor does not correct it in the setting, is he entitled to a ring? If a small word essential to the sense of the sentence is left out of copy, is the compositor expected to put it in? And if not, is he entitled to a ring when the proofreader marks it in? What is the customary penalty for failure to correct errors marked on a proof? These questions are, of course, with reference to compositors setting type by the thousand." *Answer.*—Any alteration from copy, of a kind that affects the sense, or is not so plainly needed as to be obvious to any one, should have a ring. Examples must be given to make a clear showing of what is meant by the first part of the preceding sentence; the last clause of it will be elucidated in answering the second and third questions. A proofreader may find occasion to reconstruct a sentence entirely, or to transpose certain words for improvement of construction, or to change some of the wording for betterment of diction. Compositors are not expected to make such changes without charging for them. A certain reporter used to write city items with impossible street corners mentioned in them, as the corner of two parallel streets; the correction of these was, of course, office work. Congressman Cummings was once mentioned as Assemblyman Cummings; the proofreader might have known enough about him to make the necessary correction, and, if he had, the compositor would have been entitled to a ring. Compositors are expected to know the spelling of every word in the dictionary, and to make it right either in setting or correcting. Of course no compositor does know every word in any dictionary, neither does any proofreader or any writer; but that, in this case, properly counts for nothing. Proper names, however, whether in a dictionary or not, are exceptions, and changing them constitutes alteration in the sense that entitles to a ring. Compositors are properly expected to supply essential words, when the word omitted in writing must be a certain one—that is, when no other would fit; but when more than one way to fill a hiatus is possible, and the proofreader changes what the compositor has supplied, the latter should have the benefit of a ring. Traditionally, compositors are supposed to correct simple errors in grammar, such as a conflict in numbers. In such plain cases as "John and James is going," no ring should be given for the correction; but the following true tale will serve to show that no absolute line can be drawn between plain and doubtful cases. A correspondent wrote to his paper the sentence, "Canadian and Cuban reciprocity, according to present opinion in official circles, are sure to present great problems to the Fifty-seventh Congress, and their consideration in some form can not be long delayed." Here was a plain case of a plural verb with a singular subject, and the proofreader unhesitatingly changed the verb, as, in fact, any really bright compositor would do. That correspondent actually complained to the managing editor—and by telegraph!—that his sentence had been spoiled grammatically by the change, and the proofreader was called to account for it, the managing editor insisting that the plural verb was right! As the proofreader wished to have his duties clearly defined, he took the case to the general editor, who said that he had noticed it in his proof, but had been prevented from making the correction, in the press of work. Thus, two editors, of almost equal authority, disagreed even in this simple matter. How, then, can a compositor justly be held responsible? Justice seems to indicate a ring in all but the instances of utmost simplicity. The only penalty for failure to correct errors marked on a proof is repetition of the marking, and correction from an additional proof. Of course too much of this indicates incompetency, and the obvious penalty then is discharge.

THE LITERARY AGENT.

In the "Editor's Study" in *Harper's Magazine,* Mr. Alden has this to say of that recently developed figure in literary life—the literary agent: "The literary agent is of use mainly as a broker, and he does his best service for already successful authors, and especially for those who have come to make authorship a profession, and are willing to let their favors go to the highest bidder—a perfectly legitimate business transaction, though the mercantile element in it is likely to become too prominent through the competition between agents to gain business by their ability to secure the best terms for their clients. The writers, however, would get as good terms through the eager competition between publishers for their work. A sentiment that once was no small part of an author's delight in publication, and which some of our best writers are still reluctant to forego, is sacrificed in the indirect transaction. We have a glimpse of this sentiment and of its versatile expression in Byron's letters to Murray. The publisher and editor would miss one of the chief pleasures of their calling if cut off from the direct interchange of courtesies with authors, and may the day never come when this intercourse shall be so mechanical and impersonal as to make the sentiment unnatural and impertinent. The editor always feels like exchanging a word with each contributor, and regrets the exigency that compels the formal note, though he is doubtless saved much pain by not fully knowing the pain he often unwittingly inflicts."



Photo by N. Brock, Asheville, N. C.

CHESTNUTS.



Engraved by Juergens Bros. Co., Chicago.

Photo by Geo. A. Furneaux, Chicago.

DEVIL'S ELBOW, DELLS OF THE WISCONSIN RIVER.

Near Kilbourn City, Wis., on the C. M. & St. P. R'y.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A QUESTION FOR THE TYPEFOUNDERS.

To the Editor: TACOMA, WASH., October 28, 1901.

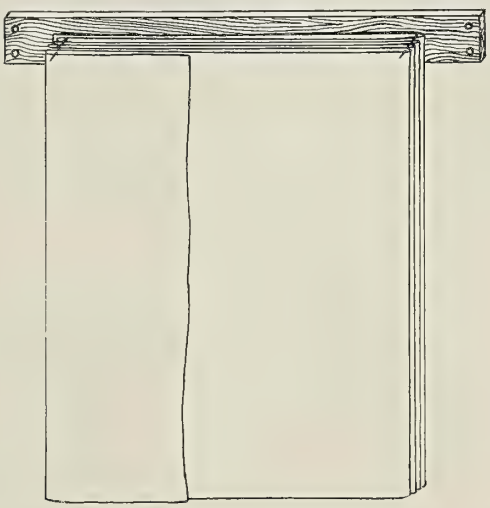
The typefoundries gauge the size of job fonts by the letter "A." To the uninitiated this letter conveys no information. Why do not the foundries publish a scheme of job fonts in their specimen books, so that a man may know how many letter "M's" as well as "A's" he will get? What is to hinder the foundries from putting in the requisite number of "A's" and cutting down the balance of the font? I bought a font of script from one foundry that had five cap "M's," and from another foundry a font of script that had ten cap "M's." The price and the "A" indication was the same, *i. e.*, 9 A, 24 a, $6.

READER.

CUTTING WHITE CLOTH FOR SIGNS.

To the Editor: BRISTOL, CONN., October 31, 1901.

Here is a piece of work I had the other day. If the method is of any use to you you may publish it for the benefit of INLAND PRINTER readers. Over one hundred bolts of white cloth had to be cut up for signs, and after tearing up one I decided to change to the following plan: I took two long, small



wire nails and drove them through a board so that they were one inch more apart than the length cloth was to be cut. This was nailed on the wall where handy. I then took the cloth by the selvage and pushed onto one nail, pulled cloth taut and pushed it onto the other nail, passed cloth under second nail and back to first one; then repeated operation until the whole bolt had been put on the nails. The cloth was then smoothed down, removed from nails and placed under paper-cutter and trimmed off one-half inch on each side, making it the width wanted. The result was that the cloth was perfectly square and easy for pressmen to handle. The amount of waste was small and much time was saved.

CHARLES L. POWERS.

EXAMPLES OF ENGRAVING WANTED.

To the Editor: MADISON, WIS., October 28, 1901.

Knowing the interest taken by engravers in the exposition of methods used in their work, I beg the space to call their attention to a piece of work in hand by a student in the University of Wisconsin, Mr. Oswald Schreiner, 1015 University avenue, Madison, Wisconsin. Mr. Schreiner wishes to make a collection of copy, plates and proofs showing the various processes followed in this country. He desires process engraving, lithographic and photogravure printing, etc. It is assumed that proofs will be gladly sent, and hoped that some firms may see fit to send a complete showing, from copy to proofs. Mr. Schreiner's plan is to make the complete collection a part of the University of Wisconsin, and thus anything which your readers may see fit to send him will further the cause of education. Progressive proofs — with color proofs of each plate — are especially desired, with such other proofs as are illustrative of any process in the work of making or finishing a plate. Novel methods, or showings of them, will be valuable. Full credit will, of course, be given the donors. This collection is the first of its kind started in the University of Wisconsin, and its influence in making clear this important branch of the graphic arts will be marked.

OTTO KNEY.

FURNITURE—ITS USE AND ABUSE.

To the Editor: DAYTON, OHIO, November 6, 1901.

It is no uncommon thing to see a printer, who, though competent and careful in other respects, has not yet learned to properly handle metal and wood furniture. It is just as much a part of the art of printing to know how to use and care for furniture, as it is to know the cases; but it is surprising to see so many who have followed the trade for years and are still apparently ignorant of this fact.

First of all, your furniture cases should always be in the handiest place, which will probably be different in each individual plant. One of the greatest mistakes in the arrangement of many shops is that of hiding the furniture case in some out-of-the way corner where nothing else will fit, or putting it so far from the right place that the stone man is kept on a continual trot from morn till night. It is just as essential to have your furniture handy as it is to have your type faces arranged conveniently.

Another thing of no secondary importance, is keeping your furniture clean. We sometimes forget that it is cut to measure by ems, just as type is cast to points, and while this may not count for much in an ordinary lockup, on close register it counts for a great deal. Wherever there are long runs (on cylinder presses especially), a certain amount of fiber and ink will adhere to the furniture, and if not thoroughly cleaned will soon make your furniture untrue and unfit for use. When the form is taken from the press the wood furniture should be immediately cleaned, before it dries. For this purpose nothing is better than a small piece of ordinary brass thin space, and it should all be carefully scraped. All metal furniture should be put into the lye pot and, after it has soaked well, clean it with a rag. Metal furniture is hard to keep clean where it is subjected to long runs, especially on cardboard and inferior stock, when the ink and fiber accumulates in the hollows and makes a conglomeration which sticks like glue. But lye will soon loosen it, and after soaking it should be scrubbed thoroughly with a stiff brush, for if this is allowed to accumulate you will find it as injurious as it would be to the face of your type.

Lastly, the abuse of furniture in the way of hammering, etc., is not a thing of the past, and doubtless to say, there will always be "smithies" in the trade. The pounding that furniture is sometimes subjected to is enough to set a printer's teeth on edge. For a man to deliberately take one piece of furniture to drive another into position instead of unlocking his form, is worse than carelessness. There is no more excuse

for such work than there would be for pounding the face of the type, and it would be just as plausible a reason for discharge.

Another suggestion in regard to metal furniture. Great care should always be taken to have the sides backed up from end to end. That is, be sure that the lead, slug or whatever is adjacent to your furniture is not shorter, for the bracing will not stand the strain in a lockup. It is very common for pressmen in adjusting a form for register to drop short leads or slugs at the center of the metal furniture used in spacing out, and it is naturally curved in by the squeeze of the lockup. Many a font of metal furniture is ruined in this way, and the stone man wonders how it happened.

Remember that you can not be too careful with your furniture, and you will find it economy to distribute it in the proper places instead of piling it up indiscriminately. It was made on a system just the same as your type; made to lock up with your type; made from wood far more expensive than most people's parlor furniture, and was never made to throw about like storewood. Those who fail to see the practical value of these things have no one but themselves to kick when vandalism creeps in.

G. B. May.



NEW BUILDING FOR GOVERNMENT PRINTING-OFFICE, WASHINGTON, D. C.

THE GREAT NATIONAL PUBLISHING HOUSE.

To the Editor: Washington, D. C., November 6, 1901.

When Benjamin Franklin was laboring with his little hand press in the city of Philadelphia, the old inventor, philosopher and statesman hardly dreamed in his most sanguine moments that his State would one day furnish steel for building a book and pamphlet factory, where steam and electricity would turn out books as if by magic, and where would labor the population of a large town — all busily engaged in putting "Government thought" in printed shape.

But, if the reincarnated spirit of Franklin could return to earth the old gentleman could see his bust in stone over the door of the most complete printing establishment in the world — the present Government Printing-office — and, by shifting his eyes to the left he could behold a forest of steel columns (from a Pennsylvania factory) rising skyward in the perfection of strength and architectural construction, a part of the grand edifice, which, when completed, will be the new Government Printing-office.

At its present stage of progress the new building consists principally of steel framing and floor arch work; the face walls, with their brown stone trimming, are in part up to the second story, and the large and ornamental brown-stone main entrance doorways are about to be finished.

The structure looks like a seven-story ærodrome (æroplane flying machine). But it is a little too heavy for flight, as dimensions will show. It fronts 175 feet on North Capitol street, 480 feet on G street, and is 175 feet high from curb to cornice. The steel framing, now partially covered by fireproof material, aggregates 6,000 tons weight, and to this will be added some 50,000,000 pounds of brick (about 11,000,000 of these), of which 1,500,000 will be the white enameled kind, to be used for dadoes around the room walls, and for lining stair and elevator wells and toilet rooms.

Other "weighty" material of the edifice consists of 118,000 square feet of granolithic and asphalt pavement, and 14,500 yards of concrete. All the baseboards in the building will be of cast iron, and this metal will also be employed for door and window frames. The doors, except in a few cases, will be made of metal, but the window sashes will be of wood, and the latter material, in hard maple, will cover the floors — over a fireproof base — in area of about thirty-two thousand square feet. The roof framing will be of steel, and on this a covering of glazed tile will "top off" the color scheme of the huge edifice, and add much to its fine appearance.

In matters concerning hygiene and comfort the new printing-office will rank with the best factory building in the world. Its plans call for ample working and breathing space. Light and air can be had from a thousand windows, many of them facing a spacious inner court, with additional ventilation from

a fine exhaust system; and in winter heat will come from direct-indirect steam. The conveniences — toilet-rooms, lavatories, drinking water arrangements, etc.— will be equal to those of a first-class hotel; and in the matter of drinking water the supply will be far superior to that of any public structure. For this convenience a refrigerating plant will be used to cool the water, which will be piped throughout the building and delivered clear and cool at various points.

So it is evident that the workers who must earn their daily bread in this new book and pamphlet factory will be well taken care of.

As to danger from fire or structural weakness in this edifice, there is little to fear, especially when we consider the old printing rookery, which has served Uncle Sam for so many years without accident, and which seems to be able to stand any amount of machine shaking.

In the new structure a possible live load of three hundred pounds to the square foot is provided for, but it is thought that weight there can be kept within a limit of 125 pounds per square foot. Vibrating loads will not exceed the latter figure, and any heavier weights will be quiescent. Still there will be an enormous load in the big factory, and when the 127 printing-presses and other machinery are in motion, the place from basement to topmost (seventh) story will feel the thrill of mighty power, although this is now applied — by electric connection — to produce motion with a minimum of jar and to obtain the best effects.

Each press is run by a directly connected motor, and in the new building these will get power from two 800-horse-power cross-compound condensing engines, each of which will be provided with a 600 kilowatt generator. The steam battery will consist of four boilers of 300-horse-power each, and it will take about twelve tons of coal per day to keep all necessary machines in motion.

When completed, the new printing-house will be the best and largest of its kind in the world, and its making will have cost the Government about $2,500,000. By its increased facilities a larger amount of department thought and Congressional talk, in which there is also some thought, can be impressed in ink and made ready for the public, the junk shop and the goat. Some 3,600 employes (about 1,200 of them women) will hustle for the purpose just mentioned, and in this thought-fixing process a small army of typesetters will have at their "fingers' ends," or ready to be put there, 750 tons of type (amount kept on hand), while through the hands of the pressmen and presswomen will run something like thirty tons of paper each working day.

The working army of proofreaders, platemakers, rulers (there are twenty-eight ruling machines in the present printing-office), sewers, folders, numberers, gold-workers and others no doubt will be able to work to better advantage in their new industrial home, and when the possibilities of the new factory are better understood, the clamor in Congress made by requests to print in the *Record* speeches "nipped in the bud" in the House will increase largely.

The departments, too, will awake to the "new opportunity," and it may be surmised that the Agricultural Department will have a few new ideas, "which heretofore have been crowded out for lack of space." In its scientific messages to the farmer this department, which, let us say, is a great factor in our country's industrial progress, makes a heavy draft on the Government Printing-office. The amount of matter printed there in the fiscal year ending June 30, 1900, for this department aggregated over 6,500,000 copies of various books, pamphlets, etc.

Of the Year-book alone 500,000 copies were printed. For all printing done at the printing-office, the "Farmers' Department" cost the Government in the year mentioned over $326,000.

Of course the other Government departments have a great deal of printing done at the big book factory, but their *literati* can not begin to spill ink as fast as those who instruct the farmer, and, in fact, they do not have such a wide range of subjects. Why, the farmers at the Agricultural Department can pick up a new subject any time. There is the "Hollow Horn," "Bots," "Skunk-cabbage"— but it is not worth while to mention more titles; the writers know what is interesting and timely, and the publishing house never kicks at the quality or the quantity of the matter.

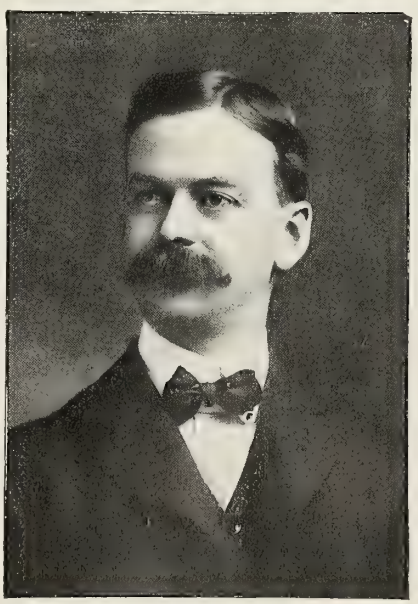
The whole expense of the Government Printing-office for one year is nearly $5,000,000. Of this amount for the last fiscal year $3,508,084.36 went to pay employes; $683,137.32 was paid for paper; and material and supplies, other than paper, cost $565,691.35. Estimates by the Public Printer for the fiscal year ending June 30, 1902, are as follows: Wages, $3,344,146.02; material, $451,600; paper, $803,950; branch offices, $261,500; lithographing and engraving, $130,000.

Another idea of the extent of the business of the Government book and pamphlet factory can be gotten from some items in statements concerning material used. For instance, the book cloth binding bought last year cost over $25,000; binder boards over $27,000; gold leaf for titles and decorative purposes, $26,845; wire for use in stitching machines (5,598 pounds), $543.56. The flour used for making paste cost $451.10, and represented in quantity 130 barrels. There were used something over 182 gallons of alcohol, which cost $445.46, besides 7,719 pounds of glycerin, 9,106 gallons of benzine, 9.94 gallons of tarcolin, 92 gallons of vinegar and 25 gallons of gasoline. Those are a few of the hundreds of things which the lay mind would hardly connect with the making of books and pamphlets, but they cut quite a figure in a big printing shop.

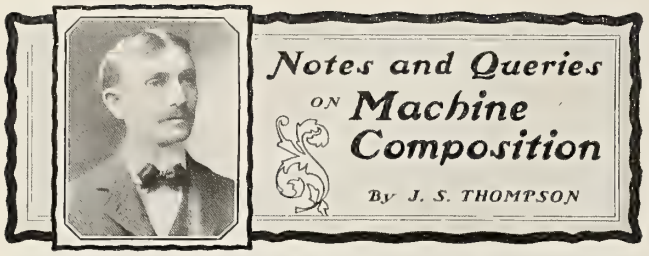
O. A. E.

HOWARD S. KIBBEE.

We present herewith a portrait of Mr. Howard S. Kibbee, manager of the Cincinnati branch of the American Type Founders Company. Mr. Kibbee has been with this concern for about eight years, having first located with the Cleveland branch as bookkeeper, and later acting as traveling salesman. When Mr. F. B. Berry was transferred to Cincinnati Mr. Kibbee went with him as his assistant. After Mr. Berry was



moved to New York and placed in charge of the typographic department Mr. Kibbee was made manager of the Cincinnati branch. He is thoroughly familiar with the office work and details of the business, and this knowledge, coupled with his experience on the road, places him in a position to look after the interests of his company in an acceptable way. He has numbers of personal friends in the trade, and the prospects are he will be successful in his new position.



Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

The Mechanical Details of the Linotype, and Their Adjustment.— By Frank Evans, Linotype machinist. $3, postpaid.

The Linotype Operator's Companion.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

The Linotype Manual.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

Proper Fingering of the Linotype Keyboard.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

Facsimile Keyboards.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

Do study your machine; don't be satisfied until you have mastered it.

The Mergenthaler Linotype Company has begun the cutting of the Caslon face in a 10-point size.

The Simplex typesetting machine which has been on exhibition at the Pan-American Exposition is being installed in the office of A. Robert & Son, publishers the *Advertiser,* Addison, New York.

Dan Tew, of the Des Moines (Iowa) *Capital,* has broken another speed record. On November 12 he set 3,344 lines of nonpareil in eight hours, equal to 86,944 ems. Estimating 2½ touches per em of type, he touched the keyboard 217,360 times.

Through a division of the plant of the Hurley Typesetting Company, Messrs. Edward C. and William Ballard Brown have located their Linotype plant in connection with the Technical Press, 15 Vandewater street, where three shifts of operators are employed.

De Ruyter, New York, has 628 inhabitants, according to the 1900 census. Mr. W. W. Ames, publisher of the *Gleaner,* of that city, sets his paper on a Simplex typesetter, and believes De Ruyter is the smallest town in the United States having a typesetting machine.

The Goodson Graphotype is being manufactured for the British market at the Castle Machine Works, at Gravesend, England. This machine is of the tape-perforating type, which casts single types in justified lines, and uses a number of electrical devices in its operation.

The Supreme Court of New York State has decided adversely to the complainant in the suit brought against the Brooklyn (N. Y.) *Eagle* by the widow of a Linotype operator who died from lead poisoning, caused, it was alleged, by the fumes arising from the metal pots of the machines in that office.

Frank D. Lyons, a Linotype operator on the Beaumont (Tex.) *Journal,* who is a Socialist, attempted to make a speech on the street of that city on the afternoon of Sunday, October 20, but was arrested. He was taken from the jail by unknown parties Sunday night, carried across the Neches river, into Orange county, and mercilessly whipped by five men.

The large stockroom which the Mergenthaler Linotype Company will open in Chicago in order to meet the demands of Western printers, and for convenience in filling orders promptly, will be located at 357 Dearborn street, where machines and all supplies will be kept on hand. George E. Lincoln, for many years the genial representative of the Mergenthaler Company on the road, will be in charge of the new branch.

The annual report of the Mergenthaler Linotype Company shows that the amount of business transacted during the fiscal year was the largest and most profitable for a number of years. There are now 1,491 offices in the United States using the Linotype. There were on rental at the close of the year 986 machines, at an average rental value of $542 each. There were delivered during the year 641 machines. The number of machines sold was 638, 371 of which were held on rental at time of purchase. The net profit of the year's business was $2,083,034, as compared with $1,919,165 in 1900, and $1,627,067 in 1899.

The fire which recently damaged the plant and building of the Anaconda (Mont.) *Morning Standard* was caused by the explosion of a large gasoline tank in the composing-room, which supplied the fuel for heating the metal in the Linotype machines. It is believed a defective connection between one of the machines and the reservoir permitted the gasoline to escape, and that it became ignited from the flame under the metal pot of the machine, and was quickly communicated to the large tank, resulting in a terrific explosion. The Linotypes were put out of business for a few days, but were repaired and are running again.

Adjustment of Old-style Clutch.—"Linotypist," San Francisco, California, writes: "I am working on an old-style Linotype which is not equipped with the style of clutch recently explained in The Inland Printer. Therefore I am still uninformed as to the proper setting of the old-style clutch. Occasionally the machine 'runs away,' that is, makes another revolution instead of coming to a stop. How is this remedied?" *Answer.*—The adjustment of the old style of clutch is effected by allowing 1-16 of an inch between the movable collar on the driving shaft and the bearing of the shaft when the clutch is in action. If the stopping pawls on the cam or the catch which engages the pawls are worn they should be renewed to prevent the machine "running away."

The Unitype Company has increased its capital stock to $1,000,000. This was made necessary by the rapidly growing demand for its Simplex machines, and the consequent necessity for increased facilities of manufacturing. Though the Unitype Company has been shipping machines scarcely three years, yet we understand that they are now in use in over three hundred printing-offices (some of them with several machines), including offices in towns as small as 628 population, up to offices in cities of the first class. It is said that nearly fifty Simplex machines are running in New York State alone, and that several other of the populous States are approaching this number of machines. During the year ending November 1, 1900, 184 machines were sold. It is doubtful whether any other machine in the printing trade, which sells at a price approximating that of the Simplex, ever went into use in so many offices within its first three years.

Some radical changes are in progress on the Linotypes now building in the Brooklyn shops of the Mergenthaler Linotype Company. Magazines are being constructed for holding pica matrices, necessitating increasing the width of the channel-plate about two inches. An entirely new construction is being introduced in the support for the magazine and keyboard,

the new framework carrying the intermediate shaft and making this portion of the machine more rigid and more readily accessible. The heavy coil spring to operate the plunger in the metal pot is eliminated, a lighter one performing this work by drawing the plunger downward at the proper time. The air cylinder for the line-delivery carriage is removed and a dash-pot attached to the hollow framework behind the assembler now controls the speed of the carriage. Some changes are also made in the assembler slide and other minor parts, all tending to simplify the mechanical construction and adapt the machine to the requirements of critical book publishers.

THE FUTURE MUST DECIDE.—A "Subscriber" writes: "There are two questions I would like to have answered in reference to composing machines and machine composition. The first one is, are there any other practical composing machines on the market, or about to be put on the market, doing work similar to the Mergenthaler Linotype? My other question is, is there any two-letter combination existing at present for the Mergenthaler Linotype on a 6-point body?" *Answer.*—There are two slug-casting machines other than the Linotype, the promoters of both of which claim they will be in position to offer their machines to the public early next year. Opposed to this statement is that of the president of the Mergenthaler Linotype Company, who avers that the latter company holds the controlling patents on machines of this class, and that the field will not be open for many years to come. The only combination in 6-point is the German No. 3 and Boldface No. 2, the other four styles of two-letter 6-point matrices bearing the usual roman, italic and small-cap combinations.

SPACEBANDS BREAKING.—An operator-machinist writes: "While I was on my vacation the operator broke a number of spacebands on account of the machine not stopping on a tight line, and the long finger of line-delivery carriage, when passing back, breaking off the ears on one side of spaceband. Recently, while composing line, I would notice that a spaceband had slipped below the assembler gate, and on looking on top of the line I would find the spaceband broken and the ear that was broken off lying on top of the matrix line. At first I thought it was broken while casting slug, but when I found the broken piece on top of the line while assembling, I decided it must have broken in falling from spaceband box to assembler, but that also seems impossible. I am unable to account for this, as machine seemed to be working all right. Can you help me?" *Answer.*—You are in error regarding the statement that the machine, failing to stop on a tight line, caused the long finger of line-delivery carriage to break off the spacebands. The finger clears the spaceband ears at all times, though if the wedges themselves were not pushed down to their proper level the finger would strike and bend them if the automatic did not act properly. The latch on the line-delivery carriage lever should slip out of its connection when anything gets into the way of the carriage when returning, thus preventing smash-ups. The spaceband ears are probably broken by striking on top of the assembling elevator rails too heavily, the spaceband buffer spring, on which the lower end of the spaceband should strike probably being out of place — set too low.



UMBRELLA ROCK, LOOKOUT MOUNTAIN, CHATTANOOGA, TENNESSEE.

Lookout Mountain is eighty-five miles in length, with a level plateau extending south, coming to a narrow point at the north end called Point Lookout, overlooking Chattanooga and the Tennessee river. The elevation is 2,500 feet above sea level, and 1,750 feet above Chattanooga, affording one of the grandest views in the world. From this point seven States can be seen: Tennessee, Georgia, Alabama, Kentucky, North Carolina, South Carolina and Virginia. At the base of the mountain the Tennessee river takes a grand sweep, the point being called "Moccasin Bend," on account of its resemblance to an Indian moccasin.

"HAIR-LINES."— E. & B., Raleigh, North Carolina, write the following letter: "We are using Empire and Mergenthaler machines on bookwork. Our Linotype machines give us trouble in burring matrices, but one of the machines does so a great deal worse than the other one. We enclose you a proof-sheet of a lower-case font of two-letter small pica which will show you the large number of letters damaged in one week of forty-eight hours. The burred letters were all taken out six days before. If you will notice the letters closely you will find all of the burring occurs on the

right side of the letter, and in order to solve the problem we must look for the cause on that side of the matrix. This is the side of the matrix which comes in contact with the leather belt on its way to the assembler, the side that comes in contact with the star-wheel, the side that the foot of the succeeding matrix strikes while going into the assembler, and the side of the matrix which the sliding part of the spaceband comes in contact with while justifying the line. One or all of these operations may have something to do with the trouble, and we come to you for a remedy, if you can suggest one." *Answer.*—We are of the opinion that the short-line lever, or pump stop, on your machines is not so set as to prevent loosely spaced lines from being cast, thus permitting a thin film of metal to be projected between the matrices, which gradually accumulates on the matrix walls, forming a slight protuberance thereon, and the walls of these matrices are finally crushed in by the action of justification. Superheated metal also has a tendency to burn out the thin walls of matrices. An article on the "Care of Matrices and Spacebands" was published in the December, 1900, issue of THE INLAND PRINTER.

MAGAZINE ADJUSTMENT.—"Philadelphian" writes as follows: "In the office in which I am employed as operator there are four Mergenthaler Linotypes. When first engaged there were but two, and when the two new ones arrived we were told the magazines of all the machines were interchangeable. Such was not the case, however, as when we attempted to put the magazines of either of the two old machines on the two new machines, and vice versa, they would not fit. Novices have attempted to fit them — not, however, by changing set-screws. Machinists we have had would not do this, claiming these screws were set by jigs in the factory and should not be touched, but the difficulty was a perplexing and annoying one. An individual put in charge of the night shift solved the question to his own satisfaction, but not to the firm's. He proceeded to change set-screws on the magazines in such a manner that eight magazines are now out of adjustment. Will you please give the proper adjustments of the magazines so as to make them all interchangeable?" *Answer.*—Theoretically, magazines are supposed to be properly set at the factory, though in practice it is occasionally necessary to change the adjustments to conform to local conditions. For instance, if distributors are speeded above the normal, the sidewise adjustment of the magazines may need altering. The magazine should be positioned so that when the distributor is turned by hand the matrices, on falling from the distributor bar, just clear the partitions. The additional momentum when distributor is running normally will carry the matrices to the center of the channels. The set-screws which limit the distance the magazine can come forward should be set so as to leave a distance of 1-16 of an inch between the top of the partitions and the distributor screw.

SOME NEW QUERIES.—William A. Marshall, Galesburg, Illinois, asks the following questions, which open up new subjects: "(1) Will a one-machine gas governor suffice for two machines? (2) Does not the long exposure to heat cause a deterioration of the metal where, on an afternoon paper, the gas is allowed to burn all night and is practically never turned out? (3) In trying to make a correction recently I found that in sending in a line with only a word of four letters (one being lower-case *p*) and spacing out the remainder of the line, the lower part of the *p* would be bruised, or mashed, in every case. (4) Where can I get information about a tool to drive out the walls of ruined matrices?" *Answer.*—(1) The one-half inch governor usually sent with one machine is large enough for a two-machine plant. (2) It is not long exposure to heat, but excessive heat, which causes deterioration of metal. The mercury governor should prevent the heat rising above the proper temperature — 550°. (3) This query is rather obscure. We presume the face of the slug is meant, not the matrix. If such is the case, an examination of the slug immediately after it is cast, by lowering the vise, will show whether the letter is damaged at that time, or whether the trimming knives or an obstruction against which the slug is forced while ejecting is causing the damage. If the face is bruised while in the casting position, the trouble can probably be corrected by adjusting the screw in the elevator head which rests on the vise cap when elevator descends. This screw should permit the elevator to rise, when making alignment, only 1-32 of an inch. If the spring in the connecting link at the bottom of the elevator has lost its tension, the elevator will drop back before the mold has retreated far enough to clear the slug, and thus damage the type-face. Take out the spring and stretch it. (4) Address A. S. O'Neal, Los Angeles, California.



Photo by C. F. Whitmarsh.

VIEW NEAR LONE ROCK.

Dells of the Wisconsin, near Kilbourn City, on the C. M. & St. P. R'y.

PATENTS.

Philip T. Dodge has been granted three patents since last month's report, and John R. Rogers one, all assigned to the Mergenthaler Linotype Company. No. 685,035, by Mr. Dodge, shows a machine that looks like an improved form of the Rogers' typograph, in which the matrices slide down on wires, and are distributed automatically instead of by a distinct motion of the operator. No. 685,036, by Mr. Dodge, describes a mechanism for using two-letter matrices in the same machine, or any slug machine. No. 684,104, by John R. Rogers, describes devices by which the wires of a typograph may be arranged to permit hand correction of a line of matrices. No. 685,583, by Mr. Dodge, exhibits a mechanism for feeding pigs of metal to a Linotype pot, at intervals determined by the height of the molten metal in the pot.

Donald Murray, of New York, in patent No. 685,427, covers some claims of his controller for keyboards of composing machines or typewriters, in connection with a motor-driven shaft.

The Linotype Company, Lim., of London, England, has obtained assignment from Mark Barr, of Broadheath, England, of three patents, Nos. 684,971 to 684,973, covering a three-dimension pantagraph engraving machine, and a method of line-engraving with a conical point.

THE INLAND PRINTER is as indispensable to the printing-office as is a dictionary.—*Hecker Brothers, printers, Indianapolis, Indiana.*

Notes and Queries On the Laws of Copyright



By JAMES HIBBEN

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

GENERAL COMMENT.— Readers of this department may deem it odd that it is edited from the view point of numerous decisions. When this feature of the journal was inaugurated, it was considered possible that copyright law was somewhat indefinitely impressed upon the minds of the craft. To printers and the allied trades, THE INLAND PRINTER is a compendium of progressive knowledge. Each section of the paper along special lines represents research and the careful application of acquired information to the subject treated. The law of copyrights (by that I mean the text), can be easily obtained, and any one interested, after perusal, can form his own conclusions. What the law means, and how the various sections shall be construed, separately and with relation each to the other, is a problem not so readily determined, and the casual student and ordinary lay reader soon becomes mystified when different phases of the law are confronted. Congress formulated the law, and it is the duty and province of courts to analyze, apply and expound it, whenever controversies involving its adjudication are submitted; necessarily, therefore, decisions of tribunals, which announce the true interpretation of the statute are of primary importance, when one undertakes to advise or write upon this topic. To discuss the separate sections irrespective of the construction placed upon them by the courts would be the individual expression of the writer, without calling attention to what jurists and others learned in the law have said and thought. Whatever views a writer may possess upon any legal proposition, they must be subordinated to those empowered and entrusted to interpret the law.

HISTORICAL.— From a lecture delivered before the Law School of Bishop's College, at Sherbrooke, P. Q., by S. E. Dawson, I glean the following: "No record exists of authors' rights having been claimed for more than one hundred years after the invention of printing. There was no restriction in printing books, any more than there had been in copying manuscript books. Every printer printed what he chose without let or hindrance from any person. At the end of that period, however, the enormous power of the press became manifest. The stir of thought which produced the Reformation had been caused, and was kept up, by the art of printing; and when Philip and Mary came to the throne of England they set themselves to stem the tide of innovation. For that purpose they incorporated the Stationers' Company by royal charter, for licensing and regulating the printing and sale of books, and they vested in this company a monopoly of multiplying copies. . . . Powers were given to it 'to search out and destroy' books printed in controvention of the monopoly, 'or against the faith and sound doctrine.' They could 'seize, take away, have, burn, or convert to their own use whatever *they might think* was contrary to the form of any statute, act or proclamation made *or to be* made.' This charter is still in existence, but the entry of all copyrights at Stationers' Hall is the only remaining right under it, which has not been abrogated or fallen into disuse. It was granted in the year 1555. In 1640 the overthrow of the throne destroyed all monopolies, and in the confusion of the times the rights of authors began to emerge. Doubtless the influence of Milton was felt on their behalf; and the first evidence on record of an author's right of copy is in the case of 'Paradise Lost.' This transaction is usually misrepresented. The bargain was that Simmons was to pay five pounds cash, five pounds more when 1,300 copies were sold, and five pounds each for the second and third editions. It took seven years to sell the first 1,300 copies, and in 1680 Milton's widow sold her interest for eight pounds more. Here, then, we have a definite and rational starting-point for the author's right of copy." From the foregoing extract it will readily be perceived that unlimited powers were vested in this corporation, and that the statutory creatures organized under the flexible enactments of New Jersey and Delaware at the present time are mild and innocent trusts compared with this Stationers' Company. May 2, 1783, Congress passed a resolution recommending the several States to secure to the authors or publishers of new books the copyright of such books. A résumé of the legislation growing out of such resolution appeared in THE INLAND PRINTER for January, 1901, at page 662.

FALSE NOTICE OF COPYRIGHT.— How essential compliance with the law becomes when seeking protection thereunder, and how futile all efforts may be to obtain satisfaction for alleged infringement, is evidenced by an extract from a certain opinion rendered in 1899, where one endeavored to collect the penalty for falsely impressing the notice prescribed by Section 4963. Judge Lacombe said: "The defendant in this case is not liable for the penalties sued for, since he has kept carefully outside of the express language defining the offense charged. The notices which are found impressed on the fancy cards which it has imported and sold do not contain *any date of alleged copyright* (italics mine), an essential element of the copyright notice required by Section 4962. The phrases used in Section 4963, namely, 'such notice of copyright or words of the same purport,' and 'a notice of United States copyright,' refer most clearly to the notice specified in Section 4962; and while the courts have been liberal in holding any form of notice sufficient, which contains the essentials of 'name,' 'claim of exclusive right' and 'date when obtained,' they have not yet sustained the sufficiency of a notice which wholly omits some one of these three essentials." In THE INLAND PRINTER for March, 1901, on page 967, will be found my reply to a query upon the same subject and the citation above is but confirmation of my construction of the law.

A JURY VALUES LITERARY PROPERTY.—The following excerpt from a case adjudicated by the Circuit Court for the Northern District of Illinois is of interest because of the rule of law pronounced and applied, and also illustrates how great an injustice a petit jury can inflict actuated by incomprehensible influences other than the law and evidence. The court below instructed the jury as follows: "As the owner of material possessions may assert his rights wherever or in whatever disguise his property is found, so the author of literary composition may claim it as his own in whatever language or form of words it can be identified as his production. The true test of piracy, then, is not whether a composition is copied in the same language or the exact words of the original, but whether in substance it is reproduced; not whether the whole, but a material part is taken. . . . The controlling question is, whether the substance of the work is taken without authority." Notwithstanding this clear exposition of the law the jury rendered a verdict against the defendant for $10,000. In commenting upon this verdict the court said it was not supported by the evidence, and the tests of piracy as further defined in the instructions were clearly disregarded or misapprehended by the jury. Further the court remarked: "The

instructions were specific that, unless material portions of the play of 'Congress' which were found to be the intellectual production of plaintiff, were in fact and manifestly reproduced and copied in the defendant's play 'Ambition,' the charge of piracy was not sustained." The jury was further instructed, in reference to alleged resemblances between the two plays in general features — such as scenes laid in Washington, and relating to congressional legislation, honest and dishonest Senators or Congressmen beset by temptation at the hands of a sugar trust, love scenes complicating the plot, senators, negro servants, dudes and other accessories [Note: dudes are classed with other accessories] of the modern drama, that they were, with the general theme or story, showing the triumph of an honest legislator over corrupt influences, common subjects, for imagination at least, in which the plaintiff possessed no right of literary property; that, unless identity was found in the matter and expression showing that one was copied from the other substantially and in material parts, although not in the exact language or form, there was no piracy, and the defendant was not liable in this action. "When the two plays are compared, read either as an entire production or in detail in any parts or form, I can find no copying or imitation in plot, scene, dialogue, sentiment, characters or dramatic situations, and no similarity, aside from the general features and subjects which were pointed out in the instructions as clearly open to common use. . . . Unless the evidence is entirely rejected, there is no room for inference that the play 'Ambition,' as produced, was founded in the general plot or characters upon the plaintiff's production. And if the testimony is credited, it establishes the complete priority of the defendant's play in conception and development." Thus it will be seen from the foregoing that the jury, using its prerogative, ignored the law and evidence and reached a conclusion at variance with common sense and justice. I have quoted somewhat freely from this opinion because of the importance of the principle enunciated, namely, reproduction, either in whole or in a material part, without authority, is the test of piracy; and also to exemplify the stupidity of the ordinary jury when passing upon the simplest questions of fact.

THE MAIL PLATE.

Under the new parcels post arrangement plates for use in newspapers and periodicals can readily be sent to distant parts of the world. The service supplies the best of current literature, prepared in such a way as to be useful at any time, regardless of date. We show miniature reproductions of three methods of transportation, taken from a recent advertisement of the Mail Plate Company, Chicago, the steamship Empress of Japan, a ship of the Desert and a ship of the Far North. Knowledge is reaching the uttermost parts of the world, and this enterprising concern is doing its share in the good work.



THREE SHIPS.

An up-to-date advertiser's conception of world-wide shipping, as done by the Mail Plate Company, Chicago.

Notes and Queries On Electrotyping and Stereotyping



By C. S. PARTRIDGE

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing —Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

TO PRESERVE ORIGINAL HALF-TONES.—We take pleasure in printing the following communication from an Albany (N. Y.) correspondent, replying to an inquiry in our November issue, as to the best way to save half-tones, which have been cast into newspaper plates: "In answer to Bridgeport subscriber, in November issue. Take your plate as it comes from the press (inked) and cover your half-tone over with whiting. Rub in good and melt plate as usual. Also, if you will rub whiting over face of half-tone before inserting you will have no trouble in case metal flows onto the face of your half-tone."

CASTING STEREOTYPES.—An Eastern correspondent writes as follows: "I received several tons of new prepared stereotype metal. I am working the same on curved plates. I have got to run my metal cold, and my casting-box hot, in order to get a good plate. Everything was running just lovely until we started to use half-tones. I could not run my metal cold, in order to make the half-tone show up good, so I run it somewhat hotter. The half-tone and most parts of the plate turned out fine, but at the end of my plate where the tail starts, it shrinks in the center, and chills on the right and left corners. I am using cardboard tail. Will you kindly answer through your interesting column in THE INLAND PRINTER as to what, in your opinion, causes that trouble." *Answer.*—You will find it a difficult matter to make good casts with very hot metal. The hotter the metal the more it will contract in cooling.



Photo by N. Brock, Asheville, N. C.

THE MODEL'S CRITICISM.



Engraved by Juergens Bros. Co., Chicago. Photo by Geo. A. Furneaux, Chicago.

PLUTO.

French Lick Springs, Indiana, on the Monon Route.

However, it may be possible to drive the shrink to a portion of the cast where it will do no harm. Instead of a cardboard tail use an old matrix, joining it to your mold in such a manner that there will be no break or space between the mold and the tail. This will have the effect of causing the shrink to come nearer the mouth of the box.

Cause of Blisters.—A. B. W. writes: "Enclosed find a blistered matrix. These blisters came from the first cast. Will you please give remedy? These matrices are shipped to us every week, made by some other firm." *Answer.*— Blisters on a matrix are caused by moisture under the tissues, which is turned to steam by the heat of the metal. Possibly there was not sufficient drier in the paste or the matrix may not have been thoroughly dried before it was shipped to you, or it may have absorbed moisture en route. Whatever may be the cause of the moisture it should be thoroughly expelled before casting, by laying the mold on the furnace or other hot surface for some time.

Has Trouble in Stereotyping.— E. J. W. writes: "We seem to have a difficulty which is not covered in the details of your work on stereotyping. What we wish to know is, what is the cause of the lateral expansion, or, otherwise, the shrinking of the type under the influence of the heat required for drying the matrix? We can attribute it only to this: On page 26 we note you touch upon certain forms of brass leads which will allow for expansion. This has been taken into consideration, and we are using pine strips to allow the leads to have a slight expansion. We have taken occasion to tighten the matrix press as indicated on page 29, and fulfilled all the requirements that seemed essential in this process. We have been obtaining very good matrices under your instructions, but of late we are experiencing some little trouble in getting perfectly sharp stereotype plates. We attribute this to some little manipulation of the heated metal, either by pouring it too rapidly or not securing the exact temperature, and have tried all possible variations in these particulars. It occurs to us that in using the metal there seems to be a large scoria rise to the surface which is not remelted and absorbed again. The query is as to whether the antimony is not separated by this means, and we have not a correct mixture that gives sharp impressions. We manage to add a little of the new metal at each melting, so as to replenish it constantly about as fast as it is used. Would you suggest the addition of a slight amount of tin to unite these metals, or what can you suggest to help us out?" *Answer.*— In answer to your first inquiry, see reply to another correspondent in this department. The reason you do not get sharp plates is because your matrices are not deep enough. If you will stir a little resin into your scoria, or dross, when the metal is hot, it will reduce to metal again. Would not advise you to add tin to your metal. It is not needed and would be likely to cause shrinks in your plates.

Type Shortened by Stereotyping.—J. J. E., Roanoke, Virginia, writes: "We are having trouble in our stereotyping department with type 'sinking.' For instance, several times we have sent forms of *new type* into that department to have matrices made; they come back, and, in comparing it with type from same case and font, find that it is at least two or three points low. Our stereotyper says he can not locate the cause. He uses the regulation beating brush, new type-high bearer, and dries matrices on steam table with from sixty to seventy pounds of steam under it. We have been trying to locate the cause, and take this mode of relating our troubles, trusting some members of the fraternity may tell us whether it is defective type, the beating, or does it lie in the steam table. Any information in regard to this matter will be much appreciated." *Answer.*— It is a curious fact that type sometimes becomes shortened by stereotyping, although the usual effect is just the opposite. That is to say, the usual effect of heat is to cause expansion, and in most cases when type is affected by stereotyping, it is made longer and higher. The theory is that when type is locked up tightly in a steel chase and subjected to the heat of a steam table, it expands in the direction of least resistance, which, of course, is the vertical direction. A remedy for this difficulty is found in providing an elastic medium with which to surround the type and take the squeeze of expansion. The writer for a great many years has employed strips of soft pine wood between the bearers which surround the type and the chase, and has found this to be quite an effectual preventive of "growing" type. The expansion theory works out very nicely in the case of "growing" type, but it will obviously not apply to "sinking" type. It is a fact that type purchased from different makers is differently affected by heat, and this fact is due probably to the difference



AN ARTISTIC OFFICE.

Oscar E. Binner in the New York branch of his engraving establishment.

in metal mixtures used in casting the type. The writer has stereotyped, hundreds of times, type from certain foundries without any appreciable injury, and in other cases has known type to be ruined in a week by expansion. In view of the fact that some makes of type do not seem to be affected by the heat of the steam table, while others expand and still others contract, it would seem to be the part of wisdom for the purchaser to make a careful test of different kinds before making his final selection. The writer has never had any experience with "sinking" type, but is well aware of the fact that leads and slugs made of soft metal shrink rapidly on the steam table, and continue to shrink every time they are heated, even when they are not locked up or subjected to any squeeze whatever. In some recent experiments the writer had occasion to use on the steam table some pica slugs, which were just twenty inches in length. In the course of a week, during which time the slugs had been heated perhaps fifty times, they had shrunk to nineteen inches in length, a loss of one inch, and they are still shrinking. With this experience in mind the writer is strongly inclined to suspect that type which "sinks" is too soft, and that type which "grows" is too hard, and that there is somewhere a happy medium which is just right.



This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black and white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

SPECIAL NOTICE.

Many letters have been received from printers wanting to be put in communication with others who desire to exchange specimens of advertising work. This department has also frequently been asked to sell selections from the many specimens that it receives. Hitherto, requests of the former class have been merely published, while requests of the latter class had to be denied for the time being.

It has long seemed desirable that there should be both an exchange of specimens between printers and a distribution of the matter which has been reviewed in these columns.

There is nothing so good as seeing things for oneself.

Here, of necessity, the criticisms must be written primarily for the printer who has done the work, although a strong effort is made to give outsiders an understanding of the points in question. The possession, then, of a quantity of specimens that have been passed upon gives one the chance of appreciating to the full criticisms on others than his own. It will also bring to view many things impossible to be presented in the limited space which is fair to give one man's examples.

As the exchange of specimens between a limited number of printers secures for them only the sight of work done by the same set of men, and is beset with the difficulties of organizing and keeping all parties to the agreement, it would obviously be more practical to have a central exchange from which variety as well as certainty of service may be obtained, with less trouble and at less expense.

Based in the main upon the plan adopted for the Job Specimen Exchange, THE INLAND PRINTER offers its readers an Exchange of Advertising Specimens, which will be under the following regulations:

Any printer sending at least a dozen copies of some effective thing used in his own advertising, with 25 cents, will receive from fifteen to twenty assorted specimens from the department's general collection.

[The dozen specimens will go to replenish the general supply; the fee to cover postage and give a slight compensation for selection.]

Requests will be filled in order of receipt.

Particular specimens (that may have been mentioned in these columns) can not be promised. For such, write to the printers themselves, *not forgetting stamps.*

The packages in all instances will be made as nearly as possible of equal value and variety, fairly representative of the work sent to the department month by month for review.

Specimens will remain the property of those to whom they are sent.

Address all matter for the exchange to F. F. Helmer, Lockport, New York, and not to the office of publication.

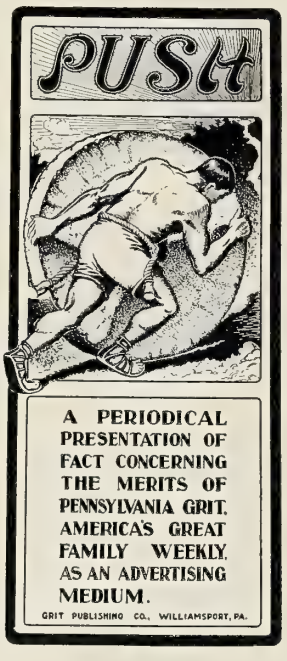
A RATHER quaint advertisement of the Coeymans (N. Y.) *Herald* is a little four-page folder fitting an ordinary envelope and printed in black and red on butchers' paper, with heavy line, old-style vignettes.

THE work of Winship & Ogden sent by E. W. Stutes, "typographical architect," Spokane, Washington, includes some very neat specimens of printing, both in composition and press-work. As to advertising quality they have little beyond their admirable technical display. The blotters present too much at once, while the matter lacks force of expression.

FROM Perry's Printery, Great Falls, Montana, we have an example of excellent blotter composition (not of proper colors to reproduce). The matter consists of a little discourse on "Typographical Tricks."

Push is an illustrated eight-page periodical issued by the Grit Publishing Company, of Williamsport, Pennsylvania. The cover-design here reproduced was originally printed in purple with a tint of light blue.

> *Push* goes out among the advertisers of the country each month to proclaim the merits of *Pennsylvania Grit* as an advertising medium. It purposely refrains from all side-line efforts to be entertaining. It is made for people to whom clear-cut talk on profitable publicity is interesting of itself.
>
> "Grit makes the man;
> The want of it the chump.
> The men who win lay hold,
> Hang on and hump."



COVER-DESIGN.



A BLOTTER.
Toothpick attached with wire staple.

ALTHOUGH it seems wasteful to go to the trouble of attaching objects to a blotter which can be used only for a short time, a toothpick makes a couple of good points on a blotter done at the Sun Print Shop, Spring Valley, Wisconsin. The text is reproduced; read it.

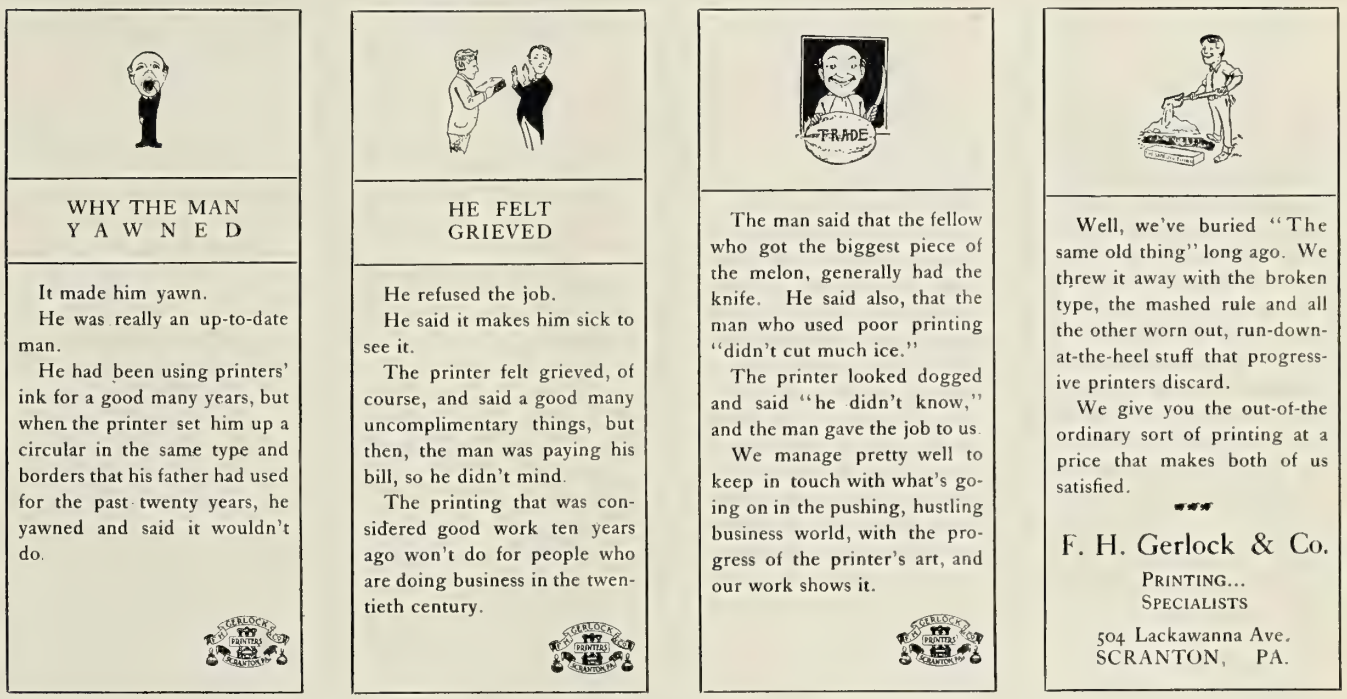
THE following about a neat little publication of four pages with a red cover printed in silver is taken from its editorial page:

> A successful advertisement is one to which direct results can be traced. August and September were two of the busiest months ever experienced by the Wiegner Printery, Philadelphia, and about seventy-five per cent of the new custom was traceable to the advertising value of the August issue of *Ads. & Prints.*

WITH the illustration of a schoolmaster flogging a boy, a blotter by the Ritchie-Freeman Printing Company, Sedalia, Missouri, is headed: "This is one way to learn how to figure." The intended application is obvious — both in the illustration and in the advertisement, but the matter does not follow in good order of points. A "By the way" would better be placed as a postscript or footnote; it would not lose force even in

small type. The first thing to do in an advertisement is to drop something like a sheet anchor into the mind of the reader, and when you have given it a turn or two to make it surely fast, tie up to it. Do not shove out the hawser before you do the anchor. And do not try to tie up tight before it has reached bottom. A lot of men who write advertisements so lack confidence in the ability of their words to take hold of people that they nervously upset all proper order and must have everything out at once. As surely as no reader, other than Argus, can take in everything at once, the advertisement writer might just as well keep cool and plan the matter to be used in a certain order. Cast your anchor, make it fast, and tie to it.

"WHY THE MAN YAWNED" is a good advertising story and makes a neat booklet as issued by F. H. Gerlock & Co., Scranton, Pennsylvania. I do not commend the cover-design (except in its combination of dark green and silver), for the sprawling



FOUR PAGES OF A BOOKLET.

dragon which occupies two-thirds of the large panel is neither grotesquely decorative nor related to inertia and weariness. Somebody who has an eye in his head and a hand for writing ought to be able to turn out another good story like this made up on three or four little cuts to be picked up somewhere. There are plenty in the "Inland Printer Cut and Ornament Book." Here are a few suggested groupings: Nos. 1172, 1174, 1173, 1153 and 356. Nos. 1154-7. Nos. 1128, 1129 (An Exploded Theory: People used to think, etc. They can see now, etc.) Nos. 1006-8 (Is it the same?) Let us see who can write the best advertisement story on some of these!

"A PROSPEROUS LOOK" is the subject of a blotter advertisement by the Ames *Times*, Ames, Iowa. The illustration is of a fat gentleman, very broad and swell. The composition is attractive, though perhaps overcrowded, and the matter deals with "good clothes and well-printed stationery." The cut, however, is too much of a caricature to assist the point.

SPECIAL attention is called to the following:

H. H. STALKER & CO.,
THE PROGRESSIVE PRINTERS,
109 Washington Avenue, S.

F. F. Helmer: LANSING, MICH., October 14, 1901.

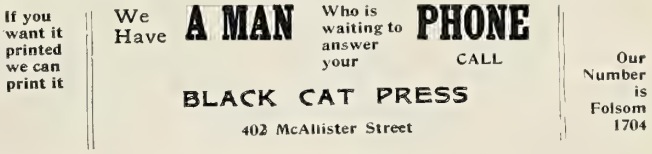
DEAR SIR,—Will you kindly give space in your department for a further exhortation to printers to enclose stamps when they desire sample copies of journals, etc. Since the reproduction of a page in the last number we have received four or five requests for samples, all very polite, but no stamps. We dislike to ignore them, but can hardly afford to keep it up at this rate. If any printer desires our folder he can have it for 12 cents a year. We would suggest that this would be a good idea for people who are looking for ideas. Twelve cents is not a large item.

Very truly,
H. H. STALKER & CO.

THE Republican Publishing Company, Ravenna, Ohio, very regularly issues a blotter bearing a good-sized calendar for the month with a lot of printing crowded about it. This is sent out in an envelope having a little talky introduction and business card in the upper left-hand corner. As an advertisement likely to be read, the envelope is better than the blotter.

A NEWSPAPER advertisement of the Signal Press, Rock Creek, Ohio, is characterized by unhackneyed matter, which makes it of interest. This is the simple tale of how a letter went round the world and found its way back because of the return card and the strength of the envelope supplied by that office. Other advertisements submitted with this contained ordinary assertions, not backed up by any expressed reasons for the printer's boast.

SHOWING the value of "something different" I would cite an instance told by the proprietor of the Black Cat Press, San



Words "A man" and "Phone" in red.

Francisco. A little tag-board slip about 1½ by 6 inches proved of use. The slip is reproduced. The card gave name, address, etc., with the cut of a black cat against a red background.

The tag-board slip is from a lot of ten thousand scraps of waste. I have only just issued them and, of course, can not tell whether they will benefit me or not, but the distributor who gave them out was also distributing cards, and he tells me that the cards (when the two were handed out together) were immediately thrown aside, but my slip was invariably read.

THE *Proof Sheet*, a printer's private periodical, from Kansas City, has succeeded so well that the publisher has taken up

the writing of advertisements as well as printing. He furthermore very kindly writes as follows:

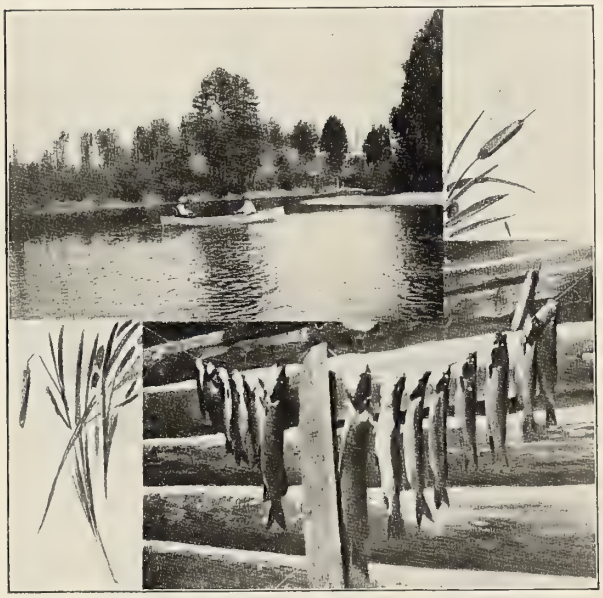
Referring to our little monthly advertisement called the *Proof Sheet,* our idea is to use different colored stock and ink and illustrate different styles of type in each issue. While we do not claim any great literary merit for the *Proof Sheet,* at the same time it has caught popular fancy and is more than paying for itself every month.

We are very careful to have all the jokes and local hits strictly original, and at the same time work in enough of our own advertisement to show where it comes from.

I think your idea for printers to exchange advertising matter is a good one and we have put the names of the little papers mentioned in the last (May) issue of THE INLAND PRINTER on our mailing list.

Very truly yours,
SIDNEY F. WOODY.

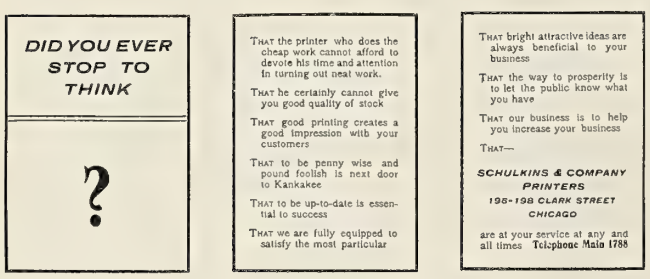
A REMINISCENCE of summer is offered by the W. P. Dunn Company, Chicago. The photograph of a delightful bit of water, backed by woods, is accompanied by the picture of a



"WE ARE FISHING AGAIN — THIS TIME FOR BUSINESS."

string of fourteen fish, and on the gray mounting card is printed: "We are fishing again — this time for business."

"THINKS" is a very creditable little advertisement in the form of a booklet 2½ by 3½ inches, covered by a piece of gray board with a triangular flap bearing the title and sealed with a



A FEW PAGES FROM BOOKLET ON "THINKS."

drop of wax. Three of the six inside pages are reproduced. The work is that of Burt E. Davis, foreman.

THE smiling face of H. E. Waite, Lebanon, New Hampshire, is not a bad thing for his blotter,

Not half a head or two heads, but the head of an old friend — the Lebanon Printer. Look him up.

It is unfortunate the printing shows faults and the composition has Bradley type and hair-line rules. I trust it is not Mr. Waite's personality that allows an offset of impression on the blotter. May it indeed offset the impression this faulty work may put upon people's minds!

ORIGINALITY consists as much in doing an old thing a new way as in producing the unheard of. Mr. Will H. Older gives us a blotter with the heading, "Over and Over," illustrates it



"OVER AND OVER."

with an excellent instantaneous photograph of three boys playing leap-frog, and writes his advertisement as follows:

OVER AND OVER

Again have I told you of the fine quality of my printing — of my good machinery, types, inks, papers, etc., of my careful attention to the details of the work in hand.

This combination assures you of printing that will please you — that will help your business — that will make you a firm believer in the fact that "good printing pays."

Whether or not he got his idea from page 860 of the September INLAND PRINTER, it is new enough to interest any one who had seen the other illustration half a dozen times, as I have. In fact, this illustration is the more taking of the two.

MILLER & PITCHER, Schenectady, New York, word a blotter thus:

TYPE STYLES CHANGE almost as often as ladies' millinery.

Therefore, if you want your printed matter to be up to date you must go to the printer who keeps his equipment up to date.

The display would have been better if confined entirely to the two modern faces mentioned as lately added to the office.

KNOTS SOMETIMES LEAD TO TROUBLE.

You will not be troubled about your printing if you place it in our hands, etc.

This matter is printed neatly by Ye Chipman Printery, Poland, Maine, and the blotter has a very dainty combination of color, including the knot of silk tied over the initial K.

A BLOTTER that would attract attention is one issued by the Pelton Art Printing Company, Grand Junction, Colorado, evidently at the time of the "Annual Peach Feast." A peach in red and yellow is pictured life size upon it with startling effect. It seems too bad the text makes no reference to such an excellent opening, but breaks away to an entirely unexpected subject. It would have been easy to say something about the peach market and its profits before getting to this matter:

We were on the right side of the paper market, and have some exceptional bargains in letter-heads, note-heads, statements, envelopes and other lines.

Or it might have been put thus:

This large and luscious peach is not a real peach.

But this peach and type and all give you a real specimen of our printing.

As you prefer to see peaches before you buy them, so we expect you to want to see our work before giving orders.

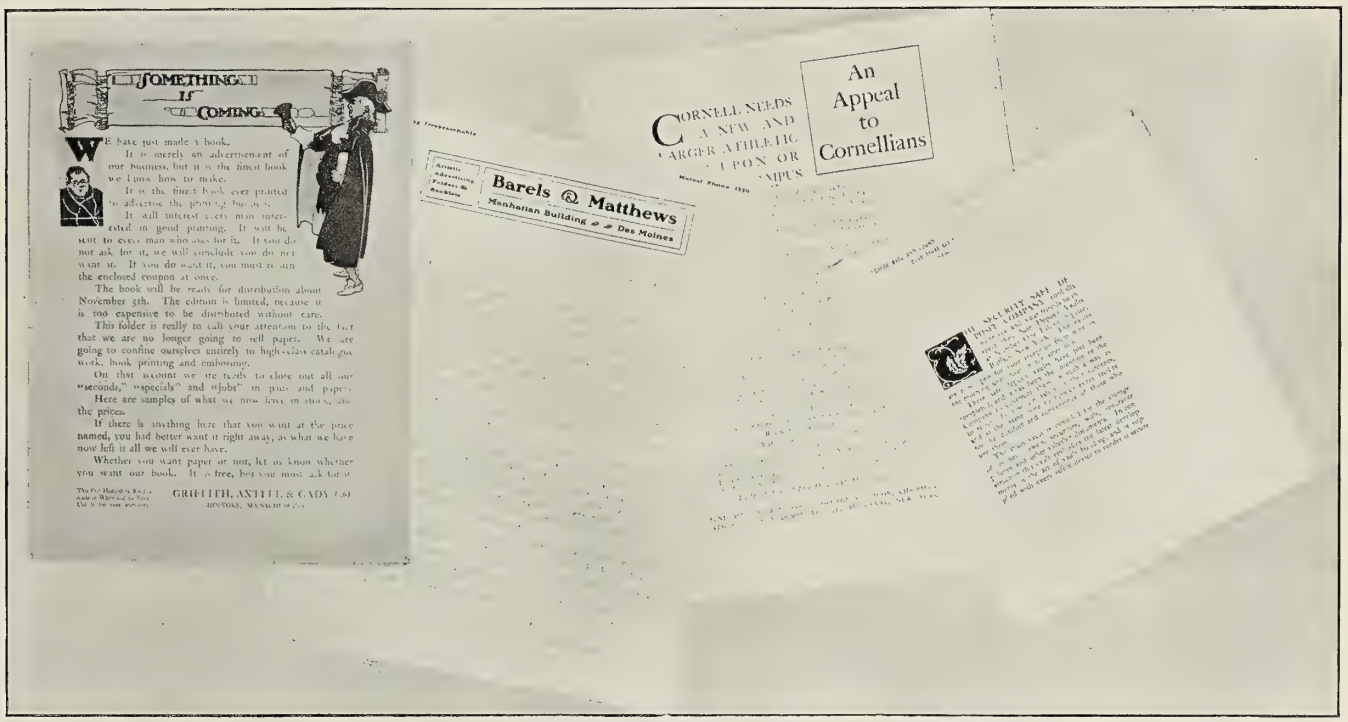
May we show you other samples and quote you a few prices?

Our samples need not be viewed through red net, and our prices are altogether "in sight."

There is good connection between heading and matter in the blotter from this same firm, beginning: "It's a Substantial

Business we are building up in the Colorado State Bank Building," etc., and the half-tone of such a fine and substantial block makes a telling impression, helped a trifle also by the large size of the blotter, 4½ by 9½.

Barels & Matthews, of Des Moines, in reply to a rather general criticism I made on the use of imitation typewritten letters, contend for themselves that there is a demand and it is profitable to supply it, especially as they have acquired the knack of doing this work well. That is all right, but let me restate my opinion concisely. The imitation typewritten letter is a transparent advertising device, because the business man that sends one out knows one when it comes in his own mail. And who at the present time has not used them? To make it seem like a letter it is usually written in a rambling, unstudied style and, of course, is printed without display; consequently there is no salient point to be had on a glance in case it is not read all through by being mistaken for a letter. It costs, besides the one printing, whatever the firm has previously paid for the stationery that is used for it. This may include high-



FOUR STYLES OF CIRCULARS.

Two shades of green on green stock.

The matter in question.

In red and black. Press of Fleming & Carnrick.

On antique deckle-edge paper, with red initial.

grade stock, a couple of inks, and perhaps a more expensive form of impression even than letterpress printing. For the above reasons I should think both the advertising customer and the printer would prefer an honest, emphatic and attractive typographical display, in colors, perhaps, and in a taste expressive of value in the matter presented. The notice on page 858 (September Inland Printer) and the Heintzemann card on page 560 (July) represent styles that would effect consideration in any office. The "part of a folder" on page 78 (April) stands for a kind that is plain and presents matter to the point. The Griffith, Axtell & Cady Co.'s letter as well as the Security Safe Deposit Company's notice and Cornell matter are reproduced beside an imitation typewritten letter to show comparative force, the first three suffering considerably by loss of color. As these are all intended to compel attention, I leave it to the readers which are strongest.

The Speaker Printing Company, Detroit, declares that "*A Golden Opportunity* is lost . . . every time you send out a letter without enclosing a little advertising matter." Slips, either black or red, printed in gold bronze, very appropriately carry this sentiment. The company also makes good use of Josh Billings' remark about the rooster:

> I luv a rooster for tew things — one is the krow that is in him, and the other is the spurs that air on him to bak up his krow with.

A red rooster is displayed on a black folder with this quotation and the assertion, "We Krow!" followed by inside matter in white ink reading:

> Because
>
> We want you to hear us.
>
> We want you to know that we do printing.
>
> We want you to know that we do good printing.
>
> We want you to know that our prices are reasonable.
>
> We want you to know that we would like to do your printing.
>
> We want you to know that NOW is the time to start having us do your printing.
>
> We want you to know that we have ideas that you can turn to good account.
>
> We have "the spurs" to back our "krow" up with in the shape of a modern, down-to-date printing-plant.
>
> We are equipped with new, high-speed, close-register presses.
>
> Our type is new and comprises a large assortment of the latest and best faces.
>
> We have all the latest labor-saving devices.
>
> We make an honest effort to keep our promises as regards delivery.
>
> We give you full count every time and a few over for good measure.
>
> We use the best of inks.
>
> We employ skilled workmen, and are not so large but that we can personally superintend all work which leaves our plant.
>
> These are a few of the reasons why we turn out good printing and why we can do it at very reasonable prices, and we would like to have you see us the first time you are in the market and get our figures.
>
> Don't think any job is too small; all receive careful and prompt attention.

A black envelope was printed in red and white for this. A blotter headed "Three-color Specimens," using yellow, red and blue ink on the three words, is a very handsome piece of composition, and shows in panel at the side an excellent three-

color half-tone print. The work is altogether in unusual harmony, and the matter is well written bearing upon the facilities of this company for producing work "in three, one or ten colors."

THE Rice Press, Flint, Michigan, makes a good boast in this:

PROMPTNESS

is a virtue rarely found in a printer.

A promise to deliver a job "day after to-morrow" usually means week after next.

We have made promptness one of the rules of our business. If we set a certain date for the delivery of a job, that's the date you get it.

It pays us to be prompt. It creates satisfaction all around, and we stand a better chance of getting the job if the customer knows that promises mean something in our shop.

The strength of such an advertisement is in making good the boast. This blotter put it forth in fairly good display, so that its success depends upon the reputation of the Press.

THE YULE LOG.

Lack of originality in designing work appropriate to the Christmas holidays is humorously touched on by the Chicago *Record-Herald* as follows:

"This is the season when the artists paint Yule logs. Where is the newspaper or magazine artist who never made a picture of a Yule log? For ourselves, we never saw a Yule log, and we do not believe any of the artists ever did. But the Yule log continues to charm the artist — to make him strive for nobler, better things.

"They are bringing in the Yule log from the forest as of yore; they have dragged it o'er the hills and through the snow; the old retainer carries in the great head of the boar — oh, we know it, for the artist has it so.

"The flames long ago ceased leaping up the great, open chimney, but the artist, like the poet, refuses to be held down to facts. He lugs in the old fireplace and dresses Mildred and Maude and Myrtle in garments that could not possibly be worn with straight-front corsets, and the poor girls can not help themselves, while father, with a collar that was stylish long ago, gives orders to the servants here and there, and mother — gentle mother — with her pretty face aglow, helps graciously to manage the affair.

"We do not wish to disparage the Yule log. It probably was a good thing in its day — but its day is past. It has been succeeded by the gas stove, and the "old retainers" have gone with it. Father is taking good care to keep his nose out of the kitchen and mother is too busy with her social duties to go poking around among the pots and pans.

"Why not let the poor old Yule log have a rest? We have seen it on the covers of magazines year after year ever since they have been able to print colored pictures on magazine covers, and 'The Bringing In of the Yule Log' has been a stock cut in newspaper offices ever since Artemus Ward was a tramp printer.

"Pity the poor old Yule log. It has served us well, but why wear the bark from a log just because it is willing? The Yule log's out of order; give us something that is new. The great head of the boar has ceased to charm; in its place we have the sausage, and oh, it's delicious too — when Uncle Henry brings it from the farm."

AN ENTERPRISING FARM PAPER.

The November issue of the *Farm, Field and Stockman and Model Farmer* has cover of attractive design, in colors, with fifty-eight pages of reading and advertisements. The paper has a healthy and prosperous look, which speaks well for the ability of its publisher, Mr. M. Timmons, who started the *Model Farmer,* and ran it separately awhile.

INDIANA'S OLDEST PRINTER.

The *Register,* Crown Point, Indiana, recently presented its readers with a supplement, showing a portrait of Mr. John Millikan, similar to the one given herewith. Of him it says: "Mr. Millikan has so long been identified with this paper's history that it is even yet, although under the management of younger heads, almost a part and parcel of his daily life. Mr. John Millikan bears the honor of being the oldest editor-printer in Indiana, and is a man who has been identified with the newspaper interests of Northern Indiana for over sixty



Photo by Vilmer.

JOHN MILLIKAN.

Indiana's oldest editor — now retired.

years. Although he has ceased the labors of an editor's lot and laid by his pen, he yet manifests an active interest in the welfare of the paper. Mr. Millikan was born in Delaware county, Ohio, on July 16, 1814, and began his apprenticeship at the case when twelve years of age. He comes of a family of printers, who are noted for their longevity of life. His brother, Mr. William Millikan, is still actively engaged in newspaper work at the age of ninety-seven years, as editor of the *Daily Herald,* at Washington Court House, Ohio, and bears the distinction of being the oldest editor in Ohio. In February, 1837, he came to Indiana with his brother and located at South Bend, where he published the *Free Press.* He has been connected editorially with the Laporte *Union,* the Plymouth *Republican,* the Crown Point *Cosmos,* and last the *Register,* which he published successfully until 1891, when he transferred his interests to S. B. Day, to retire to a life of quiet rest and peaceful contentment. He is a practical printer, with that thorough skilled knowledge of an old-time workman. As an editor he was always careful and judicious, and generally on the right side of every question. In politics he is unalterably Republican, and was an old-time Whig. He has always borne the respect and good will of the public, irrespective of party, creed or clique."



Photo by R. C. McLean, Chicago.

ERMA.

THE WORK OF JOHN PAULDING.

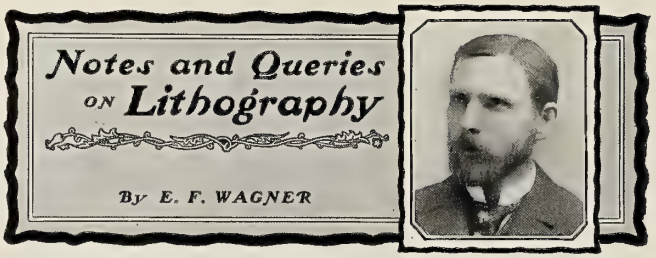
We have pleasure in presenting a portrait of John Paulding, who designed and modeled the cover of this issue, together with a few miniature specimens of his other work. Mr. Paulding was born in Ohio in 1873 and came to Chicago in 1893. He was at first employed in the shipping department of a manufacturing concern, but afterward found more congenial employment as clerk in a piano establishment, and by hard work won a way to the position of confidential clerk and territorial manager. He had shown some talent for art and spent much time in evening study. Finally, reaching a point where the future seemed more secure, he severed his connection with his employers and spent some time in school, striving for the broadening of his abilities. He then made a tour of a few months among the art centers of Europe, and on his return decided to go into the profession by opening a studio in Chicago. With an ambition for achievement in the field of sculpture, and a business training that naturally caused him to look for the most promising and immediate demand for his work, Mr. Paulding at once saw the great opportunity for the use of modeled or sculptured designs as applied to the wants of the publisher and advertiser. Much of the work of others in this line seemed to be without spontaneity, invention or originality, and this brought about in him a healthy discontent and a desire to do something better. His work to-day shows whether he has accomplished this or not. Believing steadfastly in his art and the idea that it may and will find a place high among the art crafts applied to similar uses, he has set about the inspiring task of its upbuilding. The throwing of color into modeled designs is somewhat new, and must be handled with great care. This Mr. Paulding has tried on the present cover, with the help of the Binner Engraving Company, who made the plates, and has secured an effect both pleasing and artistic. A plaster cast of the original model, 21 by 28 inches in size, tinted in the same manner as the printed cover, is on exhibition in The Inland Printer office. Visitors are cordially invited to view it.



JOHN PAULDING.



MODELED COVER.
Designed by John Paulding.



Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

Litho Etch-ground in Cakes.—J. C. S., Chicago, Illinois, wants a sample of etching ground, which was advertised some years ago as "Wagner's Litho Etching Ground." He desires a ground which will not crack or break away near the engraved lines, even if it were put on very thin. *Answer.*—We have sent a small package of ground to Mr. S.'s address, and have received the money for same, but the package has been returned to us marked "*Not there.*" Will forward again upon receiving new address and additional postage.

Organic Films, or New Ideas for "Ben Day" Films.—Kaston, Newark *Reprint,* Newark, New Jersey, writes: "Why not use celluloid for making Ben Day films? This material is not influenced by heat or wet in the atmosphere, and could not break, either." *Answer.*—It seems there is some difficulty in using this substance for transparent Ben Day films, or we would have had them ere this. The latest advices from Germany and France tell of a certain skin, which is rendered by a peculiar process of manipulation a very close competitor of the Ben Day article, and certainly is *unbreakable.* Any one interested will receive the address of the maker of these organic films.

Gum Solutions.—J. G., Albany, New York, writes: "I have been reading in *Richmond's Grammar of Lithography*—'use twelve parts gum solution to one part of phosphoric acid.' What is meant by 'gum solution'? I have hunted all through the book but can not find out what *gum solution* consists of. Would you kindly inform me?" *Answer.—Gum solution* is a certain quantity of gum arabic dissolved in (preferably distilled) water. For stone it is usually taken a little thicker than for aluminum or zinc; say for stone a fifty per cent solution, for metal a thirty or forty per cent solution. The lithographer usually keeps gum solutions of different strengths on hand.

Working on Highly Polished Zinc Plates with Litho Touche.—P. C. A., "Old Reader," asks: "In working on a polished zinc plate with litho touche I find that the pen lines do not come solid if I use the ink thick—but when I use the ink thin the lines will run, or spread. What can be done to prevent this?" *Answer.*—If it is obligatory to work with litho touche, mixed, presumably, with water, why not provide the plates with a fine grain (made with a felt block, water and fine sand), or by dipping plates in a nitric acid bath, which produces a dull finish? In working the ink a brush would be more efficient than a pen, according to my judgment, in order to get solid lines. You have not stated whether you wish to "etch up" this work, but I presume that such is the idea. If so, why not take litho transfer ink, thinned down with a little turpentine and oil of lavender? This will take the etching powder much better than the touche.

Regarding Anastatic Transferring.—Rev. F. S., Thomastown, Connecticut, writes: "Once more I take the liberty of addressing you. Is there any method by which old and new prints, for instance, an article in a newspaper one or two years old, can be transferred to zinc, without the use of photography, and by etching, made suitable for printing? If so,

please give me full description, both of the transferring and etching method." *Answer.*—We sometimes enter into negotiations with parties out of town, by *special arrangement,* when lengthy and particular processes, requiring close, minute and painstaking effort at explanation are required; but it may suffice to refer you to the November, 1898, issue of THE INLAND PRINTER, in this department, and subsequent number, where this subject has been touched upon. Would add that one of our correspondents in New York city is now practicing the art of duplicating newspaper clippings, and has profited by our assistance in this direction.

ETCHING BY THE GALVANIC METHOD.—E. of L., Memphis, Tennessee, writes: "Would you kindly advise me how electric or galvanic etching can be accomplished upon knives and other metallic articles?" *Answer.*—Names and ornamental designs can be etched upon metallic goods by a much simpler way than the galvanic battery, and has been described in these columns before. One liter naphtha, ⅞ kg. carbon bisulphide, 2 kg. pulverized resin, 1.5 kg. chloride of copper. gum is needed, etc. The article in question is too theoretical and not practical, and as long as we have so many vital questions and answers to attend to, our efforts must be kept active in that direction.

A "WASH" TO PREVENT CHEMICAL CHANGES AFFECTING LIGHT COLORS IN PRINTING FROM ZINC OR ELECTRO PLATES.—P., Syracuse, New York, writes: "In your September number you speak of a silver or nickel facing, to be applied to process plates in order to prevent formation of an oxide which will destroy the brilliancy of white ink, or tarnish very delicate colors on the type press while printing. Now I have been using a 'wash' (it seems to be known by few), composed of

Nitrate of silver (by weight)	2 parts
Distilled water (by weight)	37 parts

Dissolve above and add:

Sal ammoniac (by weight)	2 parts
Hydrophosphorite of soda (by weight)	4 parts
Precipitated chalk (by weight)	4 parts

Shake occasionally for several days. This can be applied to type-metal plates, and will remove all danger of an oxide



MODELED COVER-DESIGNS BY JOHN PAULDING, CHICAGO.

After covering the article to be etched with a thin layer of this mixture, the painting out of lettering is done with a weak solution of potash, which dissolves the coating. Then place in a bath of weak sal ammoniac solution, through which then is passed the galvanic current. Of course scraping or dry-point work will remove the coating also, or the work can be painted out before putting on the ground, with gum. This will, after the coating is placed over it, work off under the tap, leaving the ground where no gum has touched the metal.

MEASURING OR GAUGING THE STRENGTH OF ACID SOLUTION FOR ETCHING LITHO STONE.—Engraver, New York city, writes: "I have been reading in the *Freie Künste* a nice article on how to gauge the right strength of acids for the etching solutions. I believe this would be a good subject to write about in the 'I. P.' I send you the article I speak of." *Answer.*—I feel very thankful for the kind effort of our correspondent, but I really can not see in what respect such a cumbersome method of minutely and scientifically stating the quantity of a given solution would be when usage is so firmly fixed with the lithographer, in determining, *instinctively,* I may say, the right proportions. By placing a drop on the edge of the stone the effervescence resulting shows the trained eye whether it is right or not. If too strong, a little more formation by contact with the air. You are at liberty to publish same if you deem it worth while." *Answer.*—Thanks; we certainly appreciate the efforts shown by many of our readers to assist this department in its endeavor to aid the printer and artisan, not only in lithography, but in the entire circle of the graphic arts. We recognize the fact that as we progress there is a converging of the different roads, no matter how varied the directions and how diverse the destination, and therefore the worker in one craft can learn, and does learn, from his brother colaborer busy in another field.

HOW SOME "RELIEF-DESIGN" PLATES ARE MADE.—The A. S. Company, Providence, Rhode Island, writes: "The L. J. E., of New York city, have a new process of furnishing to type printers half-tone blocks in relief style. In other words, they make a printing plate, from a form set up in type, and without drawing or handwork produce a heavily embossed effect, as shown in sample, where the solid black lettering and ornaments which were sent to them *in a chase* have reproduced as if the work was carried out in plaster 'a relievo,' and then photographed through a screen, under a strong side light." *Answer.*—That is precisely what has been done, to a certain extent. The form containing the print shown can be either cast in plaster, and this cast photographed through a half-tone screen, which would show as "intaglio,"

or the work in the chase can be coated with thin solutions of body white; then if the plate is made from this, under a certain strong side light, the effect will be as we see, a fine, carefully executed "relievo." Regarding your other question, "Whether the artistic work which we so frequently see, representing the strong reliefs, is really made by sculptors in plaster or modeling clay?" I will say, no. Many of the subjects are carried out in wax, a substance which, for lettering and delicate designs, is more pliable and elastic than clay. Many good subjects are created by amateurs who possess good taste and a very fair idea of drawing, or many subjects may be produced by simple mechanical or chemical means, as from the type chase above mentioned, or by swelling of gelatin, which has been sensitized and then photographically exposed and treated, then coated with white pigment and photographed under strong side light.

PATENTS.

It has always been supposed that a non-corroding surface was an essential to lithographic printing, yet Edward L. Norden, of Rochester, in patent No. 683,572, proposes to use sheet iron. His process consists in cleaning sheet iron by hydrochloric acid, in preparing the surface by the action of nitric acid, in transferring an impression in ink to the prepared surface, and in subsequently printing from the plate with lithographic ink, phosphoric acid and gum.

Claude A. O. Roselle, of New York, has assigned to the American Litho Company patents Nos. 685,461 and 685,462, describing a process of making a surface for lithographic printing. He produces a granular zinc coating on an aluminum surface, by electro-deposition with a solution of zinc and aluminum. He may also use an ammonium salt in the bath.

TYPE DESIGNS FOR DECEMBER.

Four foundries are represented in the line of type specimens for December, the Inland Type Foundry, Keystone Type Foundry, American Type Founders Company and Bruce Type Foundry. The product of all these will be examined with interest.

Among the type designs in this month's issue will be found the Inland Copperplate, a letter which seems to be meeting with much success. Although the firm showed a page of Copperplate in the last issue, it has decided to present the letter again, and have two pages, which not only enables one to see the different sizes, but to what uses the type can be put. This foundry also exhibits a page of its Extra Condensed Studley, a letter made in a number of sizes, and which may be found extremely useful in certain places.

The Keystone Type Foundry page speaks of Christmas time, showing the Tudor Black Condensed Series and the Holly border, both of which are so appropriate for printing during the holidays. A number of cuts suitable for work requiring Tudor Black and Holly border are also shown on the page. Like the other material of the Keystone Foundry, all of this will be found most acceptable.

The American Type Founders Company gives our readers an addition to the typographic art in the shape of the Roundhand series, a letter complete in all sizes from 6 to 60 point. This letter is adapted to the widest range of jobwork, and will undoubtedly be found popular. The company also shows the Tiffany Gothic and Wedding Gothic, letters that well reproduce engraved effects for such work as cards, announcements, etc. The Tiffany Text very closely resembles the work executed by the best steel and copperplate engravers, and enables printers to obtain effects which ordinarily could only be secured by those people.

The Bruce Type Foundry specimen again introduces the popular Invitation Text series, the first showing of which was made last month. For society printing this will be found of much value and, like the Inland Copperplate and the Tiffany Text, will be welcome in every well-regulated print-shop.



In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

TO ELECTROTYPE CHALK PLATES.—John Easton, Adelaide, Australia, writes: "Some one told me that you electrotype from kaolin, or what you call chalk plates in the United States. I want to do it, for I want to have a curved plate, and I can not bend a stereotype plate. My informant says he thinks it is done by spraying a water-proof varnish on the kaolin, but I should think that would fill up the fine lines in the plate. Please let me know by earliest mail how it is done." *Answer.* Chalk plates are not electrotyped in this country. The process we use for obtaining electrotypes is called cereographic engraving. It is performed by coating a metal plate with wax in which white like kaolin has been mixed. This wax coating is etched through with needle points, just as in the chalk plate engraving, but with the additional advantage that letters and figures can be pressed into it. This engraving is treated as a wax mold and electrotyped from as usual. The electrotype plate can be curved when heated and the proper machinery is used in the curving.

TO KEEP THE ENAMEL FROM LIFTING.—"Reader," Meriden, Connecticut, has trouble with the enamel lifting from the plate during etching. If "Reader" were an old reader of this department he would have noticed many recommendations for this trouble. Among them were these: Polish the copper with charcoal after treating it with clean potash solution to remove any suggestion of grease; have the enamel coating rather thin; after development flow the enamel a few times with a strong

solution of alum; burn to a brown, or when the copper takes on that silvery color; use the chloride of iron solution strong, and do not wash the plate with water except when absolutely necessary. The following has been recommended by another reader, instead of the alum solution, to harden the film after development:

Alcohol	10 ounces
Water	2 ounces
Chrome alum	10 grains
Glycerin	½ dram

This solution is to be flowed several times over the enamel after development.

PROCESSWORK IN RUSSIA.—A writer in *Photographische Chronik* tells of the progress of processwork in Russia. The State Printing Works is really a great experimental institute, where new processes are tried, and, if they prove practical, the public gets the benefit of them. Specialists in processwork are employed. The staff consists of three photographers, five half-tone and two line etchers, four routers and four general assistants. The hours of work are from 8 A.M. to 4 P.M. In St. Petersburg there are nine photoengraving houses, and in Moscow eight. About fifty-nine hours is a week's work; overtime is paid for at time and one-third, the wages averaging about $55 per month. Of the 180 people employed in these photoengraving houses twenty-seven are photographers, twenty-two retouchers, twelve printers, sixty-four etchers, twenty-one routers and twenty-nine provers and blockers. In the collotype department of the State Printing Works fifteen persons are employed, making collotypes as large as 18 by 24 inches in size. There is much lithography and photolithography used in Russia, the work being performed almost entirely by German firms and workmen.

BURNING IN ENAMEL.— Mr. W. T. M. Davidson has this to say about burning in enamel on zinc and copper: "Having started the burning, carefully watch the effect. The first point noticed will be that the dye burns out, leaving the zinc plate perfectly clean. The image immediately appears in a delicate straw color, and gradually increases in strength until it assumes a chocolate-brown or black, at which stage the plate is removed and placed on a slab to cool. The time this burning should occupy will be from two to three minutes. If it is done quicker than this the zinc will nearly always melt, and it is difficult to get the burning even. With regard to copper, it is not taken so far as zinc, and the heat should be regulated so that the plate silvers over at the same time that the image becomes the correct color. With a little practice this is easily done, and the burning can not be improved on. Sometimes everything appears to be going on well until about three parts of the burning is over, when the image suddenly turns a dull gray color, and no amount of extra burning will bring it up to its desired strength. This is a sure sign of thin enamel, and applies equally, of course, to all three metals, zinc, copper and brass. A plate like this should never be etched, as it is only a waste of metal, the enamel giving way almost immediately it is placed in the bath. This brings me to the general effect of over and under burning. If a plate is carried further than I have described, the enamel becomes carbonized and will crumble away almost immediately in the etching bath. With



SOME OF THE PROMINENT MEMBERS OF THE NATIONAL REPUBLICAN CONVENTION, HELD IN PHILADELPHIA, WHO NOMINATED PRESIDENT M'KINLEY FOR HIS LAST TERM.

Specimen of half-tone engraving direct from a half-tone print of the same size. By courtesy of Gatchel & Manning, Philadelphia.

underburning the effect is the same, although the cause is different. Here again, the enamel will leave the metal in the etching bath; but in this case because the enamel has not been taken to the stage at which it has the greatest power of resisting the action of the etching mordants. In conclusion, I might point out that if any defect in the burning necessitates the making of another print, the zinc can not be used again for enamel, but will serve quite well for the albumen process. Copper and brass may be used over again."

To Keep Acid Tubs from Leaking.— R. S. M., New York. Your trouble with the acid tubs not lasting longer is due to the fact that you are buying tubs that were made to sell and not to last. A good etching tub should be made of one and one-half inch material that has been well seasoned, and the joints coated with white lead before being put together. If the tub is kept in a warm place for some time before use so much the better. An iron pail containing black pitch, a little wax and some asphaltum is heated over a fire and its contents thoroughly mixed. When the mixture is as hot and liquid as possible it is poured into the new tub and allowed to flow quickly into every crevice. Large blisters will form in the tar coating, but these are smoothed down with a hot flat-iron, that is rubbed frequently with wax to keep it from sticking to the tar. This lining for a tub is better than any varnish. Later, if the lining shows any signs of cracking, an application of the hot iron and wax will mend the cracks. As a lining for sinks in which acid solutions are constantly flowing there is nothing better than a coating of hot tar. The sink should not only be perfectly dry, but should be hot to receive it.

Grain Half-tone Screens.—J. M. Hascher, in *L'Imprimerie*, according to a translation from the French in the *Process Photogram*, describes his method of making grain half-tone screens as follows: Five hundred parts of common resin and four hundred parts of the finest bone-black are ground together, then heated until the resin melts and the fluid mass poured out on a plate to cool. It is pulverized again and remelted in order to make a perfectly uniform mixture. The resin black is now powdered and sifted through a 120 sieve. This powder is used in an ordinary graining box as for graining zinc, and in the same manner — the coarser grains being allowed to settle before the plate is introduced. In this way a perfectly fine and opaque grain is produced on a plate glass. The grain is fixed on the glass plate by heating to a temperature of from 230° to 250° Fahr. Great care must be taken that the plate glass is heated evenly and slowly, and cooled equally evenly and slowly. It is well to protect the grain by covering with a varnish composed of

Gelatin (Coignet's Golden Seal)	12½ parts
Glycerin	2½ parts
Water	85 parts

This confers to the grain screen greater transparency as a whole. When this varnish dries the glass is edged with black paper and is ready for use.

A Novel Enamel Method.—The *Process Photogram* gives J. M. Hascher's way of applying the enamel to copper, which has some novel features. It possesses the advantage of dispensing with the reversal of the negative. His enamel is composed of:

Coignet's superfine gelatin	100 parts
Water	1,000 parts
Bichromate of potash	30 parts
Liquid ammonia	10 parts
Pure glycerin	60 parts

The gelatin is swelled and dissolved in seven hundred parts of water, and the bichromate in three hundred parts of water. Both solutions are heated to 86° Fahr., and the bichromate solution slowly poured into the gelatin solution; filter once, add the ammonia and the glycerin and keep at 104° Fahr. in a dish. Float well-glazed paper on this solution and dry in the dark. The dry paper is printed on from a half-tone negative until the image is plainly visible in brown. The copper plate being thoroughly cleaned with alcohol and chalk, is taken into the darkroom, and the paper containing the half-tone print and the copper are placed in a dish of clean water at the same time. When the paper becomes flaccid it is floated on to the copper plate and squeegeed to it. After withdrawing from the water and blotting the surplus moisture from the paper the plate is allowed to stand for a quarter of an hour until the swelling of the gelatin fixes the film firmly to the plate. The plate is then turned face down on warm water of 105° Fahr., until the paper loosens, when it is carefully removed. Washing under the tap gently and a short immersion in an aniline violet solution completes the development. The plate is then dried and the gelatin burned in as in the enamel process, or the gelatin may be made perfectly insoluble by immersion in a solution of formalin.

Register in Three-color Negatives.—"Experimenter," New York, complains that he can not get register in three-color negatives, though he focuses each color carefully on the ground glass. From his letter it would appear that he is attempting to make his first half-tone negative through the blue violet screen and the half-tone screen at the same time. The second half-tone negative is made in the same way, through the green screen; while the third negative, owing to the length of exposure, is made first through the red screen; from this a positive and from the latter a half-tone negative. He says he fails on this last half-tone negative, and does not see where "any shrinkage can come in." Still he can not make it register with the other negatives. *Answer.*—"Experimenter" fails most likely in the following way: After focusing from the positive, he makes his third half-tone negative and does not take into account the diffraction of the half-tone screen. This diffraction of the half-tone and color screens photographers are apt not to consider, when it is an important matter. He should focus and measure his last negative through the half-tone screen. Another thing "Experimenter" fails to provide for, and that is the reversal of his half-tone negatives. It is customary for three-color workers to make three negatives through the color filters first, then three positives, reversing these positives before making the final negatives.



Photo by C. F. Whitmarsh.

"MEAH PIM" ILLUSTRATING THE EXPRESSION, "RIGHT IN IT."

The Liability for Photographing Bank Notes.— Mr. John A. Tennant, editor of the *Photo-Miniature*, thought to favor this department by sending for examination an English advertisement for dollar editions of books containing an excellent half-tone reproduction of a United States $1 bill, with a query as to whether I did not think the half-tone reproduction good. There was no question as to the quality of the half-tone engraving — it was made with a 175-line screen. I

took it to the secret service agent of the United States Treasury, who quietly confiscated it, and told me there was a liability to a fine of $100 for having that reproduction in my possession. Answering queries in this department would appear to be expensive business at times. It might be well that all process men should know that the present law against the photographing or reproducing even a portion of any stamp, bill or certificate of the United States or any other country is a crime punishable with heavy fines and imprisonment for long terms of years. The statutes covering this matter make a good-sized volume. By an addition to the law, approved February 10, 1901, every person who makes or has in possession any business card, notice, device, print or impression, or any other thing whatsoever, whether of metal or any other thing whatsoever, in likeness or similitude, as to design, color, or the inscription thereon, of any of the coins of the United States, or of any foreign government, shall, upon conviction thereof, be punished by a fine not to exceed $100. The law is so severe in the matter that it is not permitted any longer for school books to have any cuts in them to teach children the difference between United States coins. The reproduction of new designs of postage stamps in the newspapers is prohibited, as is the representation of a United States coin or note in a cartoon. So that the process man who wants to remain a law-abiding citizen had better never photograph or permit to be photographed on his premises any print or coin used by any government in postage, or for money, or security.



Photo by C. F. Whitmarsh.

"MEAH PIM" ILLUSTRATING THE EXPRESSION, "ABOUT A FOOT OUT."

THE POWER OF THE PRESS.

Tom Smith has gone to Komo, Bill Jones is in our midst;
Ed Johnson is a daddy now, Miss Hanson sprained her wrist;
George Small has friends from Keokuk, they'll hang around a while;
Tom Jackson bought a thoroughbred; he's great at half a mile.
Peterson has a sale on, his goods are going fast;
Get yourself an outfit while the good things last.
"Endeavorers" hold a social; ice cream, ten per plate;
Take your best girl, Charlie, we're watching you of late.
Frank Brown has bought a setter; he's got a pedigree;
The "deac" is on the sick list; Miss Clark will give a tea;
Our banker's doing business down at the county seat;
"Fritz" informs his patrons where to get good meat.
Willie went to Hillside; had to go on biz;
That's all right now, Billy; we've found out where she is.
Jenkins had an argument; he asked a friend last night,
"Is it warm enough for you?" he said; result, of course, a fight.
A company selling medicine is showing at the hall;
The Picketts beat the Fencerails — you couldn't call it ball.
Our town is on the boom now, new buildings by the score;
Keep the ball a-rolling, boys; there's room for lots of more.
The Howler is responsible for all this enterprise;
Our merchants do the business because they advertise.

— *Tacoma News.*



(For other patents see the various departments.)

Robert T. Johnson, a designer for the Campbell Printing Press Company, in patent No. 684,374, protects a new arrangement for a web printing-press. He provides a combination of four turners, and suitable parallel rolls arranged so that two side webs can be brought transversely to register with a middle web.

W. E. Pattison, of Sharon, Massachusetts, has secured a patent (No. 684,454) that is in the nature of a surprise. He has been granted claims on a form of newspaper arranged like a folder, one end being so disposed as to form a cover for the rest. In other words, his newspaper may consist of six, eight, ten, etc., pages, printed with the pages side by side in one line, the first and last pages being made up together, to go on one end as a cover. Since this form is in common use for folders and circulars, the wonder is that its use for newspapers can be patented at all.

A new thing in paper feeders has been devised by Frank Schilz, of Milwaukee, and patented as No. 684,771. He employs a revolving friction roller to advance the top sheet of the pile, and moves it gradually into and out of contact with the paper.

William Bridgewater, of Leicester, England, has patented (No. 685,370) what he styles pneumatic collars, for use in paper-feeding machinery. The hollow collars are presumably of rubber, and are serrated on the edge, to give a firmer hold on the paper, and may be rendered more or less rigid by blowing up with air.

Another device for paper-feeding comes from the brains of William R. Landfear and James A. Keyes, of New York, and is protected by patent No. 683,858. They have a piercing point mounted on an arm at the rear of the pile, which is intermittently thrust into the top sheet to start it.

A rotary color printing-press is the subject of patent No. 684,223, by Edward F. Grandy, of Boston. It is built in the style of a calico printing-machine. A companion, patent No. 684,224, by Henry A. Grandy, of Somerville, shows gripping mechanism for the machine.

Some new devices in rotary color printing are the subject of patent No. 684,450, by Frank H. Mowbray, of England. He uses a series of transfer surfaces to bring the differently colored designs all to one point of printing.

Peter J. M. Waslyng, of Cross Lake, Canada, has taken out patent No. 685,021, on a form of safety envelope.

George F. McIndoe, of Boston, has patented (No. 684,294) an improved method of printing the grain or pattern of a selected piece of wood, consisting in the preparation of a wood basis, by first subjecting a piece of wood of approximately an even thickness, to the action of steam to open the pores of the wood and soften the gums contained therein; then subjecting the wood to the action of a solvent of said gums to dissolve them; subjecting the surface of said wood to the action of a brush to remove the gums; then dressing the surface of said wood to bring it to an even thickness and to a generally level surface with cavities therein.

A typewriter for printing bulletins, as for newspapers, has been patented (No. 684,163) by Frederick E. Allen, of Boston. It takes on a sheet of very large size, and has special devices for insuring good inking.

Patent No. 685,142, by O. F. Holmgren, of Chicago, covers a composing-stick, which has perforations in the back for



VIEW OF THE ARMOUR PACKING PLANT, UNION STOCK YARDS, CHICAGO, U. S. A.

From a photograph taken by George R. Lawrence at an elevation of 700 feet. Mr. Lawrence works in a balloon specially constructed for bird's-eye photography.

permitting it to be set to even picas, and an adjustable stud on the knee, said stud entering the perforations.

Carl A. Meyer, of Zurich, Switzerland, has obtained United States patent No. 683,478, covering certain details of roller arrangements for rotary printing.

Thomas E. O'Brien, of Watertown, Massachusetts, in patent No. 684,298, illustrates a return-address envelope, having two sealing flaps, the outer one of which may be torn off and the inner one used for the return.

George H. Ziegler, of Philadelphia, Pennsylvania, has assigned to the American Type Founders Company patent No. 685,083, on a type-finishing machine, that shows various improved details of construction.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XVI — JOHN T. RETON.

MR. RETON is a New Yorker by birth, where he first saw the light December 21, 1831. There he grew to manhood, and before engaging in the typefounding business he occupied his time with various occupations, none of which seemed to be the particular one to his liking. At the age of twenty-two he came under the notice of James Conner, and at the earnest solicitation of the latter, he resigned a position in the tax office of New York city, to learn the trade of typefounding. Under the directing eye of that eminent workman he learned the trade in all its branches, although later he served some time with Edward Miller, from whom he learned the finer technicalities of the business.



J. T. RETON.

In 1856 Mr. Reton was engaged by Edward Miller to manage the Northwestern Typefoundry at Milwaukee, Wisconsin, a fully equipped foundry having been fitted out that year, and sent out to the then frontier city, at least so far as typefounding was concerned. This position was acceptably held by Mr. Reton for fourteen years, when he purchased the defunct Albany Typefoundry, and moved it to St. Paul, Minnesota, establishing the St. Paul Typefoundry in 1870. This foundry was run for two years, when the alluring field of Kansas City proved a strong inducement to Mr. Reton, and gathering up the necessary tools and machinery, he established the Kansas City Typefoundry in 1872. Part of the equipment was purchased from the Northwestern Typefoundry, at Milwaukee, and all his time and energies were bent to the building up of the business in his new field. He fitted up a good line of matrices of the most necessary faces, and his labors were rewarded with a large measure of success. A little later his establishment was much augmented by the addition of the greater part of the tools, machines and matrices of the New England Typefoundry, which had previously been successfully operated for many years by Bailey & Gilbert, in Boston. Owing to the death of the head of the New England Typefoundry the establishment had been bought in at the closing out of the estate by the Boston Typefoundry, and Mr. Reton purchased from them all he wanted that was for sale. His establishment continued to grow, and with the development of the Middle West he found prosperity and wealth. In 1892, when the American Type Founders Company was buying up as many foundries as possible, both East and West, Mr. Reton sold his business to that corporation and retired from active duties. He now lives in Kansas City, enjoying a serene old age, though active and energetic, and keenly alive to rapidly passing events, and the marvelous development of the region which he has made his home for a lifetime. He retains many pleasant recollections of his business career, and looks back on the annual meetings of the Typefounders' Association as the most enjoyable of his business outings. It is only just to say that his colleagues all speak most kindly of his honorable methods of conducting his business, and of his pleasant manner.

The beginnings of the Kansas City Typefoundry mark an epoch in the history of typefounding and printing in the West. With the exception of the introduction of typefounding in San Francisco at an earlier date, Mr. Reton's enterprise was and is the most westerly on the continent. His faith in the West was well founded, and there has grown up in that region a population giving ample support to the industry. Since 1892 the Kansas City Typefoundry has been one of the branches of the American Type Founders Company, and is now under the management of Frank Barhydt. One of the sons of John F. Reton (A. E. Reton) is manager of the St. Louis branch of the same company, and another son is in the employ of the Kansas City house. Like the elder Conner, he brought up his sons in his own business.

TESTIMONIAL DINNER TO STEPHEN GREENE.

A VERY enjoyable testimonial dinner was tendered to Mr. Stephen Greene on Tuesday evening, October 29, by leading representatives of the printing and allied trades in the city of Philadelphia, in commemoration of the fifty-fourth anniversary of Mr. Greene's connection with the printing business. Addresses were made by Provost Charles



STEPHEN GREENE.

C. Harrison, of the University of Pennsylvania, City Solicitor John L. Kinsey, City Treasurer J. Hampton Moore, M. Riebenack, Prof. Albert H. Smyth, Stephen N. Winslow, Dr. William H. Greene, Frank E. Manning, James McCartney, William H. Scott and others.

In his response Mr. Greene began as follows: "It is impossible to express my profound sense of the honor conferred upon me by my friends of the craft and allied trades. That nature would indeed be cold and stoical which, after a period of fifty and four years in the strenuous pursuit of a noble profession, failed to respond to approval and congratulations on the results achieved. And, while grateful for kind recognition of the persistent efforts to elevate the craft by development of skill in the production of fine typographical work, and beautiful and artistic designs, I am deeply sensible of that kind assistance and consideration which has been so freely

extended by all with whom it has been my pleasure to associate, and it is my privilege to call friends."

Mr. Greene then gave a brief sketch of the leading events in his business career. After a few amusing stories concerning his early experiences as a district school teacher in York county, he described how he came to Harrisburg and entered the office of the *Pennsylvania Intelligencer* on October 27, 1847, in order to learn the printing business, toward which he



THE COLUMBIA SPY.

VOLUME XXVI, NUMBER 33 COLUMBIA, PENNSYLVANIA, SATURDAY MORNING, JULY 14, 1855. [WHOLE NUMBER, 1,307

Poetry.

THE RELIC HOME

Short Sketches.

A TERRIBLE SCENE

Educational.

Sunday Reading.

The Columbia Spy.

A PENNSYLVANIA INDEPENDENT JOURNAL.

COLUMBIA, Pa.

SATURDAY, JULY 14, 1855.

NOTICE.

The partnership heretofore existing between the subscribers in this day dissolved by mutual consent. Those knowing themselves indebted for advertising or job work, will please make immediate payment, as it is our desire to have our accounts closed speedily as possible; and those having claims will present them to either of the late partners.

STEPHEN GREENE,
COLEMAN J. BELZ.

FACSIMILE OF "COLUMBIA SPY."

had a strong attraction. In his early days in this newspaper office, Mr. Greene made the fires, kept the office clean, cast the rollers, made paste, carried the paper to the subscribers in town, and finally acted as pressman when the former occupant of that important position struck for back wages. Mr. Greene left the *Intelligencer* office in May, 1848, and entered the office of the *Columbia Spy*, then the only newspaper published in that town. In 1849 he came to Philadelphia, and, after some experience in newspaper and printing-offices in that city and Pittsburg, returned to Columbia in 1853, and entered into partnership with the late J. G. L. Brown in the publication of the *Spy*. After several changes in the partnership, Mr. Greene became sole proprietor of the paper in 1855, and continued its publication until 1857.

In the latter part of 1858, Mr. Greene came again to Philadelphia, and became a partner in an establishment on South Third street. In 1861 he took charge of the printing house of the late H. G. Leisenring, and in 1871 entered the firm of Helfenstein & Lewis, the firm name being then changed to Helfenstein, Lewis & Greene. He became sole proprietor of this business in 1881. In the early part of last year the business was incorporated, and is now carried on under the name of Stephen Greene Company.

Mr. Greene concluded his address as follows: "I have thus given a brief résumé of my connection with the business from the beginning. As you will bear witness, on my part no effort has been spared to improve the standing, character and methods of the craft. Since I entered the business, the advancement has kept pace with the years, so that it now seems that perfection has been almost reached. I need not remind you of the marvelous improvement which has been made in types, paper, presses, ink, and all that enters into our productions, so that art has been made almost to rival nature, and it is a joy to examine the present first-class letterpress work. To have had any part in bringing about this high attainment is indeed a glory, and I must confess I deem it the highest honor, added to the glory, to have been so long employed in the business, to have mingled with the busy workers, and to have gained and still retain their friendship and love."

The following gentlemen were present at the dinner: Charles C. Harrison, M. Riebenack, George S. Fergusson, Dr. William H. Greene, J. Bertram Lippincott, M. R. Muckle, H. B. Ashmead, R. Hoe, Charles H. Mann, W. Ross Wilson, I. N. Megargee, U. S. Grant Megargee, John L. Kinsey, S. N. Winslow, James McCartney, J. R. Jones, H. A. Gatchell, F. E. Manning, J. Hampton Moore, Prof. H. Willis, Prof. Albert H. Smyth, W. J. Doran, A. M. Collins, George B. Edwards, C. P. Lane, William H. Scott, Edward Stern, C. C. McKee, R. T. Brooks, A. L. Steelman, Jacob L. Read, William H. Brooks, John MacIntire, Samuel Anderson, E. A. Stockton, A. E. Whiting, John W. Wallace, Frank Huckel, J. L. Shoemaker, John C. Breuker, Frederick E. Hastings, Frank P. O'Donnell, W. A. James, C. R. Carver, George H. Buchanan, E. C. Fuller, Volney C. Chase, George W. Gibbons, Frank V. Chambers, C. S. Belz, Harry Turner, R. W. Hartnett, George F. Lasher, M. D. Wood, A. F. Edgell.

An interesting feature of the menu cards used at the dinner was a facsimile reproduction of the first page of one of the early copies of the *Spy*, containing Mr. Greene's name as editor and publisher. We show this reproduction, as well as the likeness of Mr. Greene, which adorned the first page of the menu.

ARGENTINE NEWSPAPERS.

One feature of the progress of the South American States is the increase of the number of newspapers and magazines. A recent issue of the *Memographic Bulletin* of the Argentine Republic gives some details of the development of printing and journalism in that country. The article calls attention to the fact that the first printing-office in the region of the River Plate was established in 1705 by some Jesuit fathers at their missions in Paraguay. They at first engraved blocks of wood and later separated wooden types. In 1775 they established the first printing-office in the Argentine Republic proper. That was at Cordova. When the fathers were driven out two years after that the printing-office at Cordova was abandoned, but it was transferred soon after to Buenos Ayres. There it was called the Printing-office of the Foundlings, as its earnings were applied to the support of the foundlings. It was continued until 1824.

The first newspaper in Buenos Ayres was the *Mercantile Telegraph*, which came in 1801. At that time there was no freedom for the press, but the revolution of 1801 gave an impulse to the publication of newspapers, and from that time on the number kept growing larger.

There are now 739 periodicals published in the country. Of these 94 are dailies and 256 weeklies; 682 of them are Spanish, but 11 are English, 24 Italian and 7 French.

WOULD NOT BE WITHOUT IT.

Enclosed find renewal of my subscription to THE INLAND PRINTER. I am well satisfied with this paper and would not be without it.—*Horace Simmons, Charlottetown, Prince Edward Island, Canada.*

Specimen Page Showing the Tudor Black Condensed Series and Holly Border

48 Point. 4 A. 8 a. $7.50

To All and Singular this Greeting

12 Point. 9 A. 30 a. $2.55.

Whereas in times past it hath been the custom in sundry places and divers manners on the recurrence of the day whereon is celebrated the Birth of our Saviour for all good people to send felicitations and good wishes to their best and dearest friends, Now therefore know ye that the good things said and done in the Olden Tyme be not forgotten and fall into desuetude to the detriment of the good feeling holding between friends and Whereas it is good and profitable to the soul's health to interchange sentiments of good-will particularly at this time and especially towards those for whom a sincere regard is entertained And Whereas it is desirable that this commendable custom should be maintained I hereby in all good faith and honesty send these presents Wishing you health, happiness and all the compliments of this joyful season with the fervent hope for a bright and happy New Year



24 Point. 5 A. 15 a. $4.10

Glory to God in The Highest and



On Earth, Peace Good Will to Men



36 Point. 4 A. 12 a. $6.70

The Keystone Type Foundry, Philadelphia

18 Point. 8 A. 25 a. $4.00

Manufacturers of Nickel-Alloy, Standard Line, Movable Types for Printers

Roundhand Series

60 POINT 3 A $5 20 5 a $2 55 $7 75

Laces, Ribbons and Satins

30 POINT 4 A $2 00 10 a $1 75 $3 75

Beautiful Scene viewed from a Railroad Coach while crossing the Blue Ridge Mountains $2

18 POINT 7 A $1 50 20 a $1 50 $3 00

Grand View of a Mountainous Landscape which would Inspire an Artist and Enchant a Poet

12 POINT 9 A $1 05 36 a $1 45 $2 50

Beware of Those who are Homeless by choice. You have no Hold on a Person whose Affections are without a Tap-root

36 POINT 4 A $2 55 9 a $1 95 $4 50

Exquisite Perfumery at Remarkable Figures
Extract of Roses and Hyacinths

14 POINT 8 A $1 30 24 a $1 45 $2 75

Egyptians, three thousand years before Christ, built Quaint Vessels, to sail the trackless seas. 123456789

10 POINT 10 A $0 90 40 a $1 35 $2 25

Time is the Cradle of Destiny. It constantly flies, yet it overcomes all Things by Flight; and although it is the present Ally, it will be the future Conqueror of Death. 1234567

24 POINT 5 A $1 65 15 a $1 60 $3 25

Every day the Grave claims a number of Men who have Remained Obscure because of their Timidity, which they could not overcome 123456

8 POINT 3 A $3 75 6 a $2 25 $6 00

Department of Public Highways

Made by American Type Founders Company Originator

Roundhand

Shown in Practical Display

A Little Scheme

to keep you thinking of

Rogers, the Printer

Lotus Club

The House Committee
announces for
Friday Evening, December Eighth
A Musical Recital
in the Main Assembly Room
to which
Club Members and Ladies
are respectfully invited

American Type Founders Company

Wishing our Patrons a

Merry Christmas

and a

Happy New Year

1901-1902

Albert A. Thomas, President — William Hodson, Sec.-Treas.

Holden Carriage Company

Maker of Stylish and Serviceable

Business or Pleasure Vehicles

Distributing Points:
New York: 230 Park Row
Chicago: 420 Monroe Ave.

Main Office and Factory:
Mechanicsburg, N. J.

Made by American Type Founders Company Originator

Inland Copperplate
Originated by the
Inland Type Foundry
Saint Louis and
Chicago

Please present this card
at the Sixth Congregational Church
Glasgow Street, Denver
on Tuesday, the eighth of May

Mr. and Mrs. Charles Martingale
request the honor of your presence
at the marriage of their daughter
Mary Rosalie
to
Mr. Clarence Mungerford
on Thursday evening, December the fifth
nineteen hundred and one
at seven o'clock
St. Matthews Church
Parkersburg, West Virginia

Miss Jennie Davidson

562 Montgomery Place

Mrs. Robert H. Thompson

Westminster Terrace Wednesdays

Mr. James G. Morgan

Inland Copperplate

Inland Type Foundry

Saint Louis and Chicago

Marquette Club

Marvin Art Company
Incorporated
Manufacturers of Photographic Supplies
Corner Reed and Chestnut Streets
Cumberland, Md.

No. Germantown, Pa., 190

Eighth Typographic Bank
of Philadelphia

Pay to or order, $

100 Dollars

In payment of

The Elite Stationery Company

Per

In Ten Days Return to
The Field Stationery Company
Society Printers
Corner Pine and Columbia Sts.
Springfield, Mass.

Robertson & Chandler

Society and Commercial
Printers

Telephone 524
Corner First and Toronto Sts. Rochester, N. Y.

Inland Copperplate
Original

8a 4A, $3.50 24-Point L. C. $1.65; C. $1.85
Modest Charm 5

14a 5A, $3.20 18-Point L. C. $1.70; C. $1.50
Claims Recognized 3

18a 7A, $3.00 14-Point L. C. $1.60; C. $1.40
Announcements Beautified 18

20a 8A, $2.80 12-Point L. C. $1.50; C. $1.30
Handsome Typographic Effect 65

25a 9A, $2.50 10-Point L. C. $1.35; C. $1.15
Golden Wedding Anniversary Card 30

28a 10A, $2.25 8-Point L. C. $1.20; C. $1.05
Pleased Lover Seeks Bonds of Matrimony 92

Other Sizes in Preparation

EXTRA CONDENSED STUDLEY

STANDARD
STANDARD
STANDARD
STANDARD
STANDARD
STANDARD
LINE
STANDARD
STANDARD
STANDARD
STANDARD
STANDARD
STANDARD

5a 4A, $9.25 — 72-Point Extra Condensed Studley — L. C. $3.85; C. $5.40

DIVIDEND Obtained 5

7a 4A, $8.00 — 60-Point Extra Condensed Studley — L. C. $4.00; C. $4.00

RECOGNIZE Invention 8

9a 5A, $6.25 — 48-Point Extra Condensed Studley — L. C. $3.30; C. $2.95

WONDERFUL Developments 3

10a 8A, $5.00 — 36-Point Extra Condensed Studley — L. C. $2.30; C. $2.70

HANDSOME DESIGN Delighting Printers 6

12a 9A, $4.30 — 30-Point Extra Condensed Studley — L.IC. $2.10; C. $2.20

MODERN JOURNALS DEMAND Neater Headings 2

24-Point Extra Condensed Studley
16a 10A, $3.50 — L. C. $1.75; C. $1.75

ENTERPRISING COMPETITION
Select Modern Designs 4

18-Point Extra Condensed Studley
22a 15A, $3.20 — L. C. $1.60; C. $1.60

COMPOSITORS SECURE HIGH HONOR
Competitors Much Surprised 7

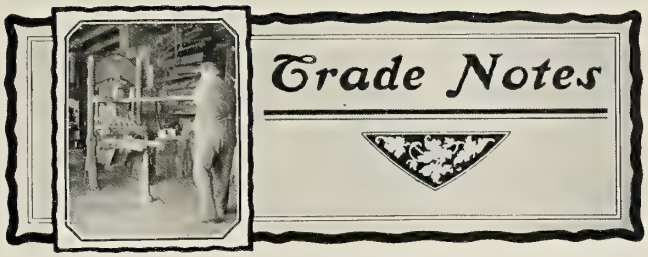
14-Point Extra Condensed Studley
30a 20A, $3.00 — L. C. $1.50; C. $1.50

ELEGANT CONDENSED LETTER NOW PRODUCED
Thoughtful Printers Much Pleased $10

12-Point Extra Condensed Studley
38a 25A, $2.80 — L. C. $1.40; C. $1.40

USED IN BOTH PLAIN AND ELABORATE COMPOSITION
Handsome Effects Can Now be Obtained $25

INLAND TYPE FOUNDRY SAINT LOUIS and CHICAGO



THE Stillings Press has removed to the Stillings building, 368 Congress street, Boston.

THE office of *Profitable Advertising* has been removed from 227 Washington street to 140 Boylston street, Boston, Massachusetts.

THOMAS F. GANE, of the firm of Gane Brothers & Co., dealers in bookbinders' supplies, Chicago, died in that city on October 15.

JAMES ROWE, manufacturer of printing and rollermaking machinery, has removed from 76 West Jackson street to 241-247 South Jefferson street, Chicago, where he has larger quarters and is better able to look after his increasing trade.

THE General Electric Company has recently taken up very vigorously the problems connected with the driving of presses, Linotypes, Monotypes, and other printers' machinery, and large installations have been made or contracted for at Harper Brothers, *Collier's Weekly, McClure's Magazine,* the Boston *Daily Globe,* the J. N. Matthews Company, of Buffalo, the Weather Bureau, at Washington, and elsewhere.

THE copartnership heretofore existing between Elisha F. Rychen and Robert E. Pollock, under the firm name Buffalo Printing Ink Works, was dissolved by mutual consent on October 17, 1901. The business, including the good will, machinery, stock on hand, formulas, and all other things connected therewith, have been purchased by Mr. Rychen. The plant will continue its operation, and Mr. Rychen will conduct the business under the name of Buffalo Printing Ink Works, at 1543 to 1551 Niagara street, Buffalo, New York.

THE Frederick H. Levey Company, manufacturers of printing inks, New York, have established a Western branch at 303 Dearborn street, Chicago. The office has been placed in charge of Mr. George E. Crane, a gentleman well known in the trade through his connection with the Chicago Roller Company, and a number of printing concerns. Mr. Louis Theyson, the genial representative of the Levey Company, who has heretofore covered the Western territory, having so much to attend to in other directions, will depend upon Mr. Crane to take care of the business in his locality, and will make less frequent trips to Chicago than heretofore. Printers in Chicago and the western part of the country will miss him, but can rest assured that their interests will be looked after by the gentleman now in charge of the Chicago branch.

AT a recent meeting of the stockholders of the Barnes-Crosby Company, Chicago, the following officers were elected: E. W. Houser, president; S. Crosby, vice-president; W. C. B. Richardson, secretary and treasurer. Mr. Houser, who succeeds Mr. Barnes to the presidency, was formerly the vice-president and general manager. Mr. Houser and Mr. Richardson came into the Barnes-Crosby Company at the time of the consolidation of the old house of A. Zeese & Co. with its younger successor, Mr. Houser being the president and Mr. Richardson the secretary of A. Zeese & Co. at that time. John A. Barnes has disposed of his interest to the other stockholders, devoting his time to interests in other lines, demanding his entire attention. Miss Crosby, whose talent has done so much to make the artistic productions of the Barnes-Crosby Company popular, continues to devote her entire attention to the direction of the art work. Both the Chicago and St. Louis plants, as well as the various branches of the Barnes-Crosby Company, are under the one organization and management.

F. WESEL'S NEW CHICAGO BRANCH.

On another page the F. Wesel Manufacturing Company, of New York, announces that early in December it will open a Chicago salesroom at 310 Dearborn street, where a complete stock of the Wesel manufactures will be on sale and exhibition.

This business was established by Mr. Ferdinand Wesel in 1880 in a very small loft on Elm street, New York, for the manufacture of brass rules, stereotype blocks and wrought-iron chases. Previous to that time Mr. Wesel had been for twelve years employed in the factory of R. Hoe & Co., the last few years as foreman. In 1881 a move was made to 178 William street, and in 1883 to 18 Spruce street, which was burned out in 1885, after which the business was carried on at 11 Spruce street, where the manufacture of electrotyping, stereotyping and photoengraving machinery was commenced. Each move was made necessary by increasing business. In 1892 Mr. Wesel purchased the old armory of the 23d Regiment, corner of Cranberry and Henry streets, Brooklyn, quite near the entrance of Brooklyn Bridge, and established a large and model factory. In 1896 the premises at 11 Spruce street, which had formerly sufficed for both salesroom and factory, were found to be too small for salesrooms, and the present salesrooms at 82-84 Fulton street were leased, with fifteen thousand feet of floor space. In 1899 another factory opposite the armory factory was acquired, making in all fifty-five thousand square feet now devoted to manufacturing purposes. Additional adjoining property has just been purchased, and a further addition to factory will be made immediately.



GEORGE W. CROSS.
In charge of salesroom,

B. O. HENNING.
Head salesman,

F. Wesel Manufacturing Company's new Chicago branch.

During 1901 the business of this company has been double that done in 1899. The new addition to factory is made partly to accommodate the large increase of business that is expected from the Chicago branch.

Mr. F. Wesel, president of the company, is well known in the West, especially among newspaper publishers, to whose special requirements he has successfully catered. The success of the Wesel Company has been achieved by the ability, hard work and energy of its president and general manager. The reputation for superiority of workmanship and superior utility which the Wesel Company's manufactures have attained is due to the careful personal supervision of Mr. Wesel, which, to all who know him, is an absolute guarantee that quality is the first consideration. Since June, 1899, Mr. Henry L. Bullen has been manager of the sales department, and Mr. Emil Stephany is the secretary and treasurer. The Chicago branch will be in charge of Mr. George W. Cross and Mr. Bertel O. Henning, two young men who have been promoted from the New York house, and who have a thorough knowledge of the business, and who will, we feel sure, worthily sustain the high reputation of the house they represent.

AWARDS IN THE GRAPHIC ARTS DEPARTMENT, PAN-AMERICAN EXPOSITION.

The official list of exhibitors receiving awards at the Pan-American Exposition, Buffalo, New York, is here given. The jurors were: Theodore Low De Vinne, chairman; Marcus Benjamin, Julio Perez Canto, Stephen J. Kubel, and D. B. Wainwright. The exhibit of the Century Company was *hors concours*, Mr. De Vinne, the head of the firm, being chairman of the jury of awards.

GOLD MEDALS.

UNITED STATES.

Appleton & Co., D., New York city, printing and binding.

Byron Weston Company, Dalton, Massachusetts, paper.

Babcock Printing Press Company, The, New London, Connecticut, printing press.

Brown Paper Company, L. L., Adams, Massachusetts, paper.

Crane Brothers, Westfield, Massachusetts, paper.

Courier Company, The Buffalo, posters, lithographing and photoengraving.

Huber Printing Press Company, The, New York city, printing-press.

United States Lithograph Company, The, Cincinnati, Ohio, lithographs and posters.

United States Printing Company, Brooklyn and Cincinnati, color printing.

Western Bank Note and Engraving Company, The, Chicago, steel-plate engraving and printing.

ARGENTINE.

Compania Sud-Americana de Billetes de Banco, Buenos Ayres, bank notes.

Compania Sud-Americana de Billetes de Banco, Buenos Ayres, stamps.

CUBA.

Castro, Fernandez & Co., Habana, paper and blank books.

Norwood Press Company, Norwood, Massachusetts, publications.

Ringler Company, F. A., New York city, printing plates.

Toof & Co., S. C., Memphis, Tennessee, art binding.

Updike, D. Berkeley, Boston, publications.

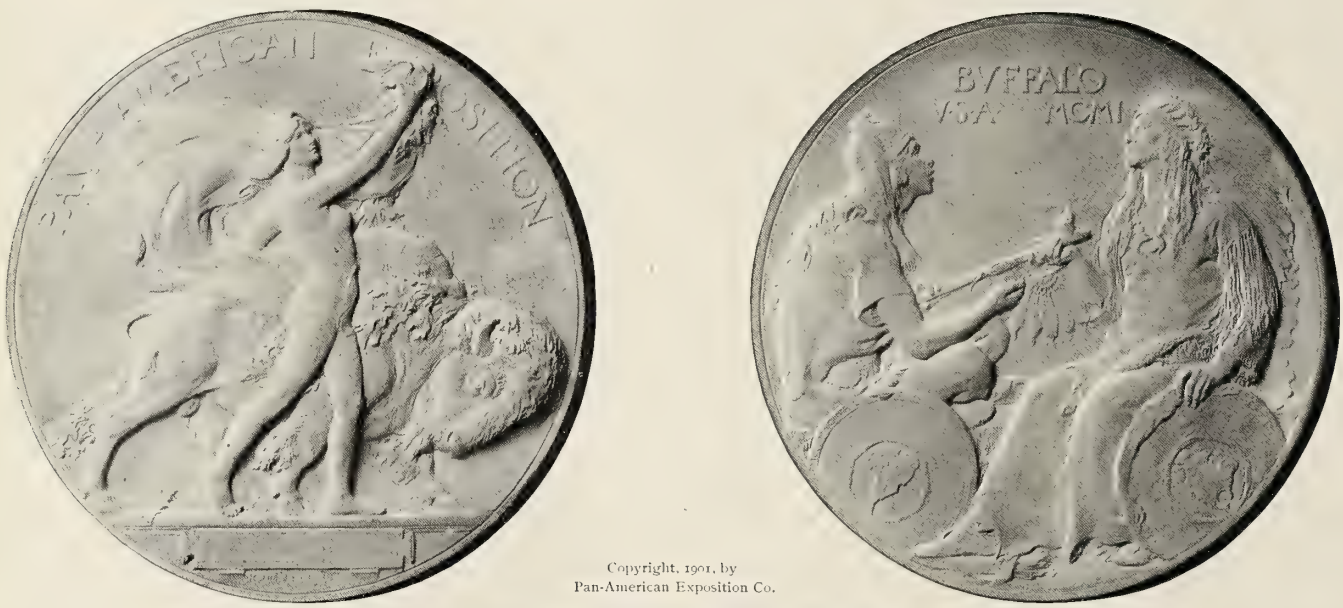
ARGENTINE.

Compania Sud-Americana de Billetes de Banco, Buenos Ayres, steel engravings.

Laas, Rodolfo, Buenos Ayres, neography.

CHILI.

Commission of Chili, Santiago, half-tone work.



Copyright, 1901, by
Pan-American Exposition Co.

PAN-AMERICAN EXPOSITION MEDAL OF AWARDS.

Designed and modeled by Hermon A. MacNeil, 145 W. Fifty-fifth street, New York.

The obverse symbolizes the westward march of civilization and the intelligence and force of our American republics. The female figure with her emblem typifies Intelligence, and the American bison Force, the two being considered as fundamental elements of character necessary for great achievements. The garlands are expressive of the festival-like character of expositions and fairs. The reverse symbolizes, by the two figures of a North American Indian and a South American Indian, the offering by the North American continent to the South American continent of the symbol of peace.

Hoen & Co., A., Baltimore, Maryland, lithographing and color printing.

Hoe & Co., R., New York city, general exhibit of electrotyping and photoengraving machinery.

International Paper Company, New York city, paper.

Levy, Max, Philadelphia, half-tone gratings.

Matthews Company, The J. N., Buffalo, New York, publications.

Miehle Printing Press Mfg. Company, Chicago, printing-presses.

Mittineague Paper Company, Mittineague, Massachusetts, Paper.

Oswego Machine Works, Oswego, New York, paper-cutting machine.

Parsons Paper Company, Holyoke, Massachusetts, paper.

Thomson Press Company, The John, New York city, printing and embossing press.

Tiffany & Co., New York city, stationery.

Tiffany & Co., New York city, heraldic paintings and wash and pencil drawings of monograms and arms.

U. S. Playing Card Company, Cincinnati, Ohio, playing cards.

SILVER MEDALS.

UNITED STATES.

American 3-Color Company, Chicago, color prints.

Chicago Colortype Company, Chicago, color prints.

Central Screen Plate Works, Niagara Falls, New York, central screen plates.

Dexter Folder Company, Pearl River, New York, paper fold and feed machine.

Electric City Engraving Company, Buffalo, half-tone engraving.

Funk & Wagnalls Company, New York city, printing and engraving.

Graphic Arts Company, Philadelphia, Levy acid blast.

Hoe & Co., R., New York city, photoengraving and stereotyping.

Hoe & Co., R., New York city, photoengraving machinery.

Jantz & Leist, Cincinnati, Ohio, electrotyper's motor generator.

New York Consolidated Card Company, New York city, playing cards.

Gillet, Hermanos, Valparaiso, lithography.

Imprenta Cervantes, Santiago, typography.

MEXICO.

Iguines, Jose Maria, Guadalajara, State of Jalisco.

BRONZE MEDALS.

UNITED STATES.

American Embossing Company, Buffalo, bookbinders' machinery.

Albertype Company, The, Brooklyn, New York, albertypes.

Buffalo Printing Ink Works, Buffalo, ink.

Buffalo Envelope Company, Buffalo, envelope machines.

Brown, Harold H., Arlington, New Jersey, book-covers and designs.

Doubleday, Page & Co., New York city, printing and engraving.

Eaton & Glover Company, The, New York city, engraving machines.

Ermold, Edward, New York city, envelope machines.

Edison, Thomas A., Orange, New Jersey, Bates numbering machine.

Eagle Printing Ink Company, The, New York city, ink.

Esleeck Mfg. Company, Turners Falls, Massachusetts, paper.

Francis, A. E., Cleveland, Ohio, engraving machines.

Franklin, Jeannie D., New York city, book-covers and plates.

French, Edwin Davis, Saranac Lake, book plates.

Forman Bassett Hatch Company, The, Cleveland, Ohio, blank book.

Hempel & Dingens, Buffalo, quoins.

Korn, Wm., Philadelphia, crayons.

Morrison Company, J. L., New York city, wire stitching and indexing machines.

Mann Company, The William, Philadelphia, blank and copying books.

Macdonald, James, New York city, bookbinding.

New York Consolidated Card Company, The, New York city, poker chips.

Osborne Company, W. F., New York city, printed pictures.

Pratt, Minnie Sophia, New York city, bookbinding.

Rouse & Co., H. B., Chicago, printers lead and rule cutters.

Swift & Co., A. L., Chicago, imitation platinum prints.

Unitype Co., The, Manchester, Connecticut, typesetter.

Whitehead & Hoag Co., Newark, New Jersey, decorative printing.

Wesel Mfg. Company, F., New York city, patent iron grooved block.

CHILI.

Encuadernacion Europa, Santiago, bookbinding.

Gillet, Hermanos, Valparaiso, photoengraving.

Imprenta "Barcelona," Santiago, blank books.

Imprenta "Barcelona," Santiago, typography.

CUBA.

Fernandez & Co., Rosendo, Habana, lithography.

Guerra Brothers, Habana, chromolithography.

Ruiz & Bro., Habana, typography.

HONDURAS.

National Typography, Tegucigalpa, typography.

National School of Lithography, Tegucigalpa, lithography.

MEXICO.

Ancira y Hermano, Guadalajara, State of Jalisco, typographical work.

Comision Geografico Exploradora, Xalapa, State of Vera Cruz, lithographic maps.

Sandoval, Rosendo, Mexico, Federal District, chromolithography.

HONORABLE MENTION.

UNITED STATES.

Armour & Co., Chicago, glue.

Bogue Company, C. F., New York city, photoengraving lamp.

Boston Printing Press Company, Boston, printing-press.

Bushnell Company, The Alvah, Philadelphia, Pennsylvania, copybook.

Bierach, S., Jr., Flatbush, Long Island, designs.

Cutler-Hammer Manufacturing Company, The, New York city, printing-press electric controller.

Dexter, A. J., Buffalo, copying book.

Ellicott Company, The, Boston, addressing machine.

Edison, Thomas A., Orange, New Jersey, Edison numbering machine.

Hausauer & Son, G. M., Buffalo, typography.

Jones Company, The John M., Palmyra, New York, printers' presses and machinery.

Kelsey Press Company, Meriden, Connecticut, printing-press.

Michigan Carbon Works, Detroit, Michigan, glue.

New England Motor Company, Lowell, Massachusetts, five horse-power compound motor, type M. E.

Pennypacker, M. W. & C., Asbury Park, New Jersey, job printing and bookwork.

Parsons Brothers, New York city, paper.

Perry Pictures Company, Malden, Massachusetts, engravings.

Power Publishing Company, New York city, magazine.

Richardson, Roland K., New York city, book-cover designs.

Todd & Co., D. W., Rochester, New York, protectograph.

Tympalyn Company, The, Boston, The Tympalyn.

CHILI.

Cadot & Cia., P., Santiago, lithography.

Encuadernacion "Barcelona," Santiago, binding.

Gillet, Hermanos, Valparaiso, typography.

Imprenta "Gutenberg," Santiago, typography.

Imprenta de "La Patria," Valparaiso, typography.

Imprenta "Barcelona," Santiago, photoengraving.

Imprenta "Sud-Americana," Valparaiso, publication.

Imprenta Elziveriana, Santiago, typography.

Lathrop, Frederico T., Valparaiso, typography.

Schrebler, Frederico, Santiago, binding.

CUBA.

Albuerne, Manuel, Habana, lithographs.

Castro, Jose F. de, Habana, caligraph painting.

Fernandez & Co., P., Habana, commercial books.

Lopez Veiga, Vicente, Habana, commercial books.

DOMINICAN REPUBLIC.

Roquez, Ricardo, San Domingo, magazines and newspapers.

GUATEMALA.

Leo, Thomas W., photograving.

HONDURAS.

Hipolite Cano, Tegucigalpa, lithography.

Itallo, Gizonni, Tegucigalpa, lithography.

National Lithography, Tegucigalpa, lithography.

Figuerona, Carlos, Tegucigalpa, drawings.

MEXICO.

Aguirre, Eduardo, Guanajuato, State of Guanajuato, typography work.

Aguirre, Eduardo, Guanajuato, State of Guanajuato, photoengraving.

Kaiser, Juan, San Luis Potosi, State of San Luis Potosi, binding.

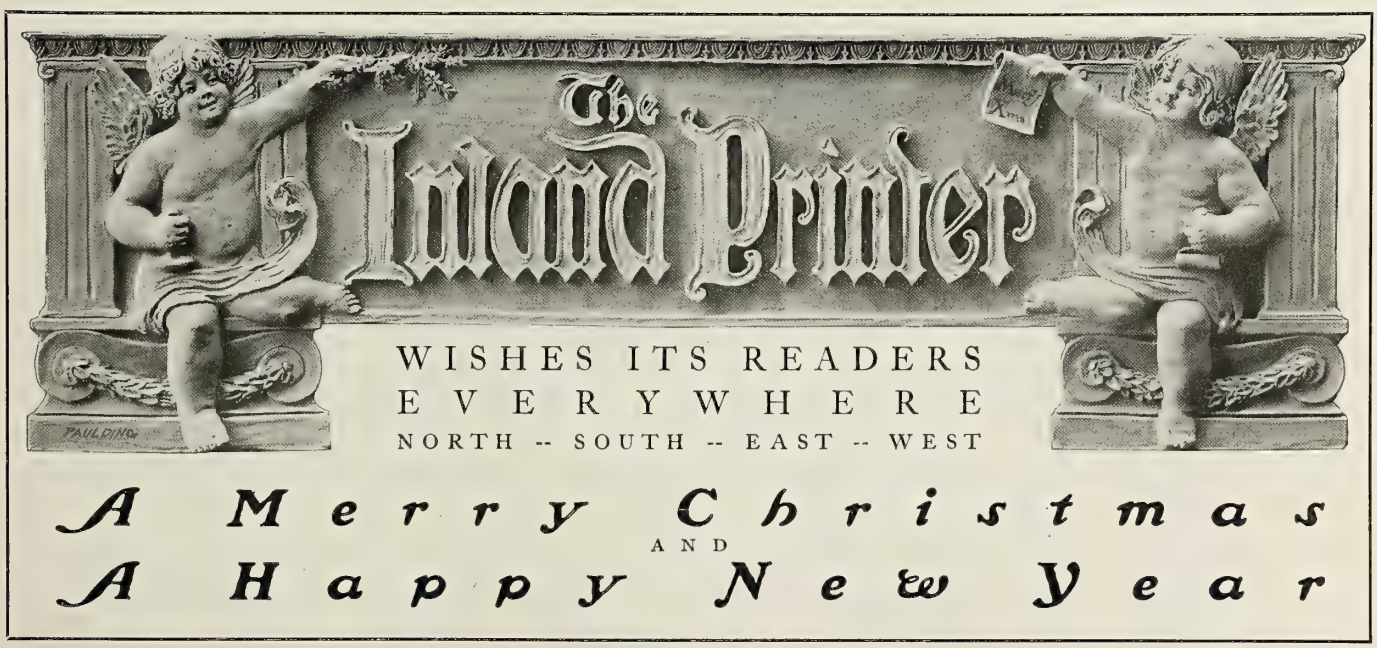
Perez y Navarro, Mexico, Federal District, binding.

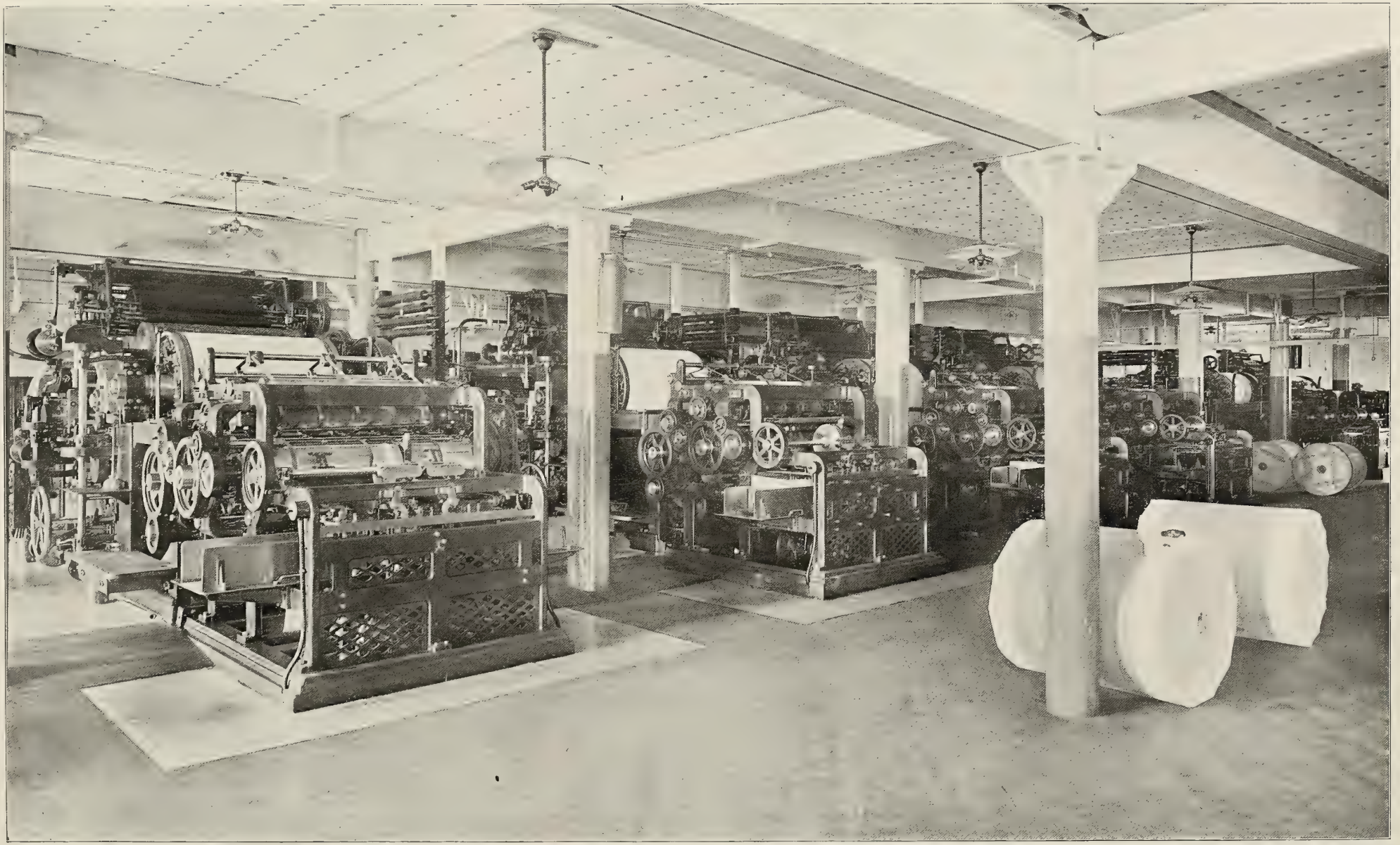
PERU.

Libreria Imprenta y Encuadernacion S. Pedro, Lima, binding.

Libreria y Imprenta "Gil," Lima, bookbinding.

Stolte, Guillermo, Lima, bookbinding.





PRESSROOM OF THE BUTTERICK PUBLISHING COMPANY, NEW YORK.

(See opposite page.)

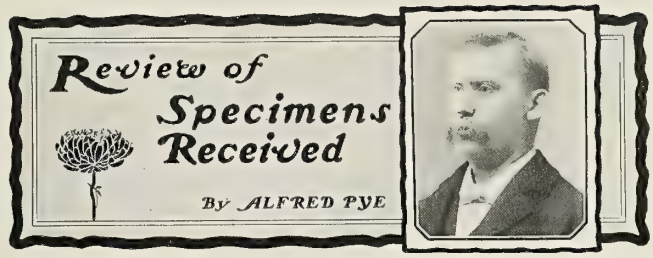
THE DELINEATOR PRESSROOM, NEW YORK.

The illustration on opposite page shows a section of the web pressroom of the Butterick Publishing Company, New York, where Cottrell two-color web machines are used, each capable of printing and folding ten thousand 16-page signatures of *The Delineator* per hour. Through these presses there pass monthly 229 tons of paper. Another battery of six presses of the same construction and of equal capacity is being installed at the present time. In the new building, plans for which are being prepared, twenty-five of these mammoth machines will be installed. The six presses print each month over three million fashion sheets, an 8-page pamphlet measuring 16½ by 11½ inches, requiring seventy-five tons of paper; 2,540,000 complete advertising forms, or 114 tons, and 1,270,000 text forms, or forty tons. The daily total of *Delineator* signatures is sixty thousand complete 16-page forms on 65-pound paper, and forty thousand advertising forms on 90-pound paper. To print without off-set, assemble, fold and deliver the highly finished paper of *The Delineator* at the speed which is implied in the above statements, and with the technical perfection which is demanded, is an achievement made possible only through the great mechanical advances of the last few years. The making of *The Delineator,* with its lithographs and three-color inserts, is a complicated process, as may be indicated from the fact that in addition there are 11,430,000 sections which have to be handled individually, a total of 7,244 reams, or 330 tons of paper.

The Butterick Publishing Company, Limited, in addition to *The Delineator,* which has at the present time a circulation of over 675,000 copies monthly, publishes *The Glass of Fashion,* an edition of thirty thousand; *Le Miroir des Modes* (in French), thirty thousand; *El Espejo de la Moda* (in Spanish), ten thousand, and the *Moden Revue* (in German), ten thousand. Each one of these magazines consists of forty-eight pages, for which the flat-bed presses are used. In the composition, electrotyping, press and binding departments there are employed a force of nearly four hundred hands. The present plant comprises office buildings from 7 to 17 West Thirteenth street, New York, a printing-office located in the buildings from 6 to 10 East Thirteenth street, a bindery on Greenwich avenue, and the factory in Brooklyn where the world-renowned Butterick patterns are made. Plans are now being drawn for the fifteen-story building to be erected on the recently acquired land of the company, bounded by McDougal, Vandam and Spring streets.

THREE-COLOR HALF-TONE PROCESS WORK.

The frontispiece of this issue of THE INLAND PRINTER will be admitted by all who examine it to be about as fine a piece of process colorwork as has ever appeared in the pages of this magazine. The subject is one which lends itself well to the requirements of this process. Not only are the primary colors shown, but all the various shades and gradations of color to be obtained only by the use of lithography and other expensive processes have been obtained by the use of but three plates. The Electro-Tint Engraving Company, Philadelphia, which made the plates, has already shown a number of inserts of this character in past issues of THE INLAND PRINTER, all of which speak well for its abilities in this particular line. Many of the people who make three-color plates do their own printing, and prefer not to turn plates over to other printers. The Electro-Tint Engraving Company has made no rule of this kind, but supplies duplicates of all its artistic subjects. These are made in different sizes for calendar, blotter, booklet and other uses. Catalogues showing these color pictures can be had by writing the firm. The Electro-Tint Company is said to have the most artistic offices and studios of any firm engaged in the photoengraving business, and its workrooms are fitted up with all of the modern appliances for producing the best work. Besides the colorwork the firm does a great deal of regular half-tone engraving and lining etching.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A COVER-DESIGN by Huntley S. Turner, Ayer, Massachusetts, is a neat and effective piece of artistic composition and good presswork.

FROM Hussey & Gillingham, Adelaide, South Australia.— Program and sample of three-color half-tone work; both specimens of good presswork.

FROM James G. Brazell, Milwaukee.—A package of "6¾ Envelopes," with corner cards printed in great variety of styles and colors. Engraving, composition and presswork are all good.

THE Stanley-Taylor Company, of San Francisco, California, sends out a very attractive series of blotters, on which design, engraving, composition and presswork are all of uniform excellence.

HARRISON & SMITH COMPANY, Minneapolis, Minnesota, submits a series of blotters, the advertising matter of which is effective, the composition good, and presswork and inks used of the best quality.

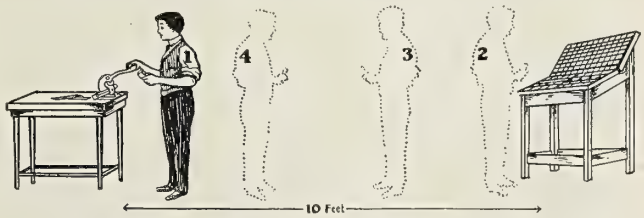
AN announcement issued by the Farmers' National Bank and printed by the Report Publishing Company, of Lebanon, Pennsylvania, is an attractive piece of work, showing taste in composition and excellence in presswork.

J. WARREN LEWIS, Kansas City, Missouri.—The samples submitted by you are very good specimens of artistic composition and excellent presswork, the letter-head being especially neat. The 1902 Diary cover is an excellent piece of rulework.

CRAWFORD BROTHERS, Mineral Point, Wisconsin.—The Woman's Reading Club program is a neat piece of composition and make-up; presswork is good. I think you have spoiled the letter-head by putting the half-tone cut thereon; it is too obtrusive.

A NEAT leaflet printed in black, red and gold on pale blue stock is sent out by the J. B. Lyon Company, of Albany, New York. Composition and presswork are of excellent quality and make a very attractive and dignified sample of letterpress printing.

THE Keystone Type Foundry, Philadelphia, uses the accompanying illustration in an advertisement of labor-saving cut leads, to show that it is more economical to buy labor-saving leads than leads cut in strips. "Four trips between case and lead-cutter to cut only two leads, distance



between case and lead-cutter ten feet. Compositor walks forty feet to cut two leads." This is the argument presented in favor of buying the labor-saving kind. An advertisement of this kind ought to prove effective.

A FEW samples of commercial work from C. W. Rogers, North St. Paul, Minnesota, show that he is anxious to do the best he can with the material at his command. The A. L. Hanson letter-head is the poorest specimen of the lot. The others are fair.

A LEAFLET program printed by C. T. Ranlet, St. Johnsbury, Vermont, is a very good piece of letterpress printing, the first leaf being adorned with a representation of an autumn leaf artistically printed in color. Composition and presswork are very good.

"MOUNTAIN MURMURS" is the euphonious title of a poetical brochure, freely illustrated with half-tones and floral ornaments, printed in colors and run into the margins. The work is from the press of the

Unique Publishers, of Denver, Colorado, and has a most amateurish appearance. Printed in a good black ink, with good presswork, it would have been a far better sample of fine printing than it is in the colors with which it is now bedecked.

Corday & Gross, "Anti-Waste-Basket Printers," Cleveland, Ohio, are sending out a very "striking" blotter, printed in black and red — the kind of "advertising that hits a man square between the eyes." Engraving, composition and presswork are all of the highest grade.

Van Leyen & Hensler, photoengravers, Detroit, submit a catalogue which has a cover of rather novel design. It is intended to advertise



CATALOGUE COVER.

reed chairs, and was used upon the catalogue of the Murphy Chair Company, of Detroit, Michigan. The title is "Reed Again." A small reproduction of the cover is shown herewith.

The Milwaukee Lithographing & Engraving Company, Milwaukee, Wisconsin, has issued a blotter in the form of a sock, printed in red and blue on white, on which space is left for printing advertising matter. This would make a very effective and attractive advertisement.

An attractive series of blotters is being sent out by the *Sparrell* Print, Franklin street, Boston, Massachusetts. Each is illustrated with a striking cut, and without doubt they are effective advertisements. Composition and presswork are of best quality, and the designs are original and unique.

Marcus D. Hoerner, Harrisburg, Pennsylvania, forwards a package of blotters issued by the *Star-Independent,* of Harrisburg, the composition on which is of excellent quality, and the presswork, in two or three colors, very artistic. These blotters should prove to be valuable advertising mediums.

F. Finis Fox, publisher of the Ardmore (I. T.) *Appeal,* who says he lives "where Eastern people believe wild Indians and buffaloes grow on trees," submits a few samples of his work showing that he has some up-to-date type and knows how to use it to good advantage. Presswork is of good quality.

Some samples of presswork submitted by A. M. Judd, of Bristol, Connecticut, are in every respect excellent, and compare favorably with other samples submitted to this department. I do not see any reason for adverse criticism of any of your work. You have evidently learned your business thoroughly.

Ralph K. Noble, Monroe, Michigan.—The envelope corner card is a neat piece of work, but would look better without the panel with waiter. A plain rule border around the lettering, without ornamentation, makes a neat and dignified card. You should put the words "Monroe, Mich." in caps, as the town and State names should have more prominence than the street address.

W. H. Gray and Martin Lewis, Morgan City, Louisiana.—The samples of commercial printing submitted by you are neat in composition but evidence too much tendency toward the use of text letter. This letter serves its purpose well in its proper place, but a stronger faced type would be more suitable for this class of work.

William G. Bradshaw, Saratoga Springs, New York.—The package of jobwork submitted contains several samples of creditable composition, showing that you are a careful student of up-to-date methods in letterpress printing. The presswork is of good quality, some of the half-tones being exceptionally fine. Register on colorwork is good.

A handsomely printed folder is being issued by the Indelible Protector Company, Minneapolis, Minnesota, showing the device manufactured by it for the protection of business houses against being swindled through raised checks. The folder is an excellent specimen of engraving, composition and admirable presswork, and is a product of the Tribune Printing Company, Minneapolis.

An artistic pamphlet, bearing the title "Schindler Bolting Cloth," is being sent out by the Allis-Chalmers Company, of Chicago. The illustrations were drawn by a prominent artist in Switzerland and the etchings were also made in Switzerland. They are very delicate and artistic in design and treatment. The pamphlet is a product of the Meisenheimer Printing Company, of Milwaukee, Wisconsin. Composition and presswork are of the finest quality.

The Barrett Bindery Company, Chicago, has a new catalogue referring to the Emerson patent binder, one of the specialties of this house. This binder has been greatly improved of late, and is considered one of the best on the market, as the testimonials from various users prove. The catalogue contains sixteen pages and cover, has cuts showing the binder and the way it is operated, with full directions as to its use. Copies can be obtained by writing the company. Ask for catalogue No. 344.

The *Evening Wisconsin,* of Milwaukee, Wisconsin, is turning out some very fine specimens of artistic letterpress printing. One of the latest is a booklet of eight pages and cover, printed on highly finished enameled stock, the half-tone work on which is superb. The cover-design, printed in black, red, and pale blue on deep gray stock, is a very attractive specimen of the engraver's and printer's art. Mr. John W. Campsie, manager of the printing department, is deserving of great credit for the excellence of its productions.

A folder from Edward G. Fisbeck, Box 223, Cincinnati, Ohio, shows some bits of decorative work called the "Flora ornaments," intended for typographic use. We show two of the designs herewith. Mr. Fisbeck



FLORA ORNAMENTS.

informs The Inland Printer that he would be glad to send one of his circulars to any printer who makes request for it. He says he has something which up-to-date printers need.

We have received a few specimens of job-printing from T. Healy, Nogales, Arizona, on the border line between the United States and Mexico. With a few faces of job type and limited facilities he is trying to turn out high-grade work, and with the help of The Inland Printer, which he calls "The Printer's Bible," he is succeeding fairly well. Mr. Healy's work could be improved upon, and no doubt would be if he had the same opportunities as many other printers. We would like to see more of his work in the future.

The job-printing department of the *Evening Telegram,* St. John's, Newfoundland, forwards a package of work, the composition on which is good. The presswork in some instances could be improved upon. A souvenir number of the *Evening Telegram,* issued in honor of the visit of their Royal Highnesses the Duke and Duchess of Cornwall and York, contains half-tone portraits of the duke and duchess, each 11 by 14 inches

in size, which are very well printed, considering the press on which the work was executed. The portraits are very good samples of half-tone engraving.

The A. C. Rogers Company, Cleveland, Ohio, has gotten out a booklet for the Western Reserve Trust Company that is a study in humorous drawing and color, with a very effective moral attached. It is entitled "Mr. Brown — His Book." The poet and artist have collaborated to produce a very telling story, and the engravers and printers have carried out their ideas in a most effective manner. The Rogers Company has produced a very attractive piece of illustrated advertising, which should prove very satisfactory to its patrons.

We show on this page reproductions of two decorative designs, slightly reduced, the originals of which were cut in wood. The work is by Will H. Ransom, of Snohomish, Washington. Mr. Ransom calls his



DECORATIVE DESIGN.
Cut in wood by Will H. Ransom.

establishment "The Handcraft Shop," and does designing and cutting in his idle hours, and although he has had no study either of design or engraving, the work is creditable.

Several samples of small commercial work from the printing department of Horlick's Food Company, Racine, Wisconsin, are good all-round specimens of plain and serviceable printing. Miss Nina F. Huie is compositor and "foreman" of the office. Her work shows that she is master of her profession, in which she has been greatly helped by The Inland Printer, of which she is a constant reader. Presswork is also of good quality. The Horlick Company is fortunate in the possession of so capable a director of its printing department.

The Barber Asphalt Paving Company and the Mathews-Northrup Company (printers), of Buffalo, New York, have combined to produce a handsome book of 136 pages and cover, 5 by 7½ inches in size, printed in black, with half-tone illustrations in gray, making a most pleasing appearance. Maps of many of the principal cities of the United States are printed, showing in red the streets laid with the Barber Company's paving. Cover is printed in black and red on gray stock, and is sharply embossed. This is an excellent job of letterpress printing.

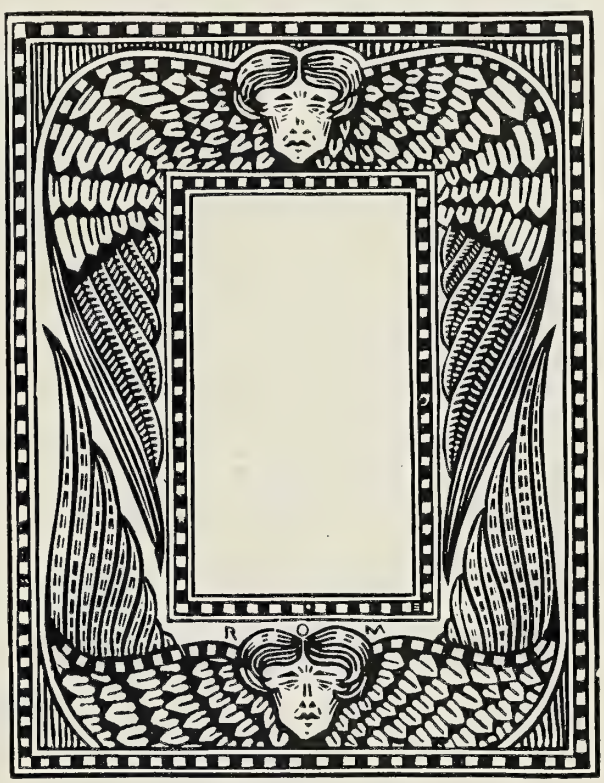
Amable O. Moreaux, Luvergne, Minnesota.— It is impossible to criticize separately such a large number of specimens as you submit. After careful examination I am of the opinion that your jobwork is much superior to your advertisement composition. Letter-heads, programs, cards, etc., are invariably neat in design and composition. In the advertisements you fail in many instances to bring out the most telling features. Taken as a whole, they otherwise compare well with the general style of newspaper advertisements. When you wish particular criticism, send only a few samples.

"Modern Advertising" is a sixteen-page and cover pamphlet, 7 by 9 inches, printed in black and terra-cotta inks, in antique style. Marginal cuts, both line and half-tone, are used for illustration. It is printed on a fine enameled book stock, the composition and presswork being of high grade. The front cover is an attractive design printed in black, red and chocolate on salmon-colored stock. The pamphlet is issued by E. H. Cahill, of Pittsburg, Pennsylvania, the engravings are by the Pittsburg Photo-Engraving Company, and the printing was done by W. M. Dick & Co., of Pittsburg, all of whom deserve credit for the production of such a dainty brochure.

W. E. Harrison, of Ipswich, Suffolk, England, sends a package containing a varied assortment of society and commercial printing. The artistic arrangement of type, selection of colors and beautiful finish of the work show that experts of the highest class are employed in Mr. Harrison's establishment. "The Ancient House Press" is the name by which his printing-office is designated, but it is equipped with the most modern faces of type, and the work is done in up-to-date style. Evidently there is nothing ancient about the place but the style in which the office is built, a cut of which is sent among the specimens. Such beautiful work ought to command a large patronage.

The Christmas number of the *Auckland Weekly News*, published by the Christchurch Press Company, Ltd., Christchurch, New Zealand, is a forty-eight-page five-column quarto, handsomely printed on supercalendered paper, freely illustrated with half-tone views of scenes and incidents in that country on the other side of the world. The engravings, composition and make-up of the paper are beyond criticism, and the cover is a beautiful design lithographed in colors and gold. A supplement 18 by 24 inches in size, lithographed in colors, is a fine reproduction of an oil painting entitled "A Daughter of the Sunny South." This paper will take front rank among the illustrated annuals of 1901.

A catalogue sent out by the Goodwin Car Company, of New York, printed at the office of the Sparrell Print, Boston, Massachusetts, is a work of sixty pages, 12½ by 17 inches oblong, printed on heavy enameled stock, bound in half roan with white cloth sides. Some of the half-tone plates are 9 by 14 inches in size, and are fine specimens of the engraver's art. Descriptive matter is set in pages about 5 by 10 inches, leaving a broad margin that is very effective. Colors are used on some of the diagrams, and on the front page of cover. All the work — composition, presswork and binding — are of the very best quality, and the result is a book of which the printers and the Goodwin Car Company have every reason to be proud.



DECORATIVE DESIGN.
Cut in wood by Will H. Ransom.

The Chicago branch of the American Type Founders Company sends out a circular letter calling attention to its brochure, "Dividend-paying Type." This brochure is founded on an article by F. W. Thomas, published in a recent issue of The Inland Printer, and is a splendid argument in favor of purchasing the right kind of material. The type selected is the Cushing Old Style, the examples including bill-heads, letter-heads, cards, statements, etc., printed in black and red on rough, antique, deckle-edged paper. The pamphlet is not only a good advertisement of the product of the house, but will be valuable to printers in suggesting type composition. The private mailing card and the labels addressed to the foundry intended to be attached to boxes of old metal

to be shipped back, are all suggestive of a thorough renovation of print-shops. If THE INLAND PRINTER can assist in accomplishing this, printers should feel under obligation to it. There is no doubt but that the type-founders will be grateful.

THE Barnes-Crosby Company, Chicago, send out an interesting set of cards showing the different kinds of work produced by this house. Among the samples are straight half-tones, vignetted half-tones, half-tones run in two or three colors, half-tones from pencil drawings and wash drawings, and other styles of engraved work. Some people have the idea that the Barnes-Crosby Company do nothing but fashion work, but these samples indicate that the product of the house is not confined to that specialty. The samples of mechanical work from wash drawings are especially fine. This set of samples is not only attractive in itself, but is useful to those ordering plates for the reason that it gives the style of the work, by what screen made, and whether reproduced from drawing or photograph, and whether retouched or tooled. All of this information is valuable. The St. Louis branch of the Barnes-Crosby Company has been doing remarkably well since it was started, and is especially looking after Western and Southwestern trade. Orders can be filled in as satisfactory a manner, and cuts delivered one day sooner than by sending to Chicago.

ONE of the most excellent specimens of cover-designs that has recently been produced is that gotten out by C. P. Zacher & Co., the well-known engravers, Chicago, for the New York publication, *The Hub*. A miniature reproduction here shown, although much smaller than the original, will give a very good idea of it. The modeling is well done, the design striking and attractive, the original correctly photographed so as to bring out the best effect in light and shadow, and the half-tone made with the usual care given all work turned out by the house. The result is altogether pleasing.



MODELED COVER.

Design for magazine modeled in clay and reproduced in half-tone. Shown by courtesy of C. P. Zacher & Co., the engravers, Chicago.

THE Matthews-Northrup Works, Buffalo, New York, has produced for the Florida East Coast Railway and the Florida Hotels a unique folder for the season of 1901-2. It is a panoramic view of all the principal resorts on the east coast of Florida, reproduced in half-tones from photographs and printed on pale green tinted stock in black, green and orange. Both sides of the sheet are printed, then folded, punched and threaded with silk cord. The work was produced under the direction of Edward Everett Winchell, art director of the Matthews-Northrup Company. It is a superb production, and one of the finest folders ever issued by caterers to the *elite* patrons of winter resorts. It is a souvenir worth preserving for its beauty alone, apart from the useful purpose its compilers had in view in its preparation and issuance, and will no doubt be greatly prized by all who are fortunate enough to receive a copy. Another beautiful production of this firm of art printers is a catalogue of Metallic Library Furnishings, issued by the Art Metal Construction Company, Jamestown, New York — a book of fifty-six pages and cover, 9½ by 12 inches in size, extensively illustrated with half-tones and zinc etchings. The composition, make-up and presswork are up to the high standard of all the work of this well-known printing house.

MODELED DESIGNING.—The Binner Engraving Company, Chicago, has always been noted for the attractive designs it arranges for advertising, as well as the good character of plates it produces. A booklet, reproducing in miniature a number of Binner ads., has recently been issued. Its title is, "What Is the Best Ad.?" One of the new forms of advertising plates is the modeled design. To call attention to this character of work the firm has issued a paper called *The Binner Modeling Herald*. Ordinary print paper is used to show how half-tone cuts made by this process will print in a newspaper. For magazine work, cuts of this character are made with a coarser screen. The advertisement in this month's issue will give readers an idea of this new process. It will be found on page 343.

FROM Lyman Brothers, printers, Syracuse, New York, come several samples of very creditable work. The principal one is a copy of the November issue of the *Keramic Studio*, published by the Keramic Studio Publishing Company of that city. This magazine, as its name implies, is devoted to ceramics, and is a well-printed journal, excellently illustrated with half-tone cuts and having a colored supplement with each issue. Another of the jobs submitted is a copy of a magazine devoted to the collectors of china and called *Old China*. Its cover is of white stock, printed in two shades of blue and a brown. The pamphlet describing the Syracuse Changeable Electric Headlight is original in arrangement of type and printing. The cuts are made by H. J. Ormsbee Engraving Company of Syracuse.

"NEW ZEALAND ILLUSTRATED" is the title of the Christmas number of the *Weekly Press*, Christchurch, New Zealand. It contains sixty large pages, enclosed in a cover handsomely lithographed in colors. The half-tone illustrations comprise bird's-eye views of the principal cities of New Zealand from different points; illustrations of native dances and ceremonies; portraits of natives in their picturesque costumes; views of buildings, mountains and rivers, waterfalls, etc., all beautifully engraved and finely printed on good paper. The literary portion is highly interesting, comprising entertaining stories and descriptions of some of the scenes illustrated. The advertisements are not uninteresting to a printer, being very good specimens of artistic composition. This number compares most favorably with previous issues, and is a credit to the publishers.

IN one envelope from Barnhart Brothers & Spindler, Chicago, come three pamphlets of interest to printers. The first is the fall number of "The Type Founder," with its colored frontispiece. The type shown includes Plate Script, Pastel, Wesel, Bold Gothic Italic, Menu, Paragon, Bank Script, as well as the new Vogue ornaments. Another pamphlet Bank Script, as well as the new Vogue ornaments. Another pamphlet, the Italic, the Condensed and the Bold Plymouth. The different ways in which these series can be used are attractively set forth. The last pamphlet is called "Background Designs." These designs are intended to be printed in tint for letter-heads, bill-heads, cards, etc. They imitate lithographic work very closely, and will be found useful for printers who are anxious to get work of a lithographic character without going to a lithographer for it.

FROM Oscar L. Isacson, with Wald-Zachrissons' engraving, printing and bookbinding establishment, Gothenburg, Sweden, we have received a package containing an extensive assortment of circulars, booklets, blotters, programs, catalogues, etc., the work on which is very fine. Engraving — both half-tone and zinc, as well as by other processes — is artistic and of good quality. Composition is well displayed, neat and attractive. Presswork — both plain and in colors — is admirable. Every detail of the work in all branches shows that care and good judgment is exercised by heads of departments and those under their direction, in planning and carrying into execution orders entrusted to them. Taken together, the samples form the finest collection of letterpress printing that we have seen for some time from a country outside of the United States. A house doing such excellent work should be and no doubt is liberally patronized by the business men of Gothenburg.

WHEN it comes to advertising, those who claim to know something about it say that they must take off their caps to the Inland Type Foundry, St. Louis. We will not say that the printers of this country enjoy receiving the monthly visits of the booklets, circulars and other oddities from this foundry more than they do the trade magazines, but we do say that the booklets are very welcome. The reason is that the printing is arranged in attractive form, and besides showing specimens of type and borders it gives suggestions for display and color combinations. While the Inland Type Foundry is not educating printers along this line to the exclusion of all other foundries, it still is doing its share of the missionary work, and deserves credit for its enterprise. The last

bunch of printed matter bears upon the outside envelope the legend "A Lucky Find," and on the inside envelope "A Lucky Four," with a large reproduction of a four-leaf clover on which the words "Blanchard," "Blanchard Italic," "Condensed Blanchard" and "Light Face Blanchard" appear. As indicated by this title, the book shows how these four letters can be used, and it is done in a way that can not fail to meet the approval of lovers of tasteful typography. The book is too elaborate to have the samples reviewed specifically, and should be seen to be appreciated. The printing is done by the Meyer-Rotier Printing Company, Milwaukee, Wisconsin.

THE Keystone Type Foundry, Philadelphia, takes quite an original method for showing its new Niagara series of type. It has issued for this purpose a folder on the title-page of which is a view of Niagara Falls cut out in the form of a keystone, the trade-mark of the house. The



NIAGARA IN TYPE.

Unique cut used by the Keystone Type Foundry in advertising its new Niagara series.

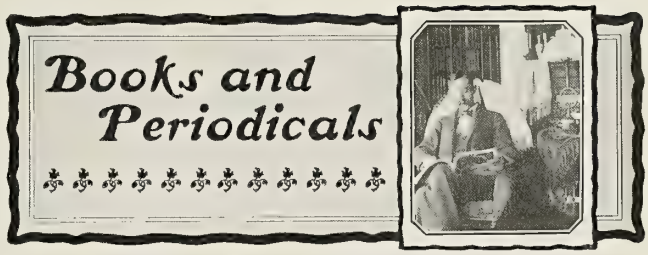
inner leaf is a folded sheet printed in black and red, and shows a number of ways in which this new italic can be used. A unique picture accompanying this circular is the view of Niagara in nickel-alloy type. Many of the printers examining the half-tone print will wonder how the plate was made. This style of advertising is very good. We reproduce the nickel-alloy cataract herewith.

CORRECT QUOTATION.

If you must quote, do quote correctly, says the editor of *St. Nicholas.* Is the pen mightier than the sword? Thousands say or print, "The pen is mightier than the sword." It may be true, but if it is meant for a quotation it is not fairly given. The original lines in the play are:

> "Beneath the rule of men entirely great,
> The pen is mightier than the sword."

This error has been corrected over and over again. But those who misquote seldom read what they are pretending to quote, but quote from a man who quoted from another man who — and so on. In many books will be found long lists of these prevalent misquotations.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

THE publication formerly known as *Brains* is now issued under the title of the *Retailer and Advertiser.*

"THE PINES OF LORY," by J. A. Mitchell, which has just finished its course as a serial in *Scribner's Magazine,* has been brought out in handsome illustrated book form by Life Publishing Company. Those who remember Mr. Mitchell's charming story, "Amos Judd"— which, by the way, has just been republished in *edition de luxe* by the Scribners — will welcome "The Pines of Lory." It is a love story, with a touch of the mysterious, and is brimful of Mr. Mitchell's genial and always polite humor.

THE November number of the *New England Magazine* has an interesting biographical sketch of Isaiah Thomas, the patriot printer, an early New Englander whose zeal during the struggle for liberty gave the Northern colonies just cause for pride. His fearless utterances in the publications over which he at times had control, caused him to suffer many hardships. He was the originator of the *Massachusetts Spy,* first published in Boston in 1770, and produced the Worcester Collection of Sacred Harmony, the first music printed from movable types in this country. The first folio Bible printed in America was published by him in 1791, and was his greatest work. The article contains a number of facsimiles of the handiwork of this contemporary and friend of Franklin.

GEORGE F. CRAM, known to so many as the publisher of maps and atlases for over thirty years, has recently appeared in the rôle of author, his first book being entitled "Minette, a Story of the First Crusade." THE INLAND PRINTER will not undertake to pass upon the literary excellence of the work,



HEADPIECE DESIGN, BY F. D. SCHOOK.

but from a typographic standpoint the book will certainly meet with much favor. The cover is of attractive design, in gold, white, black, red and green, and the half-tone illustrations, printed on enameled stock, as well as the decorative headbands, initial ornaments and tailpieces, are of an artistic character. The drawings for the book were made by Waldo Bowser and F. D. Schook. We reproduce the headband of chapter I. The book contains 398 pages, the price is $1.50, and the publishers, John W. Iliff & Co., Chicago.

AMONG our exchanges last month we found the second number of *Anales Graficos,* published by the Technical Institute of Graphic arts, Leipsic, Germany. An unassuming cover

encloses seventy-two pages of good things. The reading matter deals largely with the proper manipulation of printers' ink in all branches, and with suggestions for successfully conducting the pressroom. The specimen pages include subjects which show excellent taste and a practical knowledge of the printing crafts. The presswork in some of the specimen pages often calls for a second inspection. Undoubtedly the *Anales Graficos* will appeal to the artistic nature of the Spanish race.

Some of the books recently published ostensibly for children have within their covers a humor that is evidently for "the children of an older growth," with quaint extravagances and a



COVER BY DENSLOW.

richness of illustrative and decorative genius that inclines the book-lover to deposit the nursery rhymes among his more ambitious treasures. The latest contribution to this class of books is a sequel to "Father Goose," issued last year, entitled "Mother Goose"—"Denslow's Mother Goose," we should say—by W. W. Denslow, and dedicated by the author to "Ann Waters Denslow, with much love and gratitude for her help in the making." These old familiar and old world jingles of "Mother Goose" illustrated with Denslow's distinctive modernity are exceedingly funny, and as the artist has evidently given full rein to his fertile imagination, the book is the most sumptuous artistically and mechanically that has appeared in its class this year. Mr. Fred W. Goudy executed the lettering on the book. McClure, Phillips & Co., New York, are the publishers.

A tasty piece of bookmaking is the souvenir itinerary issued by the Grand Trunk Railway System on the occasion of the tour through Canada of their Royal Highnesses, the Duke and Duchess of Cornwall and York. The book gives the special time-table and is arranged in tabular form, giving distances, time of arrival and departure, the names of the principal towns, with description of each, and the altitude above sea level. The main portion of the book is printed on rough deckle-edged stock in black and red, and interleaved with sheets of enameled paper on which the half-tones are printed with delicate gray border-design. The cover-design is printed in red, black, gold and tint, and the cover tied with silk cord. The Grand Trunk road is getting out some very excellent printed matter, and those who were fortunate enough to receive one of the souvenirs issued on the opening of the Victoria bridge, some time ago, will also be glad to have one of these books now under notice. The book seems very complete, but an outline map showing the towns referred to would have added greatly to the interest.

A Successful German Trades-paper.—Our able contemporary, the *Deutscher Buch- und Steindrucker,* at Berlin, has just completed the first number of its eighth volume, which manifests in a high degree the remarkable ingenuity and skill employed in its management. We well remember the various phases of progress noticeable in the career of the *Deutscher Buch- und Steindrucker,* which from modest size and contents has long since developed into the most conspicuous and successful of the trades-papers published in the German language. We learn from its own columns that its subscribers are scattered all over the civilized world, wherever printers are found able to appreciate the manifold interesting topics treated by competent experts, in the *Deutscher Buch- und Steindrucker.* Its circulation, we are informed, has long exceeded five thousand, with the result that many German trades-papers of less pluck are becoming jealous of its unprecedented success, but it is regrettable that this jealousy should find expression in unwarranted attacks upon the publisher personally. Probably he will care very little for these aggravations, which seem to be ample evidence of the *Deutscher Buch- und Steindrucker's* success.

R. H. Russell, publisher, New York, has brought out a book entitled "Memoirs of Simple Simon," which will take a front place with the other attractive children's books of the year. The verses are by D. B. Keeler, and the pictures by C. S. Vandevort. The work is worthy of mention through the fact that, with the exception of the printing, it is the product of an engraving establishment well known to Inland Printer readers, the Gill Engraving Company, New York. The designs are quite original, the color schemes well carried out, and the



Copyright, 1901, by R. H. Russell.

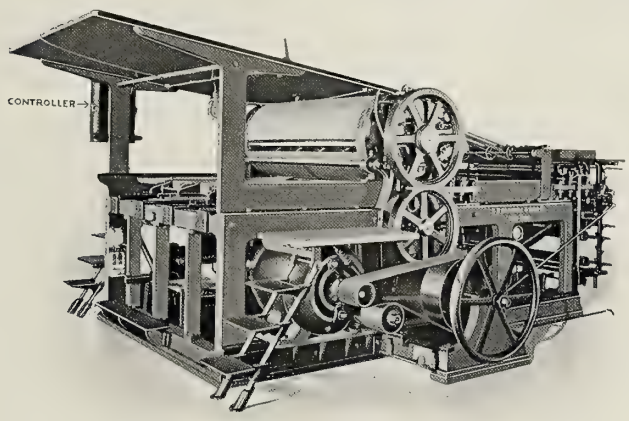
ILLUSTRATION FROM "MEMOIRS OF SIMPLE SIMON."

printing, which is by Redfield Brothers, in every way creditable. In the making of the plates both line and stipple effects have been used, and the effect produced gives the book a softness which ordinarily can only be obtained by lithography. Platemakers who can hand the printer a set of plates from which such results can be obtained are certainly to be congratulated on their abilities. Through the courtesy of the publisher we show a reproduction of one of the pages from the book.

BELTED MOTORS FOR PRINTING PRESSES.

The use of belted motors, for printing-press work, especially when the presses are to be run intermittently and on a variety of work, is on the increase. Some of the advantages of this method of connecting the motor to the press are the wider range of presses to which a motor of any given standard size can be attached; the increase in the number of kinds of work which can be executed on the same press; the ease with which a motor can be installed or transferred; the higher efficiency secured; and the decrease in wear and tear upon both press and motor.

It is well known that the highest degree of efficiency, and consequently the lowest cost of operation through minimum consumption of current, is obtained from using standard motors wherever possible. Every departure from standard designs implies alterations to meet conditions which must be



BELTED MOTOR ATTACHED TO CYLINDER PRESS.

more or less exceptional in their nature, and this can only be accomplished by either reducing the amount of power which the motor gives out, or by increasing the amount of current which it consumes. Should repairs be necessary for standard motors, the duplicate parts are quickly and cheaply obtainable, whereas in motors designed for special purposes, it usually does not pay either the manufacturer or dealers to keep duplicate parts in stock.

The simplest means of using standard motors in connection with printing-presses is with suitable belting. This obviates the necessity of slowing down the speed of the motor from its natural rate of highest efficiency to engage in gearing of proper proportions. It also saves both motor and press from mutual racking, should unexpected obstructions to the operation of the press arise. The difficulty in making a good belted connection between a motor and a press has hitherto been in the character of the belting apparatus employed, rather than in any want of adaptability in standard motors to run a wide range of presses under varying conditions of load.

A successful attempt to surmount this difficulty may now be seen in the printing-office of Frank P. Bennett, 530 Atlantic avenue, Boston, Massachusetts. A No. 9 four-roll two-revolution Cottrell press just installed, has been equipped with a General Electric C. E. printing-press motor and R-43 controller. This press prints, among other papers, the *United States Investor, American Wool and Cotton Reporter, American Shepherd's Bulletin* and *American Clothier*. This motor shows a rather radical departure from the ordinary type of printing-press motor, attached directly to the press frame. The gearing has been eliminated, and a very ingenious form of universal belt tightener head employed to keep the short transmission belt tight and in good peripheral contact with the pulleys under all circumstances. The motor here shown is mounted on brackets secured to either side of the lower web of the side frame; the motor is semi-enclosed, and by means of the R-43 controller, can be run up in speed from zero to 650 R. P. M. for making ready, etc., and afterward, operated continuously on a variety of running speeds, from 650 to 950 R. P. M.

The controller is large in order to meet the requirements of sturdy design, and of such strength that it can hardly be injured, even by rough usage. This controller combines in one case many interesting features. In addition to the forward and reverse control, it possesses a protective automatic overload circuit breaker, an automatic underload release for cutting the motor out in case the current supply fails, a release magnet operated by push-buttons located at convenient points around the press, or by the automatic feeder, where so desired, which gives control at a distance, electric brake points for bringing the motor and press to rest immediately when necessary, blow-out magnet for preventing burning and deterioration of contacts, and interlocking devices for preventing a sudden reversal of the press by accident or otherwise.

As will be seen from the cut, the motor and controller are very compactly mounted on the press, and the exposed wiring is reduced to a minimum. One of the principal points of merit in the R-43 controller is the combination in one case of a large number of accessory pieces of mechanism which heretofore have often been strung together under the feedboard, where they are not only inconvenient and subject to damage, but where, through the multiplicity of wiring for connecting the different pieces, there was large opportunity of open circuits or faulty electrical connections.

THE JAENECKE IMPS.

In this month's issue the Jaenecke Printing Ink Company, Newark, New Jersey, shows the fifth of the series of "Jaenecke imps." This insert has more colors than its predecessors, the addition of another imp making it necessary to use an extra color, but all are very harmoniously worked in, producing a pleasing effect. The purple imp is a welcome addition to those who have preceded him.

In this connection mention should be made of a specimen book of black and colored half-tone inks just issued by the Jaenecke Company. Two cuts only are used, one a picture of the factory, and the other a reproduction of a picture appearing in The Inland Printer some months ago entitled "The Longest Day at Last Bows Down to Evening." Both cuts have heavy black border, which is a severe test of the printing qualities of the inks, as the inks must cover thoroughly on the border, and at the same time the half-tone inside must be kept clean and sharp. The work indicates that the working qualities of the inks are of the best. The book will be mailed to any printer on application, either to the factory at Newark, New Jersey, to the New York office, 27 Rose street, or the Chicago branch, 351 Dearborn street.

ABOUT THE PENNSYLVANIA LINES.

The verdict given by the general public, that the Pennsylvania System offers the most comfortable and quickest service from Chicago to Pittsburg, Philadelphia, Baltimore, Washington and New York, is undisputed by thousands of patrons who have used these lines. The dining service is unsurpassed. The scenery through which the road runs is the most beautiful of which the East can boast, the famous Horseshoe Curve alone being one of the rarest sights to a visitor from the Western States. The traveler is guarded on all sides by experienced employes, and no pains are spared to make the journey one of ease and safety. If you contemplate a journey to the East, full information may be obtained by addressing H. R. Dering, A. G. P. A., 248 South Clark street, Chicago.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

A UNIQUE CATALOGUE.

Sample book No. 2 of the Japan Paper Company, New York, has just been issued. The work contains specimens of vellum paper, soft Japan paper, silk tissue, tracing, India paper, parchment, grass cloth and other unusual varieties of paper stock. The Japan Paper Company are importers of rare and curious papers from Japan, China and other countries, and can satisfy the needs of those desiring anything in this line.

PRACTICAL FACTS FOR PRINTERS.

This is the title of an eighteen-page pamphlet by Lee A. Riley. It contains a compilation of useful recipes and information usually not at hand when wanted. The contents include directions for mixing tints and colors, tympan compound, reducing compound, dryer, type and roller wash, flock printing, embossing, and other valuable hints too numerous to mention. It is on sale by The Inland Printer Company, at 50 cents.

"THE CEROTYPE."

A publication under the above title has been issued by Frank McLees & Brothers, 216 William street, New York. The first issue appeared in October. It is a "house organ," intended to advertise the facilities of the firm for making cerotypes. The matter contained in the paper is valuable, and the examples of letter-heads, blanks, checks, advertisements, etc., very interesting. Copies of this paper will be sent free to any printer interested. The next number will be issued in December, and will contain a special article on lithography, and numerous new examples of cerotype work.

A NEW ALUMINUM BASE.

Printing dates back to Confucius of the ancient Chinese. Since then millions of minds have been applied to the improvement of the "art preservative," till it would seem next to impossible for a late arrival to add anything new and useful. Modern discovery opens up new avenues for improvement, and young America is quick to apply. The aluminum base recently invented and perfected by Mr. I. H. Whipple, of the Mail Plate Company, Chicago, is one of the newest things, and appears to have a number of advantages that should commend it to the favor of mail-plate users who want the best the craft affords. It is extremely light, but as strong and durable as any base.

POSTER INKS.

Some very fine samples of poster inks, one-sheet size, printed from wood blocks in about seventeen color combinations, have recently been sent out to the poster printers of the country by the Berlin Ink & Color Company, of Philadelphia. For harmony and brightness of colors we have never seen anything to equal them in the poster line, and they will no doubt prove not only a good advertisement, but useful to all up-to-date poster printers. One of the best points in these colors is their remarkable permanency, most of them having stood exposure to sun and weather as long as six months, without material change. This company is furnishing as fine a *general line* of printing inks as has ever been offered to the printing trade.

THE AMERICAN PRESS SEAT.

One of the newest things for the pressroom is the American press seat, intended to attach to cylinder presses as a rest for the feeder during long runs. It attaches to the footboard of the press and can be adjusted in any direction, swings out of the way, or may be taken off entirely. It can be put on very readily, and when in place is strong and secure. All printers will admit that if they give their help a seat of this kind when employed at feeding, the workmen will be able to get out more work and do it better. The accompanying illustration shows the method of use. Champlin & Smith are the makers, corner Dearborn and Harrison streets, Chicago.

BROWN & CARVER PAPER-CUTTERS.

The Oswego Machine Works, makers of the above cutters, announce that they shipped half a carload of cutters to Seattle, Washington, on October 29. A carload was also shipped to San Francisco a few days later. The company now has under way another new building, the foundations of which are practically completed. This new building has been found necessary in order to serve their customers promptly. The two-hundred-foot addition, built last December, although it greatly increased the capacity of the works, was found not sufficient.

A TWENTIETH CENTURY OPPORTUNITY.

The past century has given the printer much, but nothing so vitally important and far-reaching in its uplifting effects as the Correspondence Course in Technique in Printing and Colorwork, which is being so successfully conducted by the Owl Press, Burlington, Vermont. The course is comprehensive, simple and explicit in detail, hence it lays a broad foundation upon which to build successfully. We confidently predict that the printers who spend these winter evenings studying this course will fill most of the future positions of trust and profit. The great value of the course lies in systematic study and practice combined. It is the very best outside help to self-improvement, which is the only road to success. It offers a rare chance to any who have neglected to secure the necessary knowledge for success. No printer can afford to let this pass, for, valuable as it is, it costs little except the study.

A NEW PAPER-CUTTER.

We desire to call attention to the advertisement of "The White" paper-cutter on another page of this issue. Although the machine has been on the market only a few months, and has never before been advertised, it is a wonderful success, and is having a most remarkable sale. There has been, for a long time, a demand for a thoroughly up-to-date cutting machine, one that can be depended upon to do its work properly at all times, and "The White" meets the demand. It is manufactured by the S. K. White Company, under the personal supervision of Mr. S. K. White, whose former connection with the manufacture of the "Miehle" press and the "White" paging and numbering machine established for him a world-wide reputation as a mechanic of rare ability.

In designing "The White" paper-cutter Mr. White has employed only the best mechanical principles adapted to the cutting of paper, and has produced a machine that is a marvel of simplicity and convenience, and at the same time powerful and rapid. Realizing that a first-class cutting machine, honestly built, powerful, accurate and rapid, would meet with a ready

sale if offered at a fair price, the manufacturers have spared nothing to produce such a machine. The material and construction are the best obtainable, and the large number of orders that have been placed for the machine since it was offered to the trade is convincing proof that such a machine was needed.

Among the recent purchasers are Harper & Brothers, Acme Paper and Stationery Company, M. Sendor, G. E. Nelson, Ruge & Bullenkamp, New York; Henry Neil, Chicago Braiding & Embroidering Company, R. R. Donnelley & Sons Company, Chicago; Herman Voss, W. T. Jenkins, Milwaukee, Wis.; Perrin & Smith Printing Company, Stoves & Hardware Publishing Company, St. Louis, Mo.; Harrison & Smith, Fisher Paper Box Company, Minneapolis, Minn.; The McDonald Printing Company (two), Cincinnati, Ohio; Toledo Express Company, Toledo, Ohio; Richmond & Backus, Detroit, Mich.; Hopper-Morgan Company, Benton Harbor, Mich.; A. N. Kellogg Newspaper Company, Little Rock, Ark.; J. Pierce & Co., Memphis, Tenn.; J. B. Burr & Co., Hartford, Conn.; W. H. Kistler Stationery Company, Denver, Colo.; Ann Arbor Printing Company, Ann Arbor, Mich.; White & Wyckoff Manufacturing Company, Holyoke, Mass.

Messrs. E. C. Fuller & Co., the well-known dealers in high-class machinery for printers and bookbinders, have been appointed the sole selling agents for this machine.

A ROYAL PUBLICATION.

One of the most handsome pieces of printing, and a publication that will come to have historic interest, is the specially prepared time-table of the tour through Canada of T. R. H. the Duke and Duchess of Cornwall and York, embracing that portion of the Grand Trunk Railway System over which the royal couple traveled in the Provinces of Ontario and Quebec. Never before did a time-table assume such a sumptuous guise, and it reflects the utmost credit upon the Grand Trunk Railway System.

The book in question is a tall octavo of one hundred pages, printed on special deckle-edge linen paper. The letterpress is in black and red; the text is descriptive of the route from North Bay, Ontario, to Toronto, London, Niagara Falls, Brantford, Woodstock, Hamilton, Belleville, Kingston, Brockville, Cornwall, Montreal, Sherbrooke, Richmond and Quebec, with marginal time-table, distances from North Bay and distances from Montreal, as well as showing the altitude above sea level of every point along the route. Blank pages are interleaved opposite every page for penciled memoranda. The book is profusely illustrated, the numerous half-tone views being printed on superfine paper, ornamented with emblematic devices printed in gray ink, the half-tones being printed in black ink.

Edition *de luxe* copies for presentation to T. R. H. the Duke and Duchess of Cornwall and York, and other persons of distinction in the royal party, are bound in blue-gray ooze calf, with appropriate stamp and silk binding ribbons in the royal colors. The ducal crown, which appears on front page of cover, is printed in gold and enameled. The ordinary edition is bound in stiff gray paper, the side title with ducal crown and maple-leaf decorations in red and gold, all bound with scarlet silk cord and enclosed in gray envelope. The edition *de luxe* copies were enclosed in boxes of the royal purple color, with the ducal crown printed on the outside in gold.

Nowhere on all their tour had their Royal Highnesses provided for them so beautiful a handbook, and the Duchess remarked on this beautiful work. It reflects great credit on the enterprise of the Grand Trunk Railway.

In addition to this royal souvenir, the Grand Trunk also issued a very handsome edition of their book entitled "Across Niagara's Gorge," bound in green ooze calf, lined with brown silk, the inside being printed on heavy enameled paper in the Luxotype process. They also issued a vest-pocket map of the entire system, showing the route of the royal party while on their line. This map is printed in four colors, mounted on silk and bound in smooth calfskin cover, ornamented in gold.

R. E. POLLOCK PRINTING INK COMPANY

Announces its entry into the field as the maker of printing inks that work. The name of Mr. Pollock has for many years been identified with the Buffalo Printing Ink Works, as inkmaker. In thus starting out for himself he promises his personal attention to all orders received by the new company, and assures all his old customers and friends not only that their orders will be thoroughly appreciated, but that in shade, tone, brilliancy and depth of color his inks will be the equal of any inks in the market, while his many years of experience are a guarantee of working quality. Try us and be convinced. R. E. Pollock and F. A. Bradley, proprietors, 30 to 36 Lansing street, Buffalo, New York.

REGISTER AT THE ROYCROFT SHOP.

The Roycroft shop, of Mr. Elbert Hubbard, at East Aurora, New York, has the same reputation in this country for fine printing that William Morris' Kelmscott Press held in England. All their printing is done on platen presses. We give



below extracts from three letters written by A. R. Andrews, superintendent of printing to the C. H. Booton Company, Gallipolis, Ohio, manufacturers of Booton's Automatic Register Gauge for platen presses: August 16—"Your gauge works very satisfactorily." October 4—"We are using your gauge on book forms and are getting absolute hair-line register." October 17—"Your gauge is doing all that is claimed for it. It is certainly a wonder, and one of the most important and valuable inventions for the modern pressroom." The manufacturers claim that this gauge will render possible an increase in speed on platen presses of from twenty-five to fifty per cent, with no waste and perfect register. Information cheerfully supplied on application to the manufacturers. Sold by all dealers.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity For Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed. S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

BOOKS.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

HOW TO MAKE CUTS — Process simple, infallible, warranted; one or many colors; directions, description of tools, with privilege of correspondence, 25 cents. References, State National Bank. CHALK PLATE COMPANY, St. Louis.

IMPOSITION, stone work, quickly learned. This system easily remembered. 25 cents, silver. FREDERICK W. CLOUGH, 62 Hungerford street. Hartford, Conn.

INTERNATIONAL BOOKBINDER, 10 cents per copy, $1 per year, issued monthly; only journal devoted exclusively to bookbinding in the United States. J. L. FEENEY, publisher, 425 G street, N. W., Washington, D. C.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of leter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed. S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

OMEGA COLD STEREOTYPING PROCESS, 32 pages, 2-cent stamp; The Art of Stereotyping, 25 cents; 2 lbs. composition, $2; if not satisfactory money back. WM. H. IRVING, 1055 Broadway, Oakland, Cal.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

PRACTICAL EMBOSSING teaches how to do embossing on any job-press. Circulars on application to FRANK A. CUNNINGHAM, Williamsport, Pa., U. S. A.

PRESSWORK — A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. Full cloth, 96 pages. $1.50. THE INLAND PRINTER COMPANY.

PRINTERS WANTED to send for our package of specimens of artistic job-printing; nothing shoddy; the very best on the market. Beautiful in design, perfect in execution, brilliant and harmonious color schemes. Will teach you how to do fine job-printing, which means higher wages for your services. Price 50 cents. W. G. RUSSELL & CO., 358 Dearborn St., Chicago.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proof-room Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE AVOID-LOSS JOB CALCULATOR for smaller sized printing-offices in city or country enables correct estimating, shows right price for any kind of printing, prevents losses where competition prevails; postpaid, 25 cents. R. DE LOUDON, 545 Fulton street, Chicago.

THE PRACTICAL COLORIST is proving a valuable aid to the ambitious. It is the text-book used in the Correspondence Course. Write for particulars. THE OWL PRESS, Burlington, Vt.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN — Job plant in Los Angeles for sale; 2 jobbers, cutter, 125 fonts type, and everything complete; large part of material nearly new; splendid location, reasonable rent, established trade. Reason for selling owners leaving city and going into other business. Rare opportunity for man with limited capital to secure advantage of Southern California climate and at same time step into a paying business. Address Box 129, Los Angeles, Cal.

AGENCIES FOR GREAT BRITAIN WANTED — Sole agencies for patent rights or specialties for Great Britain in connection with the printing and allied trades. Advertiser, who has representatives calling regularly on printers, bookbinders and stationers, will furnish guarantee if required. I. N. DEAN, care Dean & Dawson, 55 Charing Cross, Trafalgar Square, London, S. W.

ARE YOU LOOKING for a printing plant? Then write at once. Nothing better for the money. Y 476.

BOOKBINDER AND RULER — All-round man who owns some binding machinery, and would like to put same in office which would insure him steady employment, good salary, and rent for and ultimate sale of machinery. D 762.

CONTROLLING INTEREST in printing, publishing, engraving, binding and electrotyping plant; paid-up capital $40,000; annual business averages $50,000 gross; business established nearly 80 years; controlled in one family for 30 years; fine line of business, which can be readily increased; modern plant, well located in one of the most flourishing cities of the East; $15,000 will take the preponderant interest. An excellent chance for two or three practical men to divide management and oversight and make big money. D 748.

FINE JOB PLANT, good business, Portland, Oregon; owner leaving; cost $10,000. Will sell for one-third, part cash. D 771.

FOR SALE — All or part interest in an old established job-printing establishment doing a business of $1,000 per month local business and $600 foreign business, and increasing all the time. The business can be run up to $2,000 per month easily. Everything modern and up to date; 3 jobbers, 2 cylinders, all of the latest pattern, 2 paper-cutters; best of location. D 754.

FOR SALE — Fine job-printing office; cylinder, gasoline engine, jobber, folder, wire stitcher, type mostly new; a bargain. D 722.

FOR SALE — Half interest in German-American printing-office in city of 65,000; leading German weekly, large job office and patronage; 2 two-revolution cylinders, 2 jobbers, power cutter, folder, electric motor, and other modern machinery and types, all in first-class condition; ill-health of owner only cause. D 750.

FOR SALE — In one of the busiest cities of the South, health resort, a complete stationery, periodical and photo-supply business; well established, profitable trade. D 161.

FOR SALE — Job office connected with leading daily in Southern town of 17,000; proprietor too much engaged with newspaper to look after business. For particulars, price, terms, address D 747.

FOR SALE — Newspaper in live and growing town in New Mexico; official county paper; good business; fine climate; healthy location. D 746.

FOR SALE — Weekly newspaper and job plant in one of the best towns in Colorado; quick, good thing; investigate. D 768.

FOR SALE — Well established printing-office in Providence, R. I., doing a good business; equipped for general commercial work and pamphlet printing, with extra quantity of Roman faces and modern job types, borders, etc.; cylinder, 3 jobbers, power cutter, electric motor, miterer, etc.; offered at a bargain; investigate. D 752.

JOB OFFICE FOR SALE, town 8,000; established business; good reasons for selling. D 775.

MEDIUM-SIZED JOB OFFICE, established 17 years, now for sale cheap. Address Box 128, Wheeling, W. Va.

NEWSPAPER in Indiana village; excellent locality; money-maker; must sell; leaving State; will sacrifice for $700 cash. D 635.

PRINTING PLANT and pamphlet bindery in lively resort city in the South; equipment complete in every detail; good opportunity for man with moderate capital who wishes to secure established business. D 160.

TOGETHER OR SEPARATE — I will sell printing-office and stationery store, both doing good paying business, in wide-awake Southern city; have other interests to look after. D 116.

WANTED — Daily and weekly doing good jobbing business; prefer north central; have $25,000 cash; politics unimportant. D 131.

WANTED — Union partners to take one-sixth interest each in new daily; 2 Linotype operators, one printer who understands a flat-bed web, also A1 job printer; must have $1,500 each; 300 miles from St. Louis; big field, 3,000 subscribers furnished, list can be doubled; city of 15,000, growing rapidly; small towns within 12 miles contain 15,000 more; advertising and jobwork will net $1,000 a month; only one daily in two counties; strictly A1; must start soon. D 755.

Roller Embossing
FOR THE TRADE

IF you wish to improve the appearance of a cover, hanger, calendar, etc., either printed or lithographed, give it the *Stipple Effect*. We do this work in best style in several patterns. Write for Samples and Prices on Various Quantities.
THE AMERICAN EMBOSSING CO.
418-422 SYCAMORE STREET, CINCINNATI, OHIO

OUR
HOUSATONIC BOND
is the *STRONGEST BOND* on the Market

Our Watermarks

HOUSATONIC
BARRINGTON
DANISH

are a Guarantee of
THE BEST
in their Grades

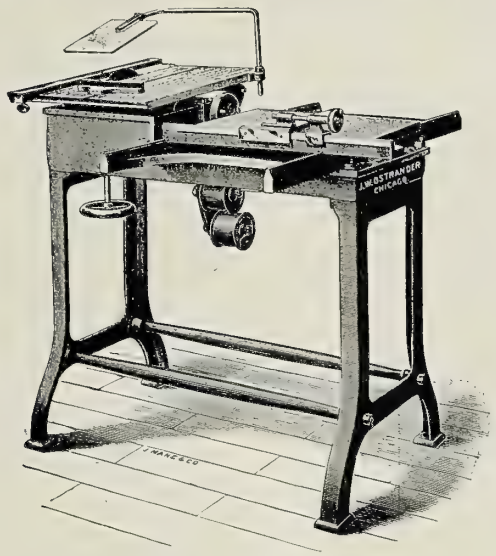
B. D. RISING
PAPER
COMPANY
MANUFACTURERS OF
BOND
PAPERS

Housatonic, Massachusetts

OUR
HOUSATONIC BOND
is the *STRONGEST BOND* on the Market

Comparison Invited and Made

A Free Advertisement



COMBINED SAW AND TRIMMER.

Size of Saw Table 20 x 24". Size of Trimmer Table 16 x 18"
Floor space 3 ft. x 3 ft. 6"; weight, boxed, 800 lbs.

Where a large volume of metal body work is handled it is of great advantage to have a circular saw and trimming machine combined on one frame. Such a piece of machinery is shown in the above illustration. It may be put to all the usages of the ordinary trimmer with the additional advantage of having the circular saw incorporated in the same machine. The speed of the spindle is intended to be very high insuring clean, smooth cuts on both saw and header, especially desirable on metal body work, eliminating subsequent smoothing or sand papering.

We respectfully ask prospective purchasers to compare this machine with other so-called combined saw and trimmers. Just look at the two engravings and the difference can be readily detected.

We cheerfully put "prospective purchasers" in a position to comply with an invitation issued by a competitor in the following terms:

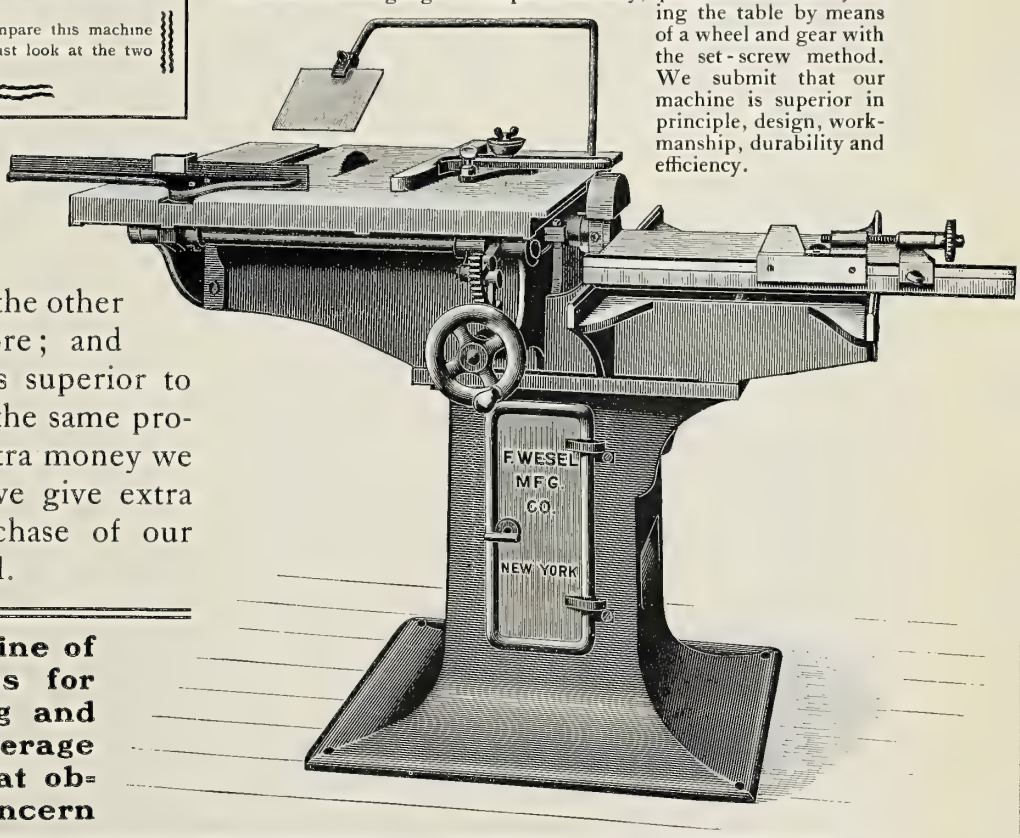
"We respectfully ask prospective purchasers to compare this machine with other so-called combined saw and trimmers. Just look at the two engravings and the difference can be readily detected."

Very well. We reproduce the advertisement in which this invitation is printed and submit an accurate illustration of the Wesel Combined Saw and Trimmer. "The difference can be readily detected."

Our machine has a 24 x 30 inch saw table and an 18 x 18 inch trimmer table, and weighs 1020 lbs. *unboxed*. The trimmer head is the finest part of such a machine; ours has four knives and these will clearly, smoothly and accurately trim solid metal or wood, or metal mounted on wood, *without changing the knives*. In our competitor's machine the head has two knives, and to get good results knives have to be changed when the work shifts from metal to wood. Our head is covered by a brass hood; the other head is unprotected and a menace to fingers. Note our real gauges, side and front; the other machine has a straight edge held by a thumb-screw for a side gauge. Compare our easy, quick method of adjusting the table by means of a wheel and gear with the set-screw method. We submit that our machine is superior in principle, design, workmanship, durability and efficiency.

This is the point

Our Combined Saw and Trimmer is worth twice as much as the other make, but costs very little more; and our entire line of machines is superior to those of competitors in about the same proportion. For the very little extra money we sometimes ask for a machine we give extra value, which makes the purchase of our machines the most economical.



Wesel makes a complete line of machinery and appliances for electrotyping, stereotyping and photo-engraving of an average excellence superior to that obtainable from any other concern

F. WESEL MFG. CO., 310 Dearborn St., Chicago, and 82-84 Fulton St., New York

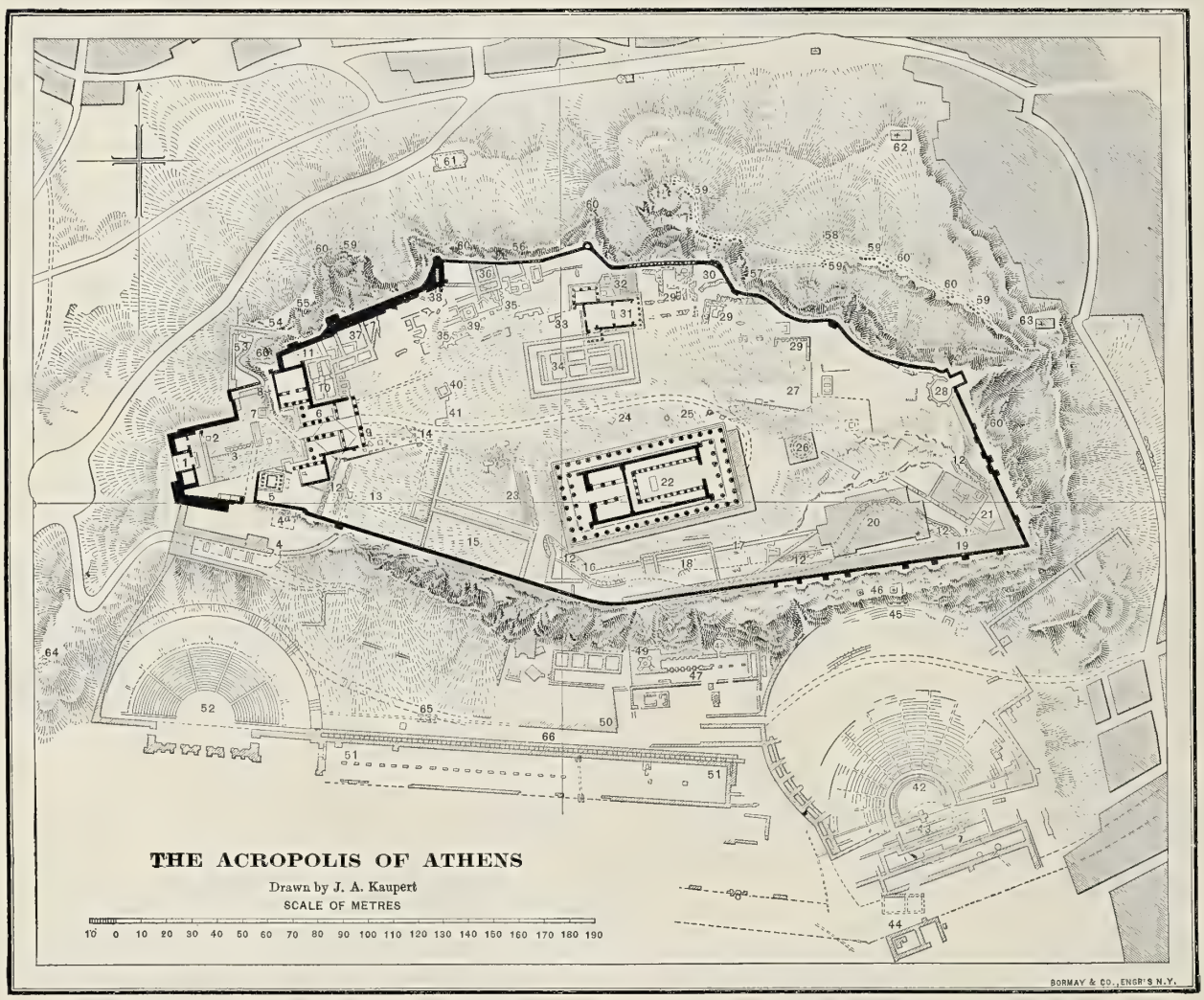
Agent in Great Britain: Printing Machinery Trust, Ltd., 15 Tudor Street, London, E. C.

We Engrave Maps—*Good Maps.*

Maps that our customers like both in quality and price.

Maps that a printer can use on HIS PRESS and get as good results as anybody, in one or more colors, on smooth or rough paper.

FINISHED DRAWINGS NOT NECESSARY. Can engrave from rough sketches, blue prints and photographs *direct*, saving the expense and time of a drawing and producing a perfect plate.



EASTMAN NATIONAL BUSINESS COLLEGE.

Dear Sir,—During the last eight years we have experimented with a great many engravers, some good, some bad, and many indifferent. Bormay & Co. are satisfactory in every respect.

I have always personally supplied the copy, and have never had the slightest trouble with them. Yours very truly,

WM. E. HOPE.

WHITE & KEMBLE.

Dear Sirs,—These two samples are excellent in every respect. The colors and registering are perfect. Thank you very much.

Yours truly,

WHITE & KEMBLE.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

Dear Sirs,—The diagrams of the second lot are so good that I must have the first one done over in the same style, and I enclose the copy. I desire to thank you for your promptness on the last lot and for the good quality of the work. Very truly yours,

C. FRANK ALLEN.

(Note.—We did not make first plate mentioned.)

CHASMAR-WINCHELL PRESS.

Dear Sirs,—I have examined map, and wish to state that it is the finest piece of wax engraving that I have ever seen, and congratulate you most heartily. Very sincerely,

W. LEE.

THE MACMILLAN CO.

Gentlemen,—We take pleasure in recommending Messrs. Bormay & Co. to any one needing map or wax engraving.

They have done considerable work for us which has been very satisfactory. THE MACMILLAN CO.

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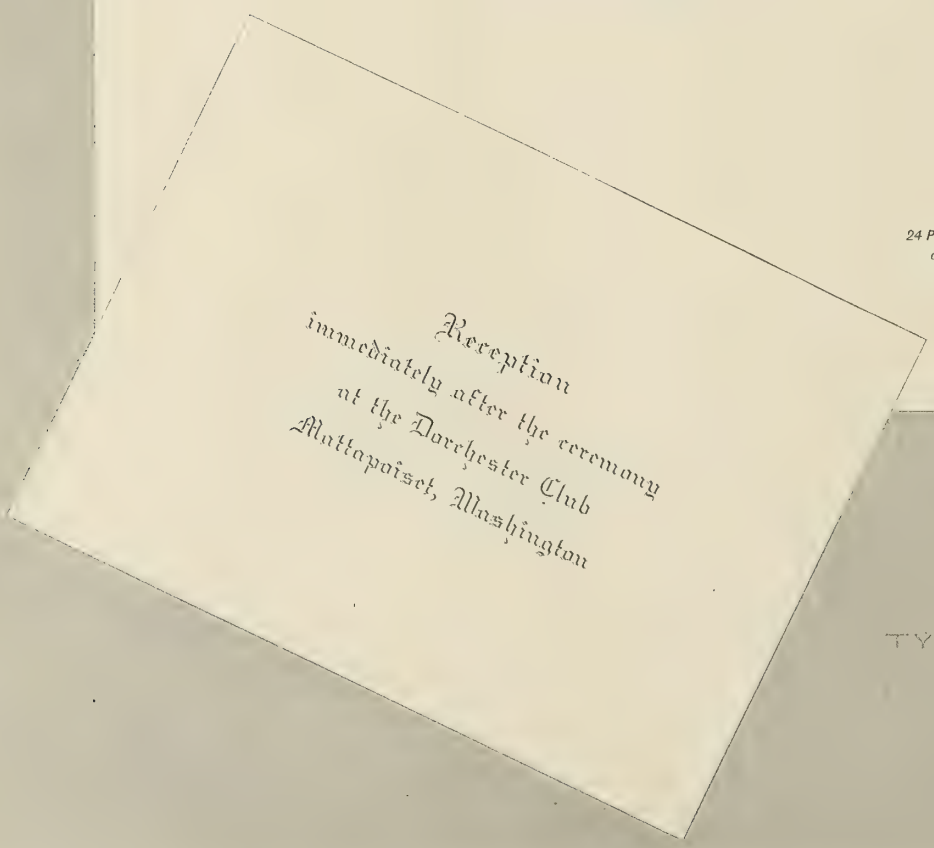
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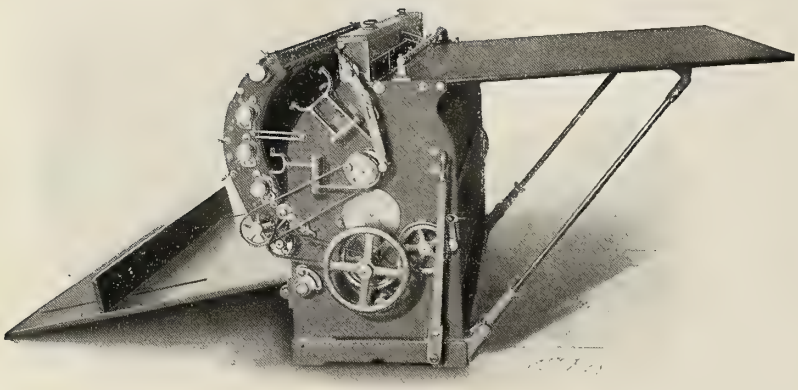
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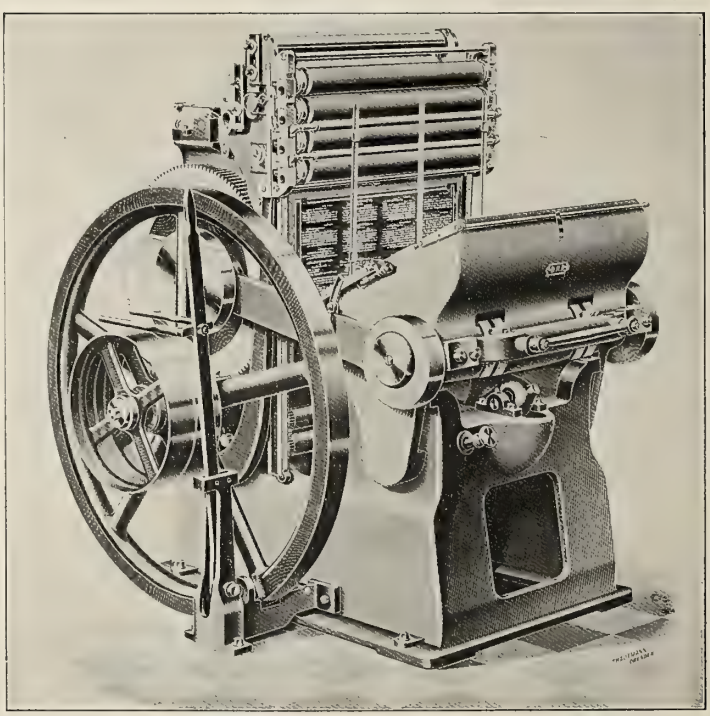
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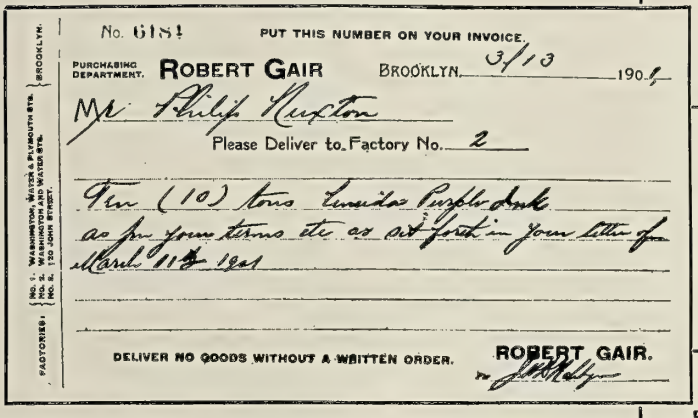
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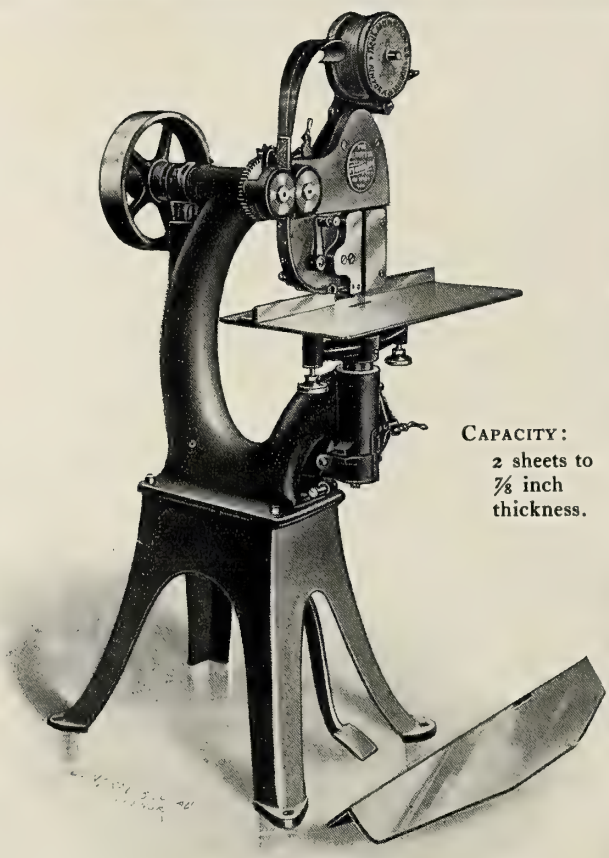
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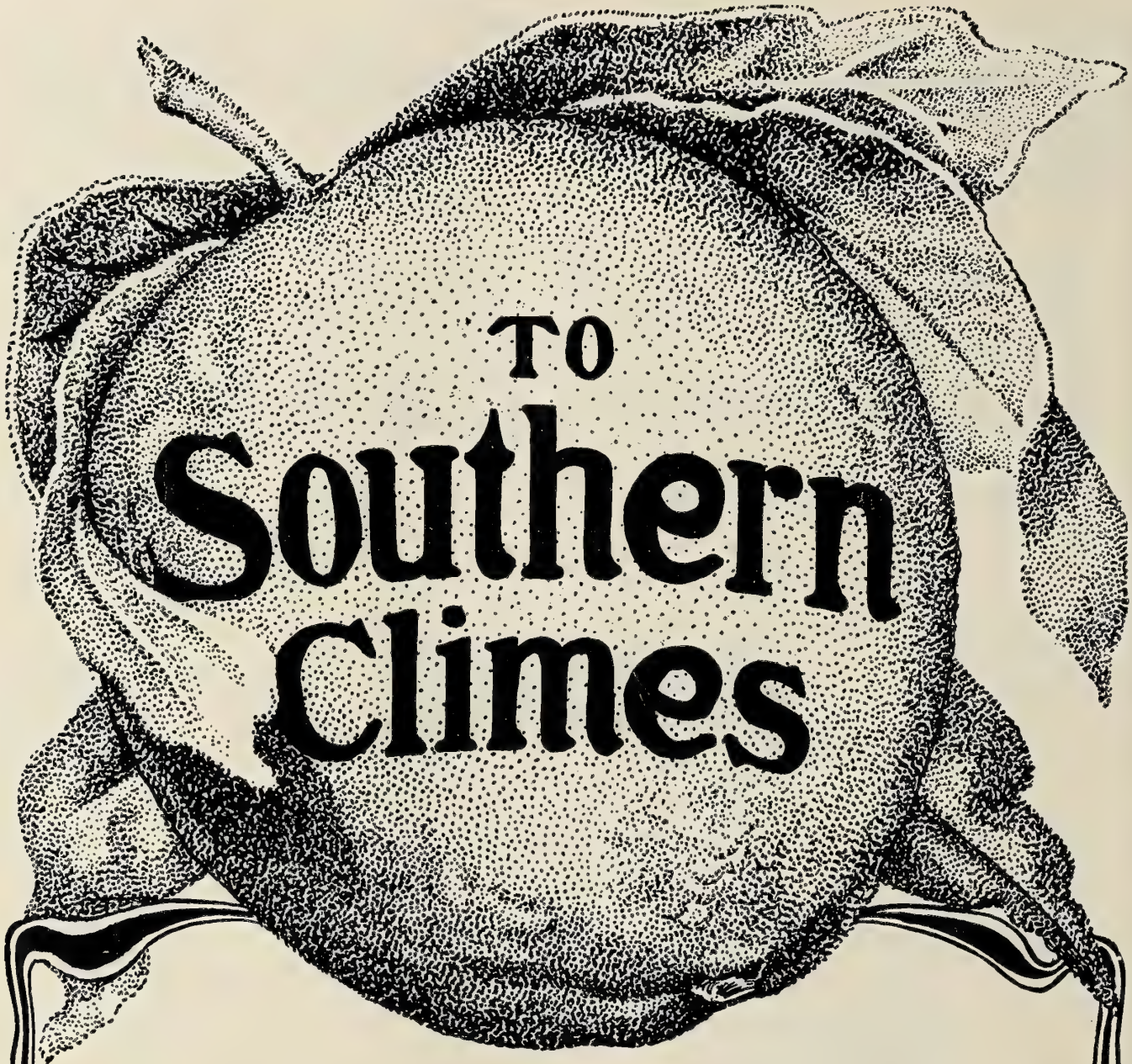
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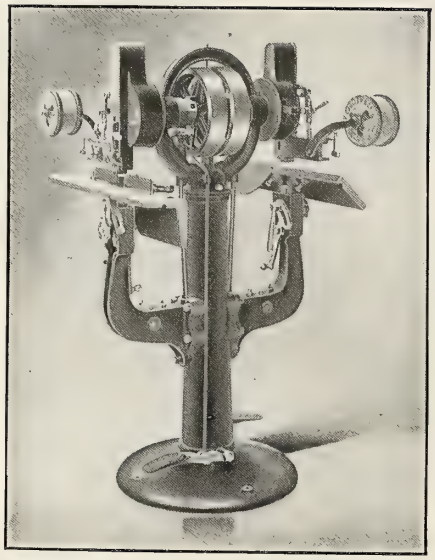
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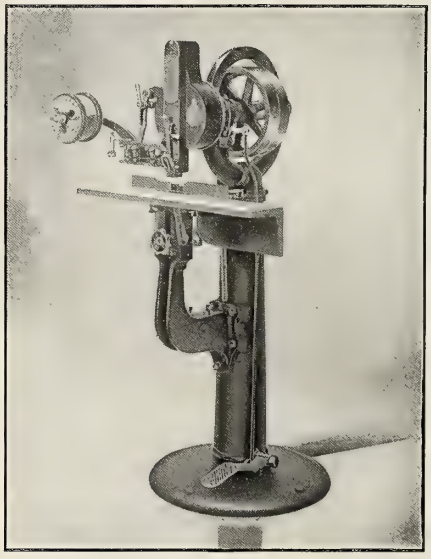
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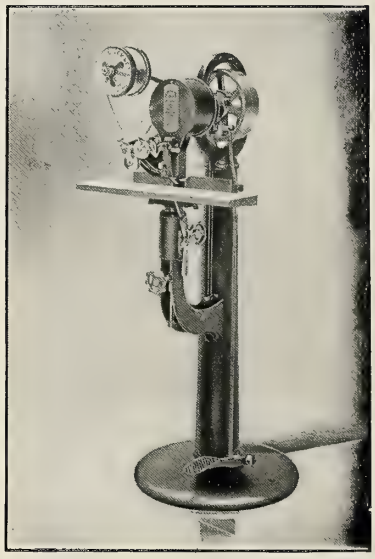
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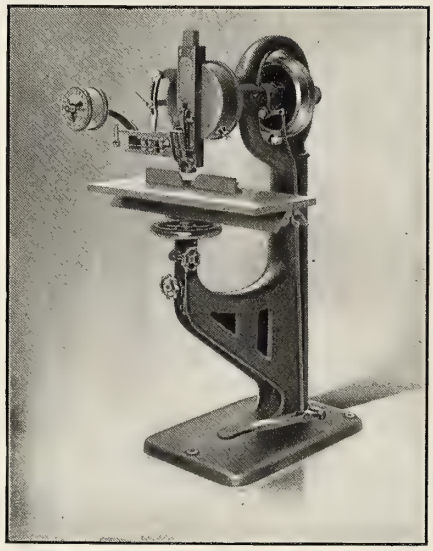
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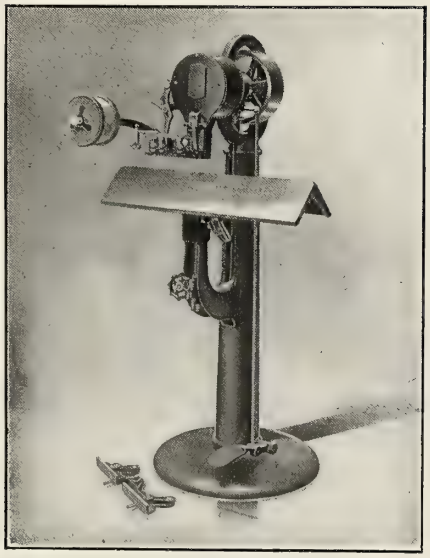
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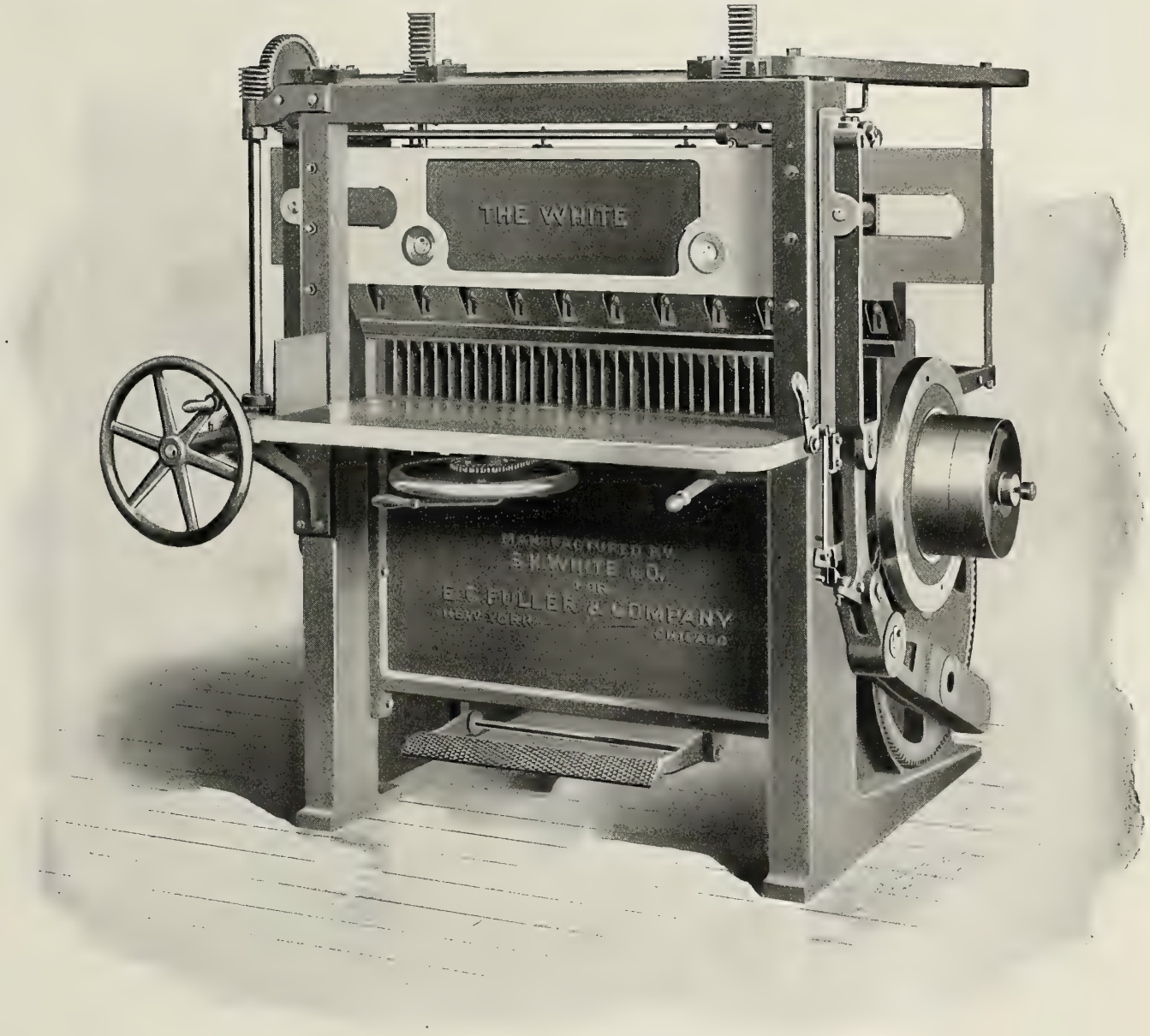
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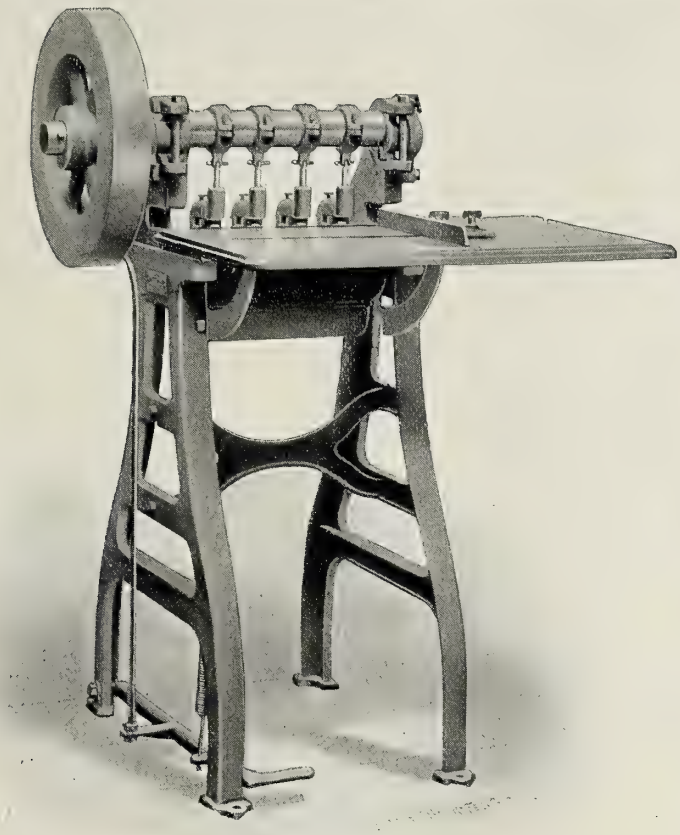
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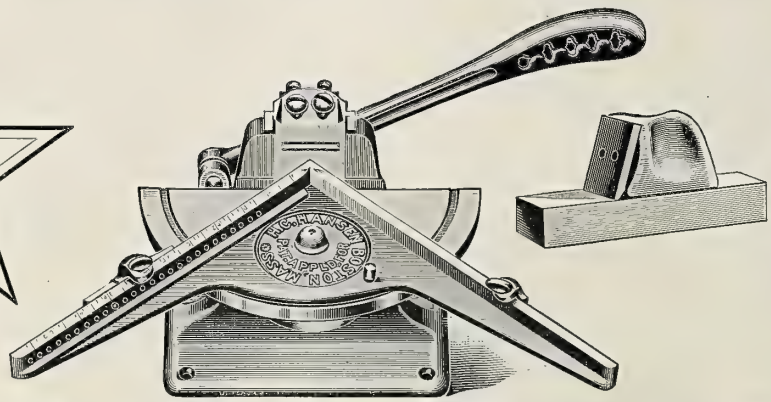
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USE HANSEN'S Complete MITERER

Saves the Printer Time and Money.

EASY

Very simple

The easiest is best

These rules are not soldered try them

A Diamond can be made as easily as a Square

A boy can miter this

Is just set by a mere pin

These Joints are not soldered

Saves the Printer Time

Hansen's Miterer can do anything

No line to guess at, just set the pins in hole No. 1, 2, 3, 4, 5, 6, according to Angle

H. C. Hansen has received the highest Awards for making BRASS RULE. This is his Mitering Machine

Any Polygon can be mitered

This Oval was Mitered on the Hansen Complete Miterer

H. C. Hansen's Complete Mitering Machine has many advantages over all the other mitering machines.

It can be operated by any printer readily and accurately in mitering Brass Rules for plain and fancy jobs as shown in the various rule designs on this page.

The Rule holder has an angle of 90 degrees, and can be set to any position by a pin for any desired angle to be mitered as illustrated in the above cut. When placed in a central position it will miter square sets or 90 degree corners; each end of the rule can be mitered without changing the Rule Holder. It is graduated to 12-Point ems and the left hand gauge has a supporter that enters any one of the series of holes of even ems from 2 to 60, and by shifting the supporter each quarter turn it changes the gauge a 6-point em, and if the inside length of miter of any thickness of rule is desired it can readily be obtained by placing two, three or four points between supporter and gauge.

The knife is held firmly by two screws and has two adjusting screws.

A jointer for sharpening knife to the proper angle is furnished with each machine. It will require only a minute's work rubbing the knife on an oil or whet stone held against the jointer to make it sharp. The knife will cut better and keep sharp longer when sharpened to the right bevel.

The bed is indexed off 1, 2, 3, 4, 5, 6, 8, 10 and 12 respectively, representing different angles and is set by a pin, therefore having no lines to guess at, and enables the operator to always miter the same angle accurately.

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H. C. HANSEN.
PRICE, Complete, $18.00

This page set in Buffalo and Buffalo Outline

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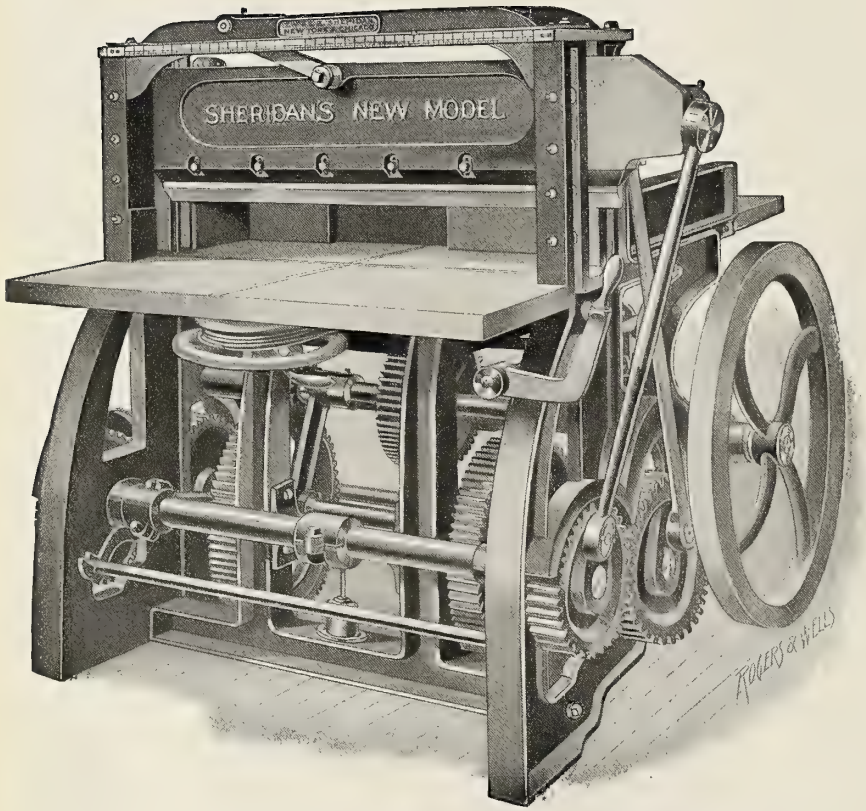
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The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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THE PRINTER AND THE INK MAN.

BY F. W. THOMAS.

PRINTERS spend a good deal of money for ink. The average grade of job ink costs ten times as much per pound as the average grade of paper, but it is safe to say that the relative care exercised to save its being wasted bears no such relation to the care taken of stock. The average job-office has a cupboard filled with an assortment of cans of ink in various stages of degeneracy. New cans are opened while there are still half and quarter filled cans of the same ink which is rapidly changing into masses of skin, to be condemned later and thrown into the alley. Some pressmen have a faculty for digging an irregular hole into a fresh can of ink. It is of course impossible to scrape the skin off from the surface of the ragged hole when the ink is next used, and soon the whole can is dried up and mixed with the skin. Pressmen unfamiliar with the chemical composition of inks insist on mixing some favorite form of dope with every ink they use, and if the mixture does not work they blame the ink instead of the dope. These and many similar abuses often serve to condemn good ink and make trouble between the printer and the ink man.

It is not, however, to these more patent wastes of ink that I wish to call attention in this article, but rather to the peculiar evils that come from the almost universal custom among printers of buying their inks from many different concerns instead of adopting one make of ink as "standard" and using that make of ink exclusively.

A printer buys a lot of black from one maker. About the time his pressmen become accustomed to that ink and know its drying and working qualities, he is beguiled into placing the next order with another salesman who looks at a sample of the work done with that ink and agrees to duplicate it at the same or a lower price. The ink comes. Now it may be as good as the other, but it's a little different, and the pressman putters. He can not back up a work-and-turn form as before, and a press stands still. Maybe it dries too quickly, if a colored ink, and after noon hour is found hard as the iron of the disk, and it takes an hour to get it cleaned up. The ink man is blamed and quite possibly it is not his fault. Maybe he was told to have it "extra quick drying," but his idea of "extra quick drying" was different from the previous maker's idea, and the ink is not the same. The result is lost time. Even more aggravating is the variation in shade of different makes. We will suppose that the printer has bought a lot of bronze-brown and runs a number of jobs in it. After buying a new lot from some other maker, one of those first orders is duplicated. The color of the new ink is somewhat darker, but because it is marked bronze-brown the pressman goes ahead in blissful ignorance of the trouble that is coming when the customer complains that this job is not like the previous one, and possibly accuses the printer of having used a cheaper ink.

There is another trouble. Labels have a habit of coming off from cans, and sometimes one make of ink is taken out of the fountain and put into an empty can from another maker. Then when the ink is actually faulty no one knows whose make it really is, and nothing practical can be done to prevent a repetition of the trouble.

I formerly bought ink from nearly every salesman who came along. They were all good fellows and most of them sold good ink, but I had all of these troubles that I have been telling about, and finally came to the conclusion that the only way out was to choose the most satisfactory concern in the bunch, considering the quality of their inks, their promptness in filling orders and their location, as of course a concern located near me could get goods to me quicker and at less expense for transportation than one located at a distance.

When the selection had been made I wrote that concern a letter telling them what I had decided to do,

gave them a list of the various inks I required, and asked for their quotations, with the distinct understanding that if everything turned out satisfactory I was to use their inks exclusively. The quotations received were better than previous prices. The ink-makers were instructed to save the formulæ of all the inks sent me, and if any ink did not exactly suit my requirements I kept careful note of the change desired in it and had it remedied. By following this plan I ultimately secured a line of blacks and colors that were exactly suited to my requirements. When the salesmen from other concerns called I told them frankly what I had done, and that while they were always welcome, it was practically useless, so far as business was concerned, to call on me. They quit coming. That saved their time and mine.

From the printer's standpoint this plan has many advantages. It gives uniformity to his work. It saves time in the pressroom, for the pressmen know just what to expect from each kind of ink. If the line of colors is well selected it is a help in doing the average run of colorwork, for the printer learns the most effective combinations and can always be sure they will harmonize the same, for each color will always be alike. It puts his ink cost as low as possible, for it may safely be assumed that the prices made by any reputable ink-house on such an understanding will be likely to be as low as it will be possible to get equally as good inks for elsewhere; or at any rate, any slight saving that could be made on individual items would be more than offset by the general advantages of the plan. The inks are bound to be better, for any concern will make more of an effort to please a regular customer who gives them all of his business than the semi-occasional patron, and they will be more willing to accommodate him on special items. More than that, the ink man is in a position to serve a customer dealing in this way much more intelligently. Then, too, if there is trouble with any ink, the printer knows just whom to blame.

I have myself followed this plan for a number of years and find it highly satisfactory.

Many ink men have told me they would be glad if all printers adopted this idea. They say: "We would all get our share of the business just the same as now, and we would have fewer and larger accounts and less running around after insignificant orders." The absurdity of eight or ten ink men calling once every sixty days or so on a printer who does not use more than $10 or $15 worth of ink a month is only heightened by the reflection that the printers must be paying for maintaining such a foolish system; and the sooner it is done away with the better.

If there is any one class of goods in this world that you have to trust the reputation and integrity of the maker for more than another, it is printing-ink, and that is perhaps as strong a reason as any why it pays best to buy one make of ink from an eminently responsible and honorable concern, and thus make it especially to their interest to deal liberally with you by giving them your entire business.



Photo by R. R. Sallows, Goderich, Ont.

"High in the Heavens Fair Luna Swings Her Light."

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XVIII.— DETAILS OF NEWSPAPER WORK.



NO detail of literary form is more generally abused in production, either by writers or by printers, than punctuation. May this not be largely resultant from the fact that no absolute standard is adopted universally? The present writer believes this to be one reason for the wide differences noticeable in both books and newspapers. But it would be unreasonable to attempt the establishment of a system that should leave no room for differing applications of the same principles, mainly because its accomplishment would be impossible, but also because of undue interference with freedom of thought in process of literary composition. The art of correct expression, however, must include some systematic punctuation, and the clearest and most artistic utterance should preclude omission of any necessary points, and insertion of unnecessary points, in the act of writing. How little this fact is recognized by writers, so as to be applied in the production of manuscript, is soon apparent to any one employed in a printing-office, and especially on a daily newspaper. A newspaper editor once told the writer that he (the editor) would not neglect punctuation while writing any more than he would the wording of what he wrote; that every point that should appear was put down in his writing as he reached the place for it. His manuscript does not absolutely justify the assertion, but it would be highly advantageous to all persons concerned if such practice were generally so nearly approximated as in his work. Nowhere would properly punctuated manuscript be more convenient and economical than in a newspaper office, yet nowhere is it more seldom found.

Both books and newspapers are printed with punctuation that is simply absurd, from any systematic view-point, but the absurdity is much more common in newspapers than in books. An extreme example is the following ridiculous notice of a book entitled "Punctuation," copied from the *Post* of Hartford, Conn., exactly as there printed: "It is a difficult thing to write a book on grammatical rules. Authorities differ usage continually runs in new channels and between the various alternatives and the different opinions one encounters there is room for much indecision, puzzlement and error. 'Punctuation' is useful but hardly likely to attain a wide circulation. It may do for a text book though it is too handsomely made for that and it may become a reference book in private libraries or a desk book for the boudoir. There are so many other books of greater interest and we have so little time for punctuation anyway!"

Another opinion of the same book was the following, from the *Times,* Washington, D. C.: "Such a treatise is not quite as necessary now as it might once have been, owing to the prevailing fashion of writing in a style which insures clearness independent of punctuation." A fashion of writing in a style which insures clearness independent of punctuation does not prevail, never did prevail, and never will prevail — because such writing is as clearly an absolute impossibility as anything can be. Such a treatise is an imperative necessity now, more than ever before.

On a daily newspaper little time can be devoted to punctuation, but the proper way to acknowledge that condition is not by neglecting punctuation; rather it should lead to a demand for such thorough understanding of correct pointing, by the proofreader at least, that no time will be needed. Every compositor should know enough to render little change necessary; but, as a matter of fact, compositors who really can punctuate correctly are comparatively few. The proofreader should be thoroughly informed, and quick at deciding between mere niceties (which are not commonly wanted) and necessary pointing (which is always wanted).

One of the most helpful aids that a proofreader could have is a new book by Mr. Theodore Low De Vinne, entitled "Correct Composition," being the second of a series with the general title "The Practice of Typography." Here is a story from it, relating to waste of time on punctuation:

"A reprint advertisement making a full page of solid nonpareil was once sent to a magazine, and reset with ordinary corrections. It does not appear that there could have been any important error in the punctuation, for it had been satisfactory to the publisher and to the public, but the proofreader fancied it was his duty to improve it. He claimed to be qualified to punctuate by the Wilson system, which was infallibly correct. Working under this system, he thoroughly remodeled the punctuation, at a serious added expense to the office. When the page of type so corrected had been printed, it was wrapped up and put away as dead matter. One year after, the same advertisement, torn out of a copy of the previous year's issue, was again offered to the magazine. The old composition, still intact, was re-proved and sent to the same reader, who had entirely forgotten his previous work upon it. To the foreman's surprise, this infallible reader remodeled his own punctuation as thoroughly as he had remodeled that of the first reprint copy. Then the foreman took out of the previous year's proof-files the corrections that reader had made for the first issue, and showed him that this year's changes in the points were an unnecessary return to the original punctuation."

Something more than mere waste of time is indicated by this story. Every proofreader should have

such thorough command of some particular system that deviation is really impossible. Uniformity in style is nowhere more desirable than in newspaper work. Nothing can disturb a foreman's equanimity more exasperatingly than superabundant changing of punctuation. And nothing can be more needless.

Mr. De Vinne, in his new book, concludes his treatise on punctuation as follows: "The great object of punctuation is to make clear to the reader the meaning of the author. Rules are of value, but the unfolding of obscured sense is the object of most importance."

The newest book on the use of words is "Word and Phrase," by Joseph Fitzgerald. It says: "The only use of punctuation-marks is to make sentences perspicuous. . . . If a sentence, however long, can be throughout perspicuous without punctuation-marks, no one need insert punctuation-marks. . . . There is no fashion in punctuating that a writer is under obligation to pay any respect to — in his 'private practice,' that is to say; for when he comes to write for the public in types he will find that in becoming an author he must consent to see his copy subjected to the conventional laws of the printing-office. . . . Latterly the newspapers, or some of the greater newspapers, have favored parsimony of punctuation without impairing perspicuity. But one can not look with confidence to newspapers, rushed with breakneck speed to and through the press, for anything like precision in the use of punctuation-marks."

It is not wholly true that copy must be subjected to conventional laws of the printing-office, although



Photo by W. E. Lamb, Chicago.

PRINCE GOLDEN.

news-matter must largely be punctuated (or, as too frequently occurs, left unpunctuated) by compositors and proofreaders. Some of the worst punctuation in newspapers is the result of orders that certain editors' copy must be followed literally. One can with reason look for great improvement in the punctuation of newspapers, if the proofreaders can be induced to learn certain principles of common sense and then to apply them. With real common-sense work by proofreaders assured, interference by editors would be almost a negligible quantity.

Punctuation is so important a detail of newspaper work that we shall have to devote another article to exemplification of common-sense discrimination.

(To be continued.)

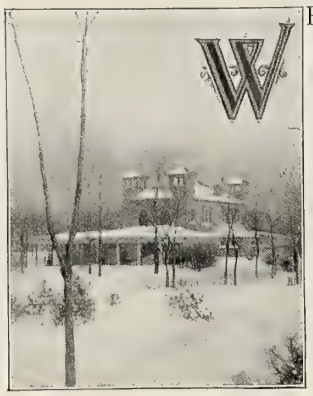
Written for The Inland Printer.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XV.—THE MOLD DISK.

(Continued.)



WHEN the discussion of the machine next came up, the Operator remarked: "Is it ever necessary to remove the mold disk? I've heard some one say it should never be taken off under any circumstances."

"Well," the Machinist replied, "as a rule it is not necessary to do so, but if the mold disk stud is not properly oiled and runs dry the stud will become galled and bind so that the disk can not turn. There is a good deal of heat near this bearing, so it will get dry if not watched. The mold wheel or disk can be removed by taking off the mold disk guide (*f*, Fig. 21) when the mold slide is pulled forward, and with a piece of brass driving the mold stud nut (*g*, Fig. 22) to the left to loosen and remove it, when the mold wheel will come off easily enough. If the mold stud has been galled, it must be removed and smoothed with emery cloth; then cleaned and oiled and replaced. Tighten up the back screw (*7*, Fig. 21) so the stud can not slip when you put the disk back on the stud, and after putting the stud nut on again you can loosen the back screw until the disk spins freely and truly; replace the mold guide and there you are. Now don't take off the mold wheel every time it appears to be binding. Find out first if it is the disk that is stuck. If it can not be turned by hand when the mold-turning pinion (*H*) is drawn out of mesh, that will locate the trouble in the mold wheel, but it may be that metal has run in between the flange on the disk (*e*, Fig. 22) and the arm (*d*, Fig. 21), or between the disk and the ejector guide, and is thus preventing the mold disk from revolving. If it is the latter condition which is causing the trouble, it may be necessary to remove the ejector guide to dislodge the metal."

"Oh, yes," interposed the Operator; "I've seen you do that. You pull the disk forward and take out the two screws which hold the guide in place."

"That's right," responded George. "Keep your eyes open and you'll learn more than I can tell you.

Whenever you remove the guide notice if the spring plate in the guide itself is free to move. Sometimes metal runs behind the movable plate and holds it so rigidly that the ejector blade can not be advanced through the guide to eject the slug."

"Tell me how you adjust the ejector so it will deliver the lines into the pan properly," said the Operator.

"That is accomplished by raising or lowering the pawl on the ejector lever which stands above the cams in the rear of the machine. This pawl is caught by the lug on the gear cam when the machine revolves. If the pawl is set lower it causes the ejector to be advanced farther through the mold; if raised, the line

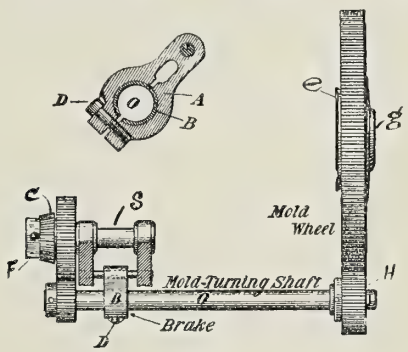


FIG. 22.

is not ejected so far into the pan. Sometimes, when using a 'wrong font' or a short ejector blade, it is necessary to put a plug of wood or something of the kind to hold the spring plate in the knife block open so the slug ejects without tipping over.

"While I'm at it," continued George, "I'll show you how the mold disk is revolved by the mold-turning cam, No. 2. Take off the guard which covers the gearing and you can see the whole works. This square block (*F*, Fig. 22) lays against the inside surface of the cam. When the cams revolve, the toothed segments (*A, B*, Fig. 10) come into mesh with the beveled gear (*C*), imparting rotation to the short shaft (*S*), which, being geared to the mold-turning shaft (*O*), causes the mold disk to be revolved."

"What is this other arrangement (*B*, Fig. 22) for?" asked the Operator.

"That is a brake," answered George. "Its purpose is to relieve the strain on the square block (*F*) when it is stopped in its revolution by coming in contact with the cam surface. The brake consists of a leather lining (*B*) inside the brake (*A*) which encircles the mold-turning shaft (*O*). This brake can be adjusted by means of the screw (*D*) so that the disk will stop quietly and smoothly without a jar.

"When the block (*F*) wears so that it no longer fits snugly against the cam, the cam shoes against which the block strikes when stopping can be set closer to the block by loosening the screws and underlaying the shoes. A screw in the square block, the head of which shows uppermost when the parts are in their normal position, can be removed, and this allows this part to be taken off if found necessary to patch a worn block.

"The rollers on the various levers also should be watched," continued the Machinist, "and if any of them fail to revolve freely they should be promptly removed and cleaned, or they will wear a flat side and affect the adjustments."

"I notice," said the Operator, "that slugs are not continually sticking in the mold. I have worked in offices where this was an hourly occurrence. How do you prevent it?"

"Well, I'll tell you," replied the Machinist. "If your casting apparatus is all right you'll get a good, solid slug each time, into which the ejector blade can not sink when ejecting. Then the mold liners must be perfectly smooth and true — not sprung or battered by hammering out slugs with a piece of hard metal and a hammer. The mold should be taken apart occasionally and the mold cell cleaned and polished, and then if the metal is not allowed to get hot or the pot empty, slugs will rarely ever fail to eject properly. But should a slug stick in the mold, don't hammer it out. I've got a plan worth two of that. When she sticks, back up the machine a trifle and retract the ejector blade by pulling back on the ejector lever handle, and then raise the ejector pawl and turn the machine forward so that the lug passes under the pawl, allowing the machine to come into position with stuck slug still in the mold. Now pull out the starting lever and let the machine roll around, and by holding down the second justification lever throw the pump-stop out and allow another cast to be made into the bottom of the old slug, which will almost always then eject easily. With the new universal mold you can loosen the mold cap screws and release a stuck slug that way. But if hammering is necessary, do not use anything harder than brass either for an ejector or to pound with. For my part I prefer a preventive. It's easier on the machine and your knuckles."

(To be continued.)

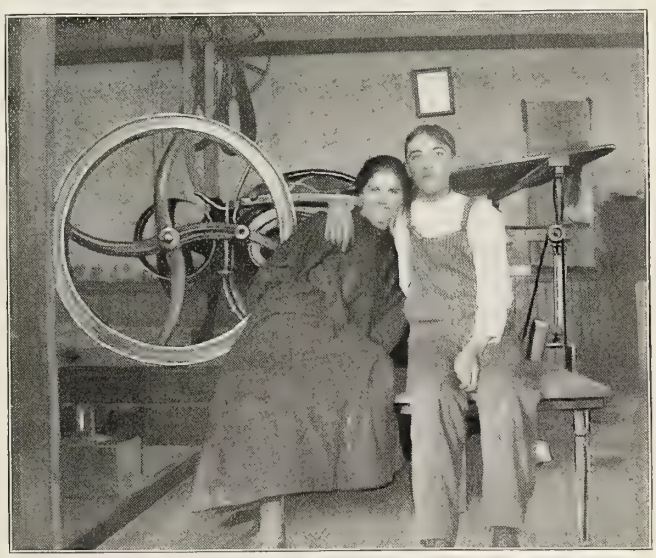


Photo by A. M. Nelson, Council Grove, Kan.

"THE DEVIL IS IT."

Scene in a country print shop on a Saturday afternoon.



Photo by H. L. Grant, Oakland, Md.

GOSSIP AT THE WELL.

The INLAND PRINTER

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A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

"We sell exclusively to printers" would be a shibboleth whereby some paper-houses and some typefounders would receive a heavy increase of orders. In most trades the rights of the wholesaler and the retailer are rigidly maintained, but in the printing business the dividing line seems to be very badly defined if not totally obliterated.

Candor and fairness should govern in the discussion and settlement of the labor troubles that are one of the greatest hindrances to general prosperity in America. Advantages won by shuffling and intrigue are not permanent advantages. Most men agree with the sentiments of the Duke of Wellington when he said: "I hate like hell the man who utters one thing and has another in his mind."

In the last issue of the *Western Printer* the editor protests against the crude method still employed by the manufacturers of paper to designate the grades and qualities of their wares. He advocates that a ream of paper, no matter what kind, should stand for five hundred sheets. He further argues that the thickness of all paper should be indicated by a number, as in the case of bond papers. The papermill and the printing-office estimator will not particularly favor these changes. Even the man who orders printing and has no knowledge of that work would be little better off if a ream meant five hundred sheets and the thickness of all kinds of paper were indicated by a number. The suggestions are of doubtful advantage.

For years past very loud complaints have been made against the Government printing envelopes for the public. While it must be admitted that this practice is a hardship to many printers, the trade has failed to have it remedied, notwithstanding the many protests made in that behalf. An equally great abuse existing within the trade, however, and one that has received little, if any, attention from printers in the way of protest, is the practice of some of the wholesale paper-houses furnishing printed stock to large consumers at prices which the printer can not meet. It is within the power of printers to report to the Typothetæ the houses guilty of this violation of business ethics and notify the members to withhold their custom from these competitors.

In this number will be found a new department, "Proofreaders' Societies and Their Doings," conducted by Mr. James T. Elliott, secretary of the Chicago Society of Proofreaders. While the matter in the department this month is taken up entirely with a history of the Chicago society, it is intended to broaden its scope in future issues so as to include the work of proofreaders' societies in every part of the globe. Proofreaders occupy an important position in the world of the graphic arts, and their usefulness has

hardly been appreciated. The new department is launched in the hope that it will prove of service to this very important and heretofore somewhat neglected army of workers in the "art preservative."

THERE are a great many young men in the printing trades who are anxious to perfect themselves in the trade, some in one branch and some in others. One desires to learn the best methods of presswork, another desires to perfect himself in machine composition, and so on through all the phases of printing as subdivided by modern conditions. With few exceptions these men are absolutely dependent on what they can earn from week to week, and many have others dependent upon them in addition to this. While they are prepared to make concessions in wages to obtain a higher degree of skill, there are few, if any, opportunities open to them to obtain instruction. With the great and increasing demand for skilled workmen, it seems that there is an opportunity here for the employing printers or the trade unions to show a spirit of enterprise by providing means of instruction and so place themselves in the van of modern progressive ideas.

IN the city of Philadelphia there exists to-day a silent but emphatic example of lost opportunities and of the consequences of disbelief in the ability of the inventive genius of the age to provide newer and better methods with increasing ability at more and more frequent intervals. For the past twenty years a huge printing-office, once a very hive of industry, has stood idle with twenty-two Adams presses in the deserted pressroom. On the walls are scribbled and marked the names of printers who were workers there in the past, and one or two of the old employes hover about and kill the tedious hours. This exhibit of the result of disbelief dates from the time of the introduction of the cylinder press, and many of the former employes, by accepting the opportunities of the then new method, are now the owners of fine printing establishments and are wealthy men. The old printing-house is a moribund proof of the fact that the printer can not stand still — if he will not go forward, he will go back.

A CORRESPONDENT in Schenectady, New York, states, in regard to two articles in the November number of THE INLAND PRINTER dealing with ways and means of keeping printing-offices clean and dustless, that in so far as oiling floors to keep the dust down is concerned, "in our office, we have gone one better and have painted up everything that was paintable. The fronts of the cases, some of them new and some old, with dirty finger-marks on them, and the old wooden frames, more or less soiled, were painted a dark green, and the cases labeled with yellow labels in the brass holders. The labels show up very plainly on the green background. Of course, the frames are just as old as before, but one would not believe it, for the paint makes them look clean and bright. I think that this is a new idea; it is, at least, around these parts, for paint is seldom used in the print-shop. Our hardwood floor is swept daily and scrubbed once a week; each man has a cuspidor; a large basket receives all waste paper, and the proverbial printing-office towel, which is usually guaranteed to stand alone, is not to be found, as we have four clean towels every week for the use of six men, with soap, etc. Although most of our equipment is rather old, everything has a place and is usually in its place when not working, thereby saving much valuable time. That the men appreciate the efforts of the company to keep the office tidy, goes without saying. In the two years of the writer's connection with the office, there has been no illness to speak of, which emphasizes the fact that cleanliness is a great help to healthfulness."

SUGGESTIONS FOR IMPROVING THE INLAND PRINTER.

IN the December number of THE INLAND PRINTER announcement was made that prizes amounting to $25 would be offered for the best and most practical suggestions looking to its improvement. Suggestions are confined to those that will, if adopted, be of value in making the paper more useful to the printing trades. Much of the success of THE INLAND PRINTER has been due to meeting the every-day requirements of the printer, and these requirements have been indicated by its subscribers with a very cordial interest since the inception of the paper. It is now proposed to make these suggestions bring some return directly to the interested friends of the paper, and in order to make a better division of prizes, the amount offered is increased to $30, apportioned into three prizes of $15, $10 and $5.

Announcement of the awards will be made in the April number, and the distribution of the prizes on or before that date. All the papers in competition must be marked with an identification number or design, accompanied with a sealed envelope containing a corresponding number or design with the writer's name and address. The business and editorial departments of THE INLAND PRINTER will pass upon the value of the suggestions, and, as above stated, announcement of the decision will be made in the April issue. All papers must be in the editor's hands on or before February 28, 1902.

THE DELAY ON THE DECEMBER NUMBER.

WE beg to apologize for the delay in issuing the December number of THE INLAND PRINTER. It was caused by a misunderstanding between the publishers and the Postoffice Department in reference to binding in certain inserts which it was claimed were objectionable in a paper entered as second-class matter. By special arrangement, the December number was finally allowed to go through, and readers furnished the treat prepared for them.

While some houses have chosen to call attention to their business by having their advertisements run on a



Supplement to
THE INLAND PRINTER
Chicago

A GERMAN VILLAGE.

Specimen of three-color half-tone engraving from an old oil painting.

Printed by
THE HENRY O. SHEPARD CO.
Chicago

special paper with special inks, with a view of presenting artistic effects of an educational nature, it has been done with no intention of evading the postal laws. The purpose has always been to show sheets of this character as a matter of enlightenment to the craft. It was considered that readers of a journal devoted to the graphic arts needed information about the effect produced by various colors of ink upon certain shades of stock. If the rule concerning these sheets is enforced, readers will be deprived of much of the knowledge and information that a publication of this character should furnish.

The publishers of THE INLAND PRINTER have no desire to make the magazine a medium for distributing samples of merchandise, but so far as showing specimens of type-faces and borders, half-tone and other process engraving, and beautiful color effects from specially prepared inks on papers of different tints, no objection should be raised. The postoffice officials seem inclined to deal fairly with the publishing interests in this particular matter, and if these interests will coöperate with the department in adjusting the misunderstanding, the whole question can be speedily settled to the satisfaction of all concerned.

WHITE INK VERSUS WHITE FOIL.

SOONER or later, nearly every printer has a job to print on dark stock in white ink and is entitled to the sympathy of all who have tried the experiment. It is hard enough to get a press washed up for a bright red, but to get everything clean enough to print a good white the difficulty is magnified considerably. The experience of a contributor given below will be of interest in this connection. He says: "Not long ago, an order came in from a photograph artist for an imprint in white ink on dark gray photo mounts. We tried two impressions, as it was impossible to carry enough ink on the rollers to cover well the first time, and got pretty good results from running the first impression in a light yellow and then printing the white over that. We improved on this somewhat by dusting powdered flake white over the wet white ink, using it like gold bronze, but that had a dull unsatisfactory finish till it was run through the press a second time without rollers to fix the powder. While we were still in trouble trying to make a good job, for photo mounts are too expensive to run any risks with, a finisher from the bindery suggested the use of white foil. Well, the result was a revelation! Just took the rollers off the press and at once got a good, solid, brilliant white that beat any ink and without the bother of washing up every time a spot of black would get on the rollers from some unaccountable source.

"White on dark cover-stock has a very striking effect, but many printers are deterred from using it on account of the difficulty of getting a good white ink, but with white foil, they need have no misgivings, although it would be well to electrotype the form if one has any respect for the type, as a heavy impression is necessary to get a good result. Of course, in using the foil for stamping cloth, leather or silk book-covers, brass dies are generally used, although heavily backed electrotypes may be made to answer.

"The leaves of color foil are prepared so that the use of sizing on book-covers is unnecessary, although sizing can be used if desired, with good results. It is not so tender as gold leaf, but needs to be handled carefully and in much the same manner is spread on a cushion and cut into pieces of the required size to fit the design, and picked up with a piece of cotton or a gilder's frame with a little tallow rubbed on it and then stamped in precisely the same manner as metal leaf. For cotton goods, enameled boards, etc., the die must be heated thoroughly and a good pressure used. After the impression has been made, the remaining leaf can be rubbed off with a fairly soft brush, cloth, or gilder's rubber. When used on leather or silk, it is well to allow it to set for a few minutes before cleaning off the superfluous foil, and should the leather contain grease, it is advisable to use gilding powder as a sizing. In printing ordinary bristol board, the type or dies need not be heated.

"For making a correction where it is necessary to obliterate an old address or a wrong telephone number without disfiguring the job, white foil is excellent and looks much neater than a heavy red or black rule, unless it may be desirable to allow the old address to be seen.

"A dark business card printed in white ink has a novel effect for which people looking for something out of the common are willing to pay well, but it is hard to get enough ink on a fine line to give a satisfactory result, and in that case, the stamper's mode of operation may be imitated with advantage. Of course, the real test is in the financial result and not in more or less ingenious experiments after novelties, so that unless a customer is anxious to pay well for white printing, it may be well to leave the cover stampers a monopoly of their material. But when a job has to be run through the press two or three times and then produces an indifferent white, it behooves us to look around for some other scheme for arriving at the desired result, and where a stamping-press is available, the use of the white foil provides a way out of the difficulty and gives an effect that can not be hoped for with white ink."

While the white foil may be very useful in a number of cases, there have lately been some very good improvements made in white ink which printers should investigate.

REVISING MACHINE-SET MATTER.

THE most exacting part of a hurried proofreader's work is found in the revising of machine-set matter. The man who does much of it welcomes as a relief the revising of a hand-set job. With the machine work he must be constantly on the alert to find new errors in the recast lines, and must relentlessly follow up the elusive misplaced slug. It may be said that this class of work should not be hurried. In newspaper

work there are times when the most rapid methods available must be adopted. But even when there is no pressing demand for the proof, methods wasteful of time should be avoided. A discussion of the various ways of doing this work may be of value.

One of the most careful readers we ever knew laboriously goes over the marked proof, checking on the new proof every place where a correction has been made. This done, he has his assistant read the changes in the usual time-killing way. As each checked place is reached he crosses it over, to indicate that he has completed that part of the work. When his copyholder ceases reading and there is a check uncrossed, he knows that his assistant has missed it. This plan is about as good as can be devised to insure finding all the marks, but it does nothing more. It does not add anything to the accuracy of the work and consumes a great amount of time.

We recall the case of a reader who, having a boy for copyholder, and believing he would not find all the marks, undertook that part of the job himself and read from the marked proof to the boy, who, while he usually saw that the indicated errors were corrected, would pass over others made in another part of the line in the resetting. The percentage of errors charged to that desk every week was very heavy.

Many readers do not see the marked proof. They turn it over to the copyholder, and he is required to indicate the location of the correction, and then the reader, having found the place, reads the line above the corrected line and the line below. Some proofreaders in their extreme caution will read the whole paragraph in which the change is made. This is a useless consumption of time, and the excess of caution serves no good purpose.

The usual plan pursued in newspaper offices in revising ads. may be improved upon both in respect of time saved and a greater degree of accuracy insured. Reference was made above to the time-killing mode of doing this work. To explain what is meant, we will give a page department store ad. to the average reader to revise. The copyholder will begin operations:

Copyholder — "Find heading 'Dry Goods Department.'" Reader — "I have it. Go on." Copyholder — "First paragraph, eighth line." Reader — "Right." Copyholder — "Line above begins (reads three or four words; sometimes the whole line). The corrected line is (reads it). The correction is: 'Sateen' is changed to 'satine' (spells the two words)." Reader — "Right." Copyholder — "The line below begins (reads it.)" Reader —"Right. What is the next correction?" All this for one line!

A better plan would be to place the proofs side by side, so that the reader, the responsible man, may see both. If the job is large, the marked proof may be folded to convenient size. A glance at the marked proof and another at the revise will be sufficient to find the place of the first correction. The practiced eye and memory of an experienced reader ought to enable him to read in a moment the line as changed in the one proof and the corrected line in the other. This refers to errors in display lines and in machine matter where but one or two lines have been reset. Where three or more lines have been recast in making the correction, it would be well to have the copyholder read them. It should be arranged that the copyholder is so seated that he may read when told to do so without moving the proof.

One of the most perplexing of the impedimenta in the progress of many readers is the misplaced slug — the slug which, through gross carelessness of the man making the corrections, makes two errors of one. The matter is one which should not cause perplexity. It is a good rule, in revising, to presume that every correction marked has been made, and if on revision it is found a line has not been changed as marked, that the corrected slug has been put in somewhere. To find it, it is only necessary to glance at the first words of the lines set in the same type and measures. The first proof will show the line that is displaced.

Written for THE INLAND PRINTER.

LUBRICATION OF PRINTING MACHINERY.

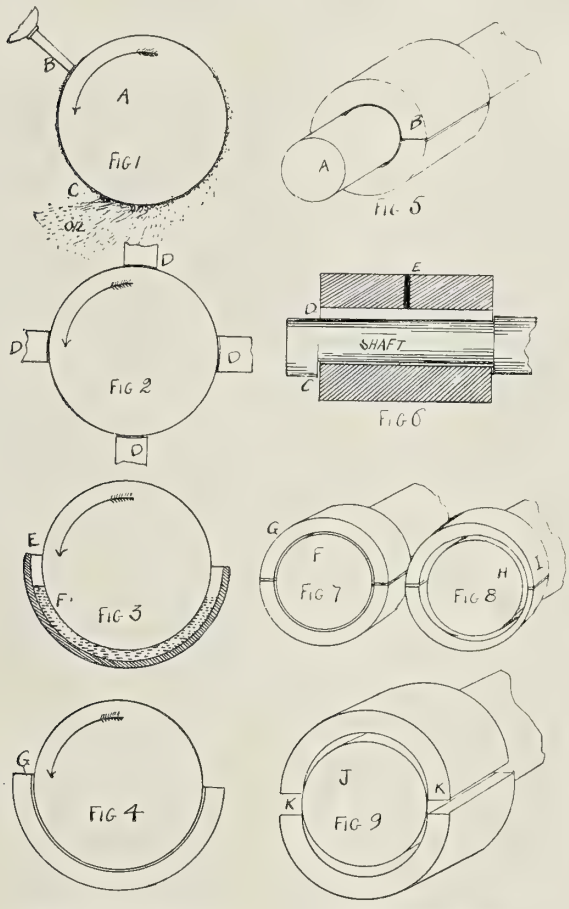
BY A MACHINIST.



THE art of lubrication, as applied to the journals and shafts of printing machinery, is illustrated in the accompanying drawings. The oil films are formed on the shafts and sleeves of parts of metals in the bearings, and so long as this work is correctly performed there is practically no trouble with heating, burning, grinding and groaning bearings. The up-to-date printing presses and related machinery are of considerable higher speed than the machinery of a dozen to twenty years ago, so that the same principles of lubrication do not apply. There was a time when the printers were able to get the proper lubrication of a journal in a printing-press or other apparatus in the printing-office by applying patches of hard grease. Hard greases are hardly adaptable to the faster running shafts of the present day. Formerly inferior oils were frequently used, because cheaper and because they could be obtained more readily. Nowadays, the printer takes more care in the selection of lubricating oils, and is willing to buy more costly grades, thus assuring a better description of oil for the lubrication of the moving parts of the more intricate and faster-speeded machines.

In Fig. 1 we show the first principle of lubrication of bearings in printing devices. Here we have a simple revolving shaft A. We take it, for example, that the shaft is turning in space, without sleeves of any kind to scrape off the oil or hold it in. The oil is applied to the moving shaft from the oil-can nozzle B, at the point indicated. The shaft turns in the direction indicated

by the arrow. The shaft is revolved, slowly at first, and when the higher speed is attained, of about 100 turns per minute, the centrifugal force causes the oil films to leave the shaft at about the point C. This is shown in exaggerated form so as to bring out the idea. On the other hand, if there is a box or sleeve for the shaft to revolve in, or if there are parts adjoining the shaft as at D D D D (Fig. 2), then these parts scrape off the oil films. Enough of the oil remains to form a very thin film on the shaft, so that lubrication results. It is when the adjustment is incorrect, the shaft placed



ILLUSTRATING OILING OF BEARINGS IN PRINTING-PRESSES.

SOME REASONS FOR POOR LUBRICATION IN PRESSES.

in a too tight bearing, or the sleeve made so as to form scraping edges on the shaft, that practically all of the oil is removed, and heating results. It would not do, of course, to have the shaft fitted with a bearing of the sort presented in Fig. 3. Here is shown the project of revolving the shaft in a reservoir of oil E. The shaft does not find any bearing in this reservoir, but merely turns within it, taking on series of oil films, which films accumulate until the centrifugal force causes them to be thrown off, as in the case shown in Fig. 1. The oil films, if not compressed between the metal sleeves of the box and the shaft, may accumulate three or four layers or thicknesses in depth, after which the weight of the oil causes it to be thrown off.

Reference is next made to correct adjustments of bearings as compared with incorrectly adjusted ones. In Fig. 4 is shown a bearing containing a shaft of a printing-press. The sleeves of the bearing are indicated at G. There may be an upper sleeve of the same design. So long as these sleeves fit correctly, and are proportioned to correspond with the setting of the revolving shaft, there will be no wastage of oil, no oil-throwing, or heating and grinding of the shaft. It happens sometimes, however, that although the builders of the press have sent the machine out in perfect condition as regards the journals, the workmen in setting up the press fail to get a proper alignment of the framework of the machine, with the result that the foundation is sprung, and one or more of the boxes are sure to shift their position, resulting in binding of the sides of the boxes, and consequent heating. The application of oils, freely distributed, fails to relieve the trouble. I have seen bearings flooded with oils without effect in cases of this kind. Sometimes the workmen condemn the machine, while again they believe the lubricating oil to be at fault. The trouble is due to the box, which may be adjusted correctly, after the feet of the frame of the machine are correctly leveled, and all shafts of the press properly aligned.

One of the chief evils to which presses are subjected is the setting and running of bearings improperly. No one can have any idea how journals are abused, even in the best of modern presses, and in offices where the highest grades of lubricating oils are used, unless they make a tour of a number of establishments. The writer did this, and found defectively operated journals in a number of places. Some of the defects will be referred to in the illustrations. In a number of instances the bearings were too tight for the shaft. In Fig. 5 is shown a common journal, indicating the principal parts, the shaft A and the sleeves B. These may be found worn at the edges until the parts are quite loose, and then the edges of the worn sleeves are pretty sure to form scraping edges to remove the films of oil from the shaft nearly as fast as formed. The scraping edges thus formed are ruinous to the bearing. To overcome the trouble, it is best to recast the worn box with babbit metal or replace the parts with new ones. The shaft can be arranged as shown in the cut, upon blocks, or if there is room the casting can be done while the shaft is in the machine. The shaft and sleeves must be thoroughly cleaned of all oily and other foreign matters, using lye water for this purpose. The sleeves should be put up evenly by bracing and by using putty or clay to hold them perfectly straight. When it is assured that the shaft is in the center of the sleeves, the sleeve ends may be plugged with clay, putty or other stuff of a like nature, and the molten metal poured into the worn space through the oil hole of the top sleeve. The metal cools quickly, after which the putty is removed and the parts are ready for use. The babbit metal fills the worn space and makes the sleeves fit correctly.

In Fig. 6 one can observe how a shaft drags in a bearing when worn. Often the best of machinists in the printing-office overlook this trouble as being too trivial for notice or readjustment. The wearing is

accomplished gradually, of course, and some years may expire before the shaft is worn enough to permit it to drop down far enough to create the space in the box shown at D. The letter C indicates the locality of that portion of the shaft which usually wears, forming a collar or flange on the shaft. The shaft which is worn in this condition is often repaired by turning the end down in a lathe and putting a sleeve over the worn part. The oil-hole E often gets clogged in bearings of presses unless cared for regularly. Some printers have a system for the care of bearings. A boy is set to work cleaning out stopped oil-holes occasionally. Often the that the sleeves are badly scored and reduced to a thinner condition on this side. The shaft carries the pulley on which the belt runs, and the constant draft of the belt results in this effect. Sometimes the sleeves are turned in the box occasionally, so as to cause the wear to come on a different side. But as a rule the workmen do not think of this until the one side is worn so badly that turning is impossible. There are several little catches about the printing-press bearings of this character, which, if taken advantage of, will result in preservation of the journals for a longer time and in giving better satisfaction as concerning oiling. It is difficult



Photo by A. M. Smith.

STUDY OF THE AUTHOR OF "BEN HUR."

This unique and handsome study was recently built at Crawfordsville, Indiana, by General Lew Wallace, at a cost of $40,000. The interior mural decorations, of carved stone, are exceptionally artistic, both in conception and execution. In the lower left-hand corner of the picture can be seen a platform standing beneath the spreading limbs of a mammoth beech. Here General Wallace sat in favorable weather as he wrote his most famous novel, and the tree is known as "The Ben Hur Beech."

dust clogs the base of the hole and the oil channel fails to carry the lubricant to the moving parts, with the result that the latter heat.

In some cases the bearings are worn toward the side to which the shaft is drawn by the belt, or forced by the cogs. In Fig. 7 we show a bearing G and shaft F in good order. This combination will lubricate freely, and under ordinary circumstances will cause no trouble with heating, etc. In Fig. 8 is the same type of bearing after a few years of service under extraordinary conditions of wear and tear. The belt draft caused the shaft H to be drawn so tightly against the side I of the sleeve to obtain perfect lubrication with one side of the sleeves worn. The best remedy is to replace the worn sleeves with new ones.

Fractured sleeves in bearings of printing-presses are very detrimental to effective lubrication. There are scraping edges caused at every fracture, and unless these edges are worn quite smooth the oils will be removed and the parts run dry. The fractured sleeve is often held together by the box in which it is adjusted, and some printing engineers permit the sleeve to run on for months. The wastage of oil in properly lubricating a bearing in this condition more than offsets the

saving made in not replacing the injured sleeve with a new one.

The builders of printing apparatus are very careful to send out their machines with the sleeves of the bearings in good fitting order. In Fig. 9 we show a bad fit, because the workmen of the office have replaced the original sleeves with new ones, and the new ones are too small for the shaft. The result is that the edges of the new sleeves bear hard at K K on the shaft J, resulting in a wobbly bearing, which is pretty sure to heat, because there is not opportunity for the effective formation of the oil films on the moving parts. Great care is taken by the builders to have these sleeves just right in proportions, and in the event of new sleeves being substituted for the old ones, an effort should be made to get the same size in every respect. I have seen new sleeves put in which were too small, like those in the illustration, while others were too large.

These suggestions, it is hoped, may be helpful to printing machinery machinists and others who have charge of the running gearing and motive power of printing apparatus, and who look after its lubrication.

YELLOW JOURNALS AND THE YOUNG.

In a recent editorial on "The New Pace for Children," the editor of the *Century* deplores the effect on childish minds of the too early reading of newspapers, especially those that are run for revenue only.

It is a deplorable fact that of late years, for lack of support, a number of excellent magazines for children have been discontinued — in the latest instance with the frank statement that the vogue of the newspaper had shortened the term of childhood so greatly as to make it impossible to sustain such a magazine, the proprietors saying, in effect, that boys and girls, in the old sense of an audience for juvenile periodical literature, exist no longer. The fault, perhaps, is not with the child, nor with the editor, but with the busy parent of these latter years; for the newspaper-reading child is the product of the last decade. The boy of ten or twelve, at the age when he ought to be acquiring a taste for good literature, is too often left to the ephemeral contents of the illustrated newspaper. Even when the newspaper is a good one he is being startled from the repose of his proper age. He is made a man before his time. He is allowed to share the rapid pace at which modern life is set. Not for him should be

> the heavy and the weary weight
> Of all this unintelligible world.

And if the newspaper be conducted without conscience his mind becomes the breeding-ground of false ideals — infested by the microbes of envy, social discontent, ambitious greed, scandal, desire for luxury, and disbelief in virtue. If he be a child of the tenement, with little other reading, is it any wonder that he should grow up into the criminal classes? And yet such newspapers are tolerated in the houses of decent and intelligent people!

The death of President McKinley has set people to thinking as to the insidious influences that may have operated on the mind of the wretched and pitiable assassin, little more than a perverted boy; and, as a consequence, a healthy reaction has set in against the sensational newspaper. It will be well if this shall extend to all newspapers of the class. But it will be best if the country can be aroused to substitute for them decent newspapers, magazines and books, and particularly to study carefully the kind of reading which goes to the formation of the character of children.

THE ART OF TAKING LEAVE.

The following by a writer in *Leslie's Weekly*, while referring to home calls, will apply with equal force to business. Transact your business promptly and when ready — go. Do not stand on the order of going, but *go*. He says: "Not all have learned the fine art of leave-taking in an appropriate manner. When you are about to depart do so at once, gracefully and politely, with no dallying. Don't say, 'It's about time I was going,' and then settle back and talk aimlessly for another ten minutes. Some people have just such a tiresome habit. They will even rise, and stand about the room in various attitudes, keeping their hosts also standing, and then, by an effort, succeed in getting as far as the hall, when a new thought strikes them. They brighten up visibly and stand for some minutes longer, saying nothing of importance, but keeping every one in a restless, nervous state. After the door is opened the prolonged leave-taking begins, and everybody in general and particular is invited to call. Very likely a last thought strikes the departing visitor, which his friend must risk a cold to hear to the end. What a relief when the door is finally closed! There is no need of being offensively abrupt, but when you are ready to go, go."



"FULL BACK" AND "COACH."

A devotee of the game of football, addicted to punning, has suggested this title for the above picture. It is in reality a snap-shot picture made by Mr. W. H. Simpson, the advertising manager of the Santa Fe Route, on a recent trip over his road. Mr. Simpson has kindly permitted THE INLAND PRINTER to reproduce some other pictures made on this trip, which will be found elsewhere in this issue.

TO ATTACH BRASS STAMPS TO EMBOSSING PRESSES.

The *International Bookbinder* says to use fish glue to attach brass stamps to embossing presses, as it will bear the heaviest kind of stamp; also use between the brass and iron a piece of paper with a rough surface. Before using stamp, if it is a new one, rub it with muriatic acid, which will roughen the surface and remove dirt and grease; let stamp get quite warm before applying the glue.



Photo by H. L. Grant, Oakland, Md.

A TOUCHING STORY.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

PRINTING ON PALM LEAF FANS.

To the Editor: TOPEKA, KAN., October 15, 1901.

Last summer this office printed 500 palm-leaf fans for a customer. The fans were fifteen inches across, best grade that could be purchased. The advertisement was 3¾ by 9 inches, printed across the face and as near the top as possible. From the type form a rubber plate was made and glued on a block of wood, the mounted plate being exactly type-high. This was locked up in a job chase, with a steel bearer at each end and put onto a Chandler & Price 10 by 15 press. Firm, well-seasoned rollers and good "job black" ink were used, the ink being first thoroughly mixed with a very little dammar varnish. The tympan consisted of one thick felt blanket that nearly covered the platen and was built up with tag board. The fans had a varnish finish on them that caused some trouble at the start, because the ink would not take hold of the surface. This trouble was overcome by lightly rubbing the surface with a rag dampened with wood alcohol, allowing the fans to lie about half a minute before printing. After printing, the fans were spread out and allowed to dry over night. The job was a success, the imprint clean, clear and glossy black, and the customer well pleased. THE INLAND PRINTER has a sample of this fan. JOHN BADDERSHILL,

Pressman, Kansas State Printing Office, Topeka, Kansas.

P. S.—The most essential thing is a first-class fan. Cheap fans and a stereotype plate will not work.—J. B.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, SCOTLAND, November 29, 1901.

For the past few months trade has been exceptionally good here, all the large book-producing houses being taxed to their utmost capacity, and overtime having been largely resorted to in order to fulfil engagements. There is now a perceptible slackening down, but for the time of year trade is still remarkably good. The amount of printed matter sent forth weekly by the Edinburgh presses is enormous, and it is estimated that Edinburgh produces about a third of all books printed in Great Britain. Profiting by the boom in printing, the Glasgow printers a short time ago asked the employers to agree to a reduction of the working hours from 52½ to 48 per week. After some little delay and negotiation, the employers offered to reduce the hours by 2½, making the working week one of 50 hours. This offer was accepted by the workmen, and the new arrangement came into force on the 11th of this month. Simultaneously with the movement, the Edinburgh bookbinders made a similar request, and after some friction, they also were successful in getting their hours reduced to 50 per week, and the minimum wage fixed at 32s. per week. And it is already in the air that the printers of Edinburgh are to move in the same direction — if so, it may be hoped with like amicable results.

The session of the Edinburgh Typographia is now in full swing, and as usual a good program of lectures has been arranged. The subjects of a technical nature are fewer than usual, for reasons which will be obvious when I mention that the committee desire fresh subjects of lecture every season. The readers of THE INLAND PRINTER may be interested in knowing the fare set forth in the syllabus, so perhaps I may be allowed to mention the details. The subjects are: "A Holiday in Spain," by A. P. Laurie, M.A., D.Sc., F.R.S.E., principal of the Heriot-Watt College, Edinburgh; "Holyrood Palace, from David I. to Edward VII.," by John Sinclair, F.S.A. Scot.; "Some Great Historians," by Professor R. Lodge (Professor of History, Edinburgh University): "The Point System," by Walter Haddon (of Messrs. John Haddon & Co., Caxton Type Foundry, London); "Books, Libraries and Literature in Days of Old," by Richard Cameron, F.S.A. Scot.; "Robert Burns," by John Hogben; "Stereotyping and Electrotyping up to Date," by Robert Wood; "Papermaking, with Experiments," by William Jardine, Esk Paper Mills, Penicuik; "Great Exhibitions," by D. J. Vallance, Curator, Edinburgh Museum of Science and Art. Most of these lectures are to be illustrated by lantern slides.

At the outset of the session the committee had to face a serious diminution in their income — the town council having reduced the annual grant from £100 to £50. This is not because of any dissatisfaction the city fathers had with the work of the association, but simply because the large increase in the city's expenditure made them cut down their grants to all technical bodies. Whether this is sound policy may be doubted, but the fact remains. But the committee of the Typographia felt themselves seriously crippled by the reduction, especially as they had been meditating breaking fresh ground in the association's work.

The technical classes for compositors and machine men have been formed as usual, and (with the exception of the theoretical classes for compositors) the enrollment of pupils has been very satisfactory. There are, therefore, now in full swing for compositors (1) a theoretical class — in place of two classes last year; (2) a practical jobbing and display class; (3) a music-setting class; and (4) a practical Linotype class. The class for machinework has been up till now a theoretical one, but within the next fortnight, through arrangement with Messrs. Elliot, of Otley, the committee will have the pleasure of seeing in the rooms for teaching purposes a first-class printing-machine of the most approved pattern, which was in the exhibit of that firm at the Glasgow Exhibition. Mr. Winning, the popular and genial teacher of the class, will no doubt feel happy in having now what has long been the desire of his heart — an opportunity of giving his pupils practical lessons in machine printing.

In response to a desire that the Typographia should do something for the technical education of those engaged in the stereo and electro branches of the printing trade in the city, the committee agreed to form a class for such. Mr. Robert Wood, overseer with Messrs. T. Nelson & Sons, agreed to conduct the class, and I had the pleasure of being present at the opening meeting on the 15th of November, when over thirty young men, after hearing an admirable lecture and demonstration on the evolution and principles of electro-metallurgy by Mr. Wood, put down their names as students. From the enthusiasm displayed, I have no hesitation in saying that this should prove one of the most successful of the association's classes. Principal Laurie, of the Heriot-Watt College, has kindly allowed the class the use of the apparatus in that college when required. As the governors of the Heriot-Watt have also added this winter to their splendidly equipped institution a class for instruction in photoengraving and etching and the production of half-tone blocks, it is evident that there is in Edinburgh the promise of a fine technical school for printers, which perhaps the near future may see realized. G. F. S.

TO THE MORNING PAPER.

By the family you're welcomed at breakfast, your presence, indeed, they expect;
But pray do not come in your wrapper — it isn't considered correct.
—*The Century.*

Written for The Inland Printer.

SECURING PAID-IN-ADVANCE SUBSCRIPTIONS.

BY O. F. BYXBEE.



PRACTICAL plans for increasing subscription lists are always in demand. It is extremely difficult to find a plan that will not react disastrously, either through the ultimate loss of the greater portion of new names secured or through the sacrifice of the dignity of the paper in securing them. Without referring to the many schemes which have this effect, I will describe one which has stood the test of two trials on the same paper, during successive seasons, and is to be repeated again in 1902.

In the spring of 1900 the Scranton (Pa.) *Tribune* conceived the idea of promoting an "educational contest," so termed because the contestants were striving to secure educations (and incidentally subscriptions). The results were so gratifying that the plan was repeated in 1901, with but very little change. In the first contest there were ten rewards, five of which were scholarships and five articles of merchandise, ranging in value from a $375 piano to a $30 gold watch. From the selections made by the successful participants it was evident that these latter premiums were not sought after, but that the young people were all striving for educations, so that the following year scholarships alone were offered.

In this later contest, which closed September 1, 1901, eight scholarships were awarded. At the head of the list were two of equal value — four-year courses at Lafayette College and Swarthmore College, each worth $1,000 and including every item of expense, excepting meals, for the full four years. Next was a scholarship covering three years in a State normal school, valued at $675, and covering all expenses — tuition, room, meals, light, heat, laundry and books. The remaining five scholarships were in local business colleges and musical conservatories, aggregating $375, and making the total value of the rewards offered over $3,600. In addition to these rewards, all contestants failing to finish above eighth place were paid ten per cent of all the money collected for the paper.

Contestants were secured from the young men and women of the city and surrounding towns, who were required to canvass for subscriptions to the *Tribune*, all of which must be paid in advance before credit was given. Subscriptions were received for one month or any number of months, but all must be from persons whose names were not on the books of the paper when the contest opened, the contestants being allowed one point for each month paid; thus a subscription for one year counted twelve points, while one for three months brought but three points.

The greatest task in connection with a plan of this kind is to arouse the interest of the contestants and the public. After this has been done, ordinary attention to details is practically all that is necessary, aside from enthusiastic daily reports, giving the standing of contestants from day to day. There is a large amount of detail to be attended to before the contest is opened — contracts must be made for the scholarships, rules decided upon, circulars printed and blanks for receiving subscriptions prepared. There must also be some arrangement made for keeping an accurate record of subscriber, contestant and points. As to the preparation of these details, and the general working out of the plan, probably no better course could be adopted than that which has been tried and proved successful. The *Tribune* in sixteen weeks added a very large number of new, paid-in-advance subscribers to its list, and received several thousand dollars in cash, to say nothing of the amount of money that will be paid later by many of these new subscribers, eighty per cent of whom are still on the books.

The first necessary step was the procuring of scholarships. These were in most cases obtained in exchange for advertising, although a few hundred dollars in cash was necessary to secure the larger ones. This work can not be done hurriedly, from one to two months being necessary to get the most favorable contracts signed. There must be lengthy correspondence, personal interviews, and frequently the paper is obliged to wait the result of a reference to some committee or board.

After contracts have been signed, preliminary announcement should be made, giving the scholarships and their value, the rules of the contest, and setting a date for the formal opening, about ten days or two weeks in the future. It is a good plan to get the endorsement of local clergymen, and other influential men, as to the educational opportunity offered the young people of your locality. These should be published and featured. Both before announcement is made, and during the interim between that date and that of the formal opening, correspondents, school principals and teachers, and clergymen, both in your own and surrounding towns, should be visited, the plan explained, and lists of names of young people of their acquaintance secured, to whom circular letters are to be addressed. When it is possible it is an excellent plan to secure the names of high school junior and senior classes, particularly the latter, as many of these will be looking forward to college courses. The *Tribune* used the following letter to reach and interest the young people whose names were secured from these sources:

Dear Friend,—Your name has been given us as one who is enterprising and ambitious, and we take the privilege of addressing you regarding our Educational Contest. We enclose a full description of the plan and wish to call your attention particularly to the very liberal special rewards offered for the labor of a few weeks. We believe it will pay you to enter the contest and do what you can.

It may be that only a few points may be necessary to secure one of the best scholarships, but, in any event, you will be paid for your efforts, as you will note by reading the accompanying circulars. Call at the *Tribune* office, or write to us, and we will send you one of the little books of subscription blanks so that you can start right in. Go among your friends and acquaintances — many of them will add the *Tribune* to the publications they are receiving if you explain to them why you are canvassing for it and the reward you seek to obtain. But do not confine your work to acquaintances — any fair-minded person will appreciate honest efforts.

We shall be pleased to aid you in any way and will promptly answer inquiries by mail if you will address a letter to "Editor Educational Contest." Kindly let us know what you think of the plan.

Yours very truly,
The Tribune Publishing Company.

Enclosed with this was a little sixteen-page pamphlet, giving a full description of the proposed contest and its rules, reprinted from the announcement in the paper, and under separate cover a larger booklet, describing and illustrating with fine half-tones the various scholarships offered. It would be a good plan to have one or more "follow up" letters, to be used where the first received no response, although the *Tribune* did not have such prepared. The rules, which avoided all controversy, were as follows:

The special rewards will be given to the persons securing the largest number of points.

Points will be credited to contestants securing new subscribers to the Scranton *Tribune*, as follows:

		Points.
One month's subscription	$ .50	1
Three months' subscription	1.25	3
Six months' subscription	2.50	6
One year's subscription	5.00	12

The contestant with the highest number of points will be given a choice from the list of special rewards; the contestant with the second highest number of points will be given a choice of the remaining rewards, and so on through the list.

Each contestant failing to secure a special reward will be given ten per cent of all money he or she turns in.

All subscriptions must be paid in advance.

Only new subscribers will be counted.

Renewals by persons whose names were on our subscription list prior to the opening of the contest will not be credited. The *Tribune* will investigate each subscription and, if found irregular in any way, reserves the right to reject it.

No transfers can be made after credit has once been given.

All subscriptions, and the cash to pay for same, must be handed in at the *Tribune* office within the week in which they are secured, so that papers may be sent to the subscribers at once.

Subscriptions must be written on blanks, which can be secured at the *Tribune* office, or will be sent by mail.

The contest will close promptly at 8 o'clock Saturday evening, August 31, 1901.

Whenever a reply was received to one of these letters, even if only where additional information was asked for, or if a postal requesting particulars was received through notices appearing in the paper, then a book of subscription blanks with full instructions was sent and the writer notified that he or she had been duly entered as a contestant, "believing that they would be anxious to commence work at once without delay." The book of instructions was an eight-page booklet, too lengthy for reproduction here, containing pointers as to how to approach people, what to say, how to close a deal, and urgent paragraphs regarding the value of sticking to the canvass and not becoming easily discouraged. The first book of subscription blanks given a contestant contained but ten leaves, but as soon as results were obtained larger books were supplied. These books were six inches long and two and one-half inches wide. On the first page of the cover was printed "Educational Contest, Scranton Tribune," and blanks for name and address of contestant; on the inside cover pages was the list of rewards

THE SCRANTON TRIBUNE.

Please enter on your subscription list the name of

.....

Address.....

for subscription to The Scranton Tribune for

months, and credit me with .....*points in your Educational Contest.* *Amount, $*

Name of Contestant.....

Subscriber..... *Address*..... *Points*.....

FORM OF SUBSCRIPTION BLANK.

and "Reasons why people should read the *Tribune*"; while on the last page appeared the rules of the contest. One of the subscription blanks is shown herewith. As the contestant brought in subscribers, each coupon and stub was dated and stamped "Paid" with a rubber stamp; the stub, retained by the contestant, served as a receipt. Each day all new subscribers were sent receipts by mail from the office.

A careful record was kept of each subscription secured in a specially ruled book, which proved indispensable as the contest advanced. All disputes were easily adjusted, expirations of subscriptions were quickly ascertained, and by keeping the book posted after the contest closed the percentage of subscriptions retained could be readily computed. The heading of one of the pages is shown, the original being about twelve inches wide, with thirty lines to the page.

Contestants were allowed credit for all renewals obtained by them of subscriptions they had originally secured, as the longer a new subscriber takes a paper, the more likely he is to continue, and all were kept carefully posted regarding expirations by means of the following slip, sent out about a week in advance of the date of expiration:

The subscription of.....of No.....street, which you secured in the *Tribune's* Educational Contest, expires ..... You are entitled to credit for all renewals of this subscription which you are able to secure before the close of the contest, and we would suggest that you see the subscriber at once and endeavor to have it continued for three months or a year, as your points will thus be increased more rapidly.

THE TRIBUNE PUBLISHING COMPANY.

If a subscription expired before a renewal was received from a contestant, the following note circular was filled out and mailed to the subscriber:

Your subscription to the Scranton *Tribune*, which was received through ....., one of the contestants in the *Tribune's* Educational Contest, expired ..... We trust that the daily visits of the paper have been a source of pleasure to you, and unless we hear from you to the contrary we will consider that you wish your paper continued. If you prefer to continue paying in advance, you may hand the money to M....., and we will give h.... full credit for the number of points to which ..he would be entitled, just the same as if you were a new subscriber.

Yours very truly,
THE TRIBUNE PUBLISHING COMPANY.

After the expiration of the contest, it was found necessary to continue the notification of expirations, in order to avoid misunderstandings. Many who subscribe in this way do not intend to take the paper longer than the time originally paid for, and if it is not stopped they will become angry and refuse to pay, but the following letter disarmed these, and not more than ten per cent would order the paper discontinued:

Your subscription to the Scranton *Tribune*, which was received through one of the contestants in the *Tribune's* Educational Contest, expired ..... We trust that the daily visits of the paper have been a source of pleasure to you, and unless we hear from you to the contrary, we will consider that you wish your subscription continued. If you prefer paying in advance, you are at liberty to do so at the same rate at which you subscribed, otherwise we will send you a bill at the end of each month at the regular rate.

Yours very truly,
THE TRIBUNE PUBLISHING COMPANY.

As the contest neared its close the interest became intense, and during the closing week the young people worked day and night, each fearing that some competitor was holding back returns. Beginning with the opening day, the standing of the contestants was published daily, and every change in position made much of. The rivalry at all times was most friendly, and even at the close there was not the slightest friction. To avoid any possible misunderstanding the circular given below was sent to each contestant:

To the Contestants in the Tribune's Educational Contest:

As the end of the contest approaches, it will no doubt please you to have a full explanation as to the arrangements for the closing day. Not that there is to be any change in the rules, for this is unnecessary, but to avoid any possibility of a misunderstanding we have thought best to address this letter to you.

We will continue to publish in the *Tribune* each day the standing of the contestants, but after the issue of Saturday morning, August 31, no further information will be given until the final result is announced on Monday morning, September 2.

Returns will be received at the office of the *Tribune* until 8 o'clock P.M. Saturday, August 31, but do not delay bringing in your last points until an hour dangerously close to the end, as no returns will be accepted from the contestants (except those who make returns by mail), who are

SCRANTON TRIBUNE'S EDUCATIONAL CONTEST, 1901.

NAME OF SUBSCRIBER	STREET AND NUMBER	TOWN	CONTESTANT	BEGAN	DATE OF EXPIRATION														
					1901 June	July	Aug	Sept	Oct	Nov	Dec	1902 Jan	Feb	Mar	Apr	May	June	July	Aug	Sept

FORM FOR SUBSCRIPTION ENTRY BOOK.

not in the office at the first stroke of 8 o'clock, as told by the courthouse clock.

Contestants will be required to make their returns regardless of the standing of others at the moment, and the number of points any one may have registered during the day will in no case be disclosed prior to the final announcement.

Contestants who send reports by mail will be credited for all that bear a postmark at the postoffice of deposit of 8 P.M. or earlier. In this connection it is important to notice that letters left at the postoffice are frequently not postmarked at once, and it will be necessary to ascertain just how long before the hour of 8 a letter should be deposited in order to insure its being properly stamped.

In case of ties, the one who succeeds in first scoring the number of points will have a first choice of a special reward. The hour of making the return at the *Tribune* office or the postmark will decide.

From now on until the close, it is advisable to make returns promptly and thus avoid confusion and possible errors on the last day.

It will be impossible to make a definite announcement Saturday evening, as returns made by mail might materially change the result. It will also be necessary to examine each subscription to see if it is not a renewal of some person who is already on our books. This rule seems to be clearly understood and there will probably be no trouble in this respect.

Thanking you for your continued interest and earnest efforts in the *Tribune's* Educational Contest, and wishing you the success you merit, we beg to remain, Cordially yours,

THE TRIBUNE PUBLISHING COMPANY.

Nearly every contestant worked until the last hour of the contest, and all were present when the final returns were made. None, however, was allowed to know what those before him had scored and the result was not announced until the following Monday morning. Over $1,000 was received during the last hour, and it was with great difficulty that the large number of new subscribers were properly served with the Monday morning issue.

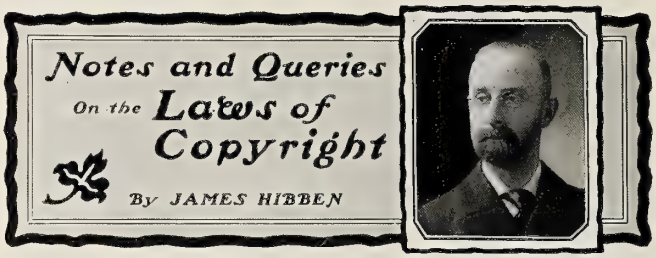
To attempt to suggest improvements on so successful a plan seems unnecessary. Nevertheless, it is quite possible that a still larger number of active participants would have been secured if the list of rewards had been longer, as only a very few contestants beyond the number who were certain of securing one of the rewards remained energetic until the close.

The plan is certainly a practical one, has many new features and is worthy of imitation.



Photo by George Stark, St. Louis, Mo.

THE BATH.



The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

DOES COPYRIGHT REMAIN VALID WHEN NAME IS CHANGED IN FORMS?—To a correspondent at Ransom, Michigan, submitting a form with the inquiry whether such form can be copyrighted and the name printed therein, changed each time, I would say that if the description of the character of the material inserted in the proper column was omitted, likewise the name of the party for whom the form is printed, the form as such could be copyrighted; otherwise for each time a form containing a different name and different material was used a separate copyright would have to be obtained. The law requires two copies of the proposed article sought to be copyrighted to be deposited, etc., and if changes are subsequently made in the form infringement can not be prevented because of variance between the form covered by the copyright and that of a later issue. In 1888 this question, in a sense, was before the courts, and it was decided "that the matter must be original and possess some possible utility. . . . To prepare such instruments requires some learning, and involves some literary labor; quite as much as the compilation of facts or figures, or extracts from books. Such compilations are entitled to copyright under the construction of the statute."

FORFEITURE OF INCOMPLETE WORK FOR VIOLATION OF COPYRIGHT.— Strict construction of Section 4695.— Frequently the courts are called upon to construe different sections of the law, and in applying it to the many divergent facts in each case, new light is thrown upon the subject. One of the most difficult problems to determine is how far a court should go when forfeiture is sought to be enforced. Suit was brought to recover sheets and plates alleged to be infringements of a copyrighted photograph. These sheets contained the first or outline impression only, and were not complete as a copy. Query: Were these sheets within the provision of the law, that the alleged offender "shall forfeit to the proprietor all the plates on which the same shall be copied and every sheet thereof, either copied or printed?" Upon this proposition Judge Seaman said: "The claim, however, that the bare outline printed upon the sheets in evidence constitutes a copy, within the purview of the statute is, in my opinion, untenable. It is well settled that the provisions of this statute must be strictly construed. The reference therein to copies, 'either in whole or in part,' is intended to reach every imitation which pursues the substance of the copyrighted production, or any vital and severable portion, although variations are made in design or detail; in other words, to prevent evasion by colorable deviation. To infringe the copyright 'a substantial copy of the whole or a material part must be produced.' It is probably true, as remarked in Fishel vs. Lueckel, 53 Fed. Rep. 499, that substantial imitation, and not marketable value or quality, is the test of infringement; but the imitation must be of a substantial part, must have essence, and be so far perfected as



Photo by H. L. Grant, Oakland, Md.

NATIVES.

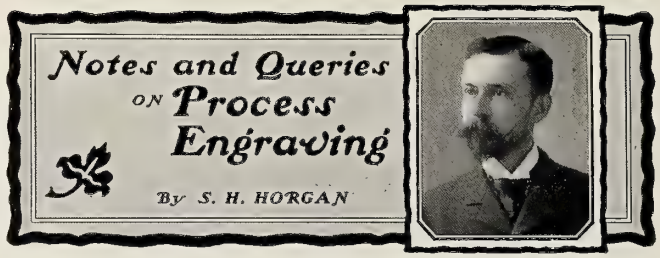
to establish the identity. In other words, infringement, for the purposes of forfeiture, must be an accomplished fact — must appear from the face of the production, and not be inferred from what was intended if it had been completed. The authorities are clear that the question of knowledge or intent does not enter into consideration upon the issue of infringement, and, as the absence of these elements will not save from forfeiture in case of actual piracy, so the fact that infringement was manifestly intended at any incomplete stage, but was not carried out, can not operate to turn the mere embryo into a copy subject to forfeiture. In this case the sheets were seized in the defendant's possession when the first impressions only had been taken, presenting merely the initial color and exterior lines of the intended lithograph, without the features or any essential embodiment of the copyrighted photograph. Several plates or stones were required to make the copy, being in actual readiness for the purpose, but one only had been used, making this outline color. I am satisfied no copy was produced within the meaning of the statute."

How Shall the Word "Proprietor" Be Construed? — In 1882 the Circuit Court for the Southern District of New York passed upon the right of a resident proprietor of the production of an alien artist to protection under the statute. This adjudication involved the construction of Section 86 of the Act of 1870, which is Section 4952 under the Revision of 1873, since amplified by the Act of March 3, 1891. The Court said: "It being conceded that the complainant is not the author or designer of this chromo, it is incumbent upon him to show how he became entitled to any exclusive copyright of it. . . . The owner or proprietor of a work has not, since the Act of 1870, any more than before, in that character alone any right of copyright. It is only to 'authors and inventors,' or to persons representing the author or inventor, that Congress is authorized by the Constitution to grant a copyright. Constitution, Article I, S. 8. The right of any other person than the author or inventor must therefore be a purely secondary and derivative one, and in enforcing an alleged copyright such a person must show an exclusive right, lawfully derived from the author or inventor; and this the plaintiff has not done. . . . It appears . . . that the work was designed and printed in Europe by an alien artist, and that copies of this design were imported into this country and came into defendant's hands independently of the complainant. There is no averment either that the design itself was new, or that the lithographic stones for the print were engraved by any person employed by the plaintiff or in his behalf, or that any right of copyright was ever transferred to the plaintiff by the author or artist. . . . The complainant may have been the 'proprietor' of the chromos which he imported, and may have 'produced them at great expense,' and yet have no exclusive right whatever, as between himself and the European artist, to the sole use even of the lithographic stones in Europe for the multiplication of any additional copies, much less to the original design. . . . In Johnson vs. Donaldson, 3 Fed. Rep. 22, it was held by Wallace, J., that if the plaintiff acquired his copyright by appropriating a sketch from a foreign publication, he would not become a proprietor thereof, and could acquire no exclusive copyright. . . . . The plaintiff claims that the Act of July 8, 1870, authorizes a citizen or resident of this country, if he be 'proprietor' of any book, map, print, chromo, etc., to obtain a copyright therefor, although the author, inventor, or designer is an alien. The Act of 1870, for the first time, uses the word 'proprietor' in connection with the words 'author, inventor or designer' as one of the persons to whom a copyright may be granted, although ever since the Act of 1790 a proprietor might obtain a copyright if he were the lawful representative of the exclusive rights of a native or resident author. Thus, though the connection in which the word 'proprietor' is used in the Act of 1870 is new, the use of the word itself in relation to copyrights is as old as the laws of copyright. The argument for the plaintiff rests wholly upon the use of the word 'proprietor' in the authorizing clause (Section 86) of the Act of 1870. But the history of the use of the term 'proprietor,' ever since

the Act of 1790, shows that it has always been used in the copyright laws in the limited and restricted sense of a person who by purchase or otherwise has lawfully acquired the exclusive rights of some native or resident author or artist, and in no other manner. By Section 1 of the Act of 1790 the right to obtain a copyright is granted to a resident author upon *his* works, or to a resident, or to any other person being *a citizen* or *resident* 'who has *purchased* and legally acquired the copyright of any such work,' or the executors, administrators or assigns of such persons. Section 2 imposes a penalty for publishing, etc., 'without the consent of the author or proprietor.' The same expression, 'author or proprietor,' is again several times used in Sections 2, 3 and 4 of that act. Thus, in this early act, the term 'proprietor' is used to embrace all the persons except the original author himself, who by Section 1 might obtain a copyright, viz., the author's executors, administrators or assigns, or any person who had 'purchased or legally acquired the copyright.' By Section 1 it is seen, moreover, that the purchasers referred to are the purchasers of '*such* map, chart, book or books'; namely, of the works of *resident* authors only. It is the same in all the subsequent statutes above cited. From the Act of 1790 down to 1870 there could be no 'proprietor' in the sense of the copyright law, except the owner of the work of a citizen or resident author, including a transfer of such resident's right of copyright. . . . The word 'proprietor' should be construed so as to produce a harmonious rather than a contradictory policy in the different parts of the copyright law, by giving that word the restricted meaning and sense in which it has been used in all the past copyright acts of this country. As respects this chromo, the plaintiff was not a 'proprietor' of a native work, and, upon the construction here given, he was not, therefore, a 'proprietor' within the meaning of Section 4952, even had he shown an exclusive right from the foreign artist, and he is therefore not entitled to the benefits of the copyright law in this chromo. The chromo in question is nothing but a lithographic print in colors. Lithographs were undoubtedly embraced in the term 'print' under the Act of 1831, both in the authorizing and the restricting clauses." This same judge says further "it can not be doubted that the purpose of the copyright laws from the foundation of the Government has been to encourage native talent, and to protect American authors and artists only." Comparing the gist of the above decision with the Act of March 3, 1891, it will be observed that Congress had the interest of American citizens and residents in mind when it used this language: "No person shall be entitled to a copyright unless (among other things) in the case of a book, photograph, chromo or lithograph, the two copies of the same required to be delivered or deposited . . . . shall be printed from type set within the limits of the United States or from plates made therefrom, or from negatives, or drawings on stone made within the limits of the United States, or from transfers made therefrom."

SOUVENIR POSTAL CARDS.

John Wilson, of Glasgow, Scotland, writes THE INLAND PRINTER that he received a postal card from a publisher of souvenir postal cards in Boston, with a 2-cent stamp affixed thereto, but at the destination he was surcharged threepence. On inquiry at the postoffice in Glasgow, he was informed that it was because the card did not bear the words "postal card." A private card from the United States which does not bear the words "postal card — carte postale" is not transmissible abroad as a postcard, but is treated as an insufficiently prepaid letter and charged accordingly. The charge of threepence — double the deficient postage — was thus correct. As there are doubtless thousands of these souvenir cards turned out in America, many of which are mailed to people abroad, it is important that printers should be aware of this requirement.



In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

CHALK-PLATE ENGRAVING.— C. W. F., Colorado Springs, Colorado, writes: "I read with much interest your talk on how to make chalk plates in the issue of October. Will you kindly tell me through your correspondence column how to begin, where to get instructions, plates, tools, etc." *Answer.*— See the advertising pages of this issue.

MEASURING HALF-TONES.—A subscriber wants to know the recognized rules of measurement in half-tone and line engraving. If a man orders a cut 5 by 7, what is an engraver supposed to supply, a plate with the face measuring 5 by 7 or one with the base measuring 5 by 7? *Answer.*— If a man orders a half-tone 5 by 7 inches, it is understood that he wants the printing surface of the cut exactly that size. In charging for such a plate it is customary for the photoengraver to measure the block and charge accordingly. This rule is necessary now, owing to so much vignetting being done.

PATENTS FOR PRINTING ON ALUMINUM.—Penrose & Co. have this to say in answer to the question, "How can you supply aluminum plates when the proprietors of the Algraphy patents claim the sole right to use aluminum plates for printing purposes?" Our reply is that the use of aluminum for lithography was not new at the time of the first patent on the Algraphy method being taken out, nor even at the time of the application for the American patents of Mullaly and Bullock,

which antedate the Strecker patent by more than a year. There is evidence of the earlier use of aluminum in France and Germany, quite apart from the claims of Mr. G. H. Block, under whose patents our plates are prepared. It would be absurd to suppose that an English court of law would uphold a claim of any one to a monopoly of the use of one of the metallic elements in a widely spread industry, especially in view of distinct records of earlier use for the same purpose.

A Notable Camera.—The Government Survey Office at Calcutta, India, has just had constructed for it, in London, a camera for wet plates up to 32 by 42 inches. The camera is of Spanish mahogany one inch thick, every joint and corner of which is bound with inlaid brass plates. The bellows is of red Russia leather, the only material, it is said, that will withstand the depredations of the white ant. The lens was made to order for this camera. It is a Zeiss, of the Series V type, 51¾ inches focus, working at an aperture of 1:18. It is provided with a prism 5 by 5 inches on the faces. A novel idea about the printing-frames that accompany this camera is that pressure is obtained by means of a pneumatic cushion inflated by a pump. For photolithographic paper this pressure may answer, but it is questionable whether it will be practicable with zinc plates.

Enamel on Zinc.—Mr. W. T. M. Davidson has an article on this subject in the *Process Photogram,* from which are taken the following excerpts: The whole secret of successful etching on zinc is to get the etching over in one go. No slow rocking with the head in the trough to watch the effect will do here. One bite straight away is the thing, and don't remove the plate for anything less than a hole forming in the resist. The all-important point in retaining the enamel on the plate during etching is a prolonged exposure. The negative must be made therefore with that object in view. Next I find a tougher film is obtained when chromic acid is used in the glue. Lastly, the metal should be grained in one per cent nitric acid bath. With the metal grained the enamel will hold on a trifle better, but it is at the same time a prolific source of veil and scum. Naturally, glue will wash out better on a polished plate than a matt. The strength of the bath should be one ounce of commercial nitric acid to a quart of water. No brushing of the plate is permissible in the bath after the first half minute. Zinc should etch in the following lengths of time:

A 175-line screen print on zinc should be etched in 4 to 6 minutes.
A 133-line screen print on zinc should be etched in 8 to 10 minutes.
A 120-line screen print on zinc should be etched in 10 to 12 minutes.

Answers to a Few Correspondents.—Leo Wallace, Mesa City, Arizona: The best and really only way for you to learn photoengraving would be in an establishment where they do such work. The best way to find a place would be through the advertisements in The Inland Printer. "Newspaper," North Carolina, is informed that a photoengraving plant for a newspaper will cost about $800, while if this newspaper plant was fitted to undertake commercial work, it would cost at least $1,200. A list of the articles required would take several columns in this department. James Patterson, New York: Photographic prints on Kloro or Solio paper are equal to if not better than the old-fashioned albumen prints as copy for half-tones. None of the platinum or Velox papers can compare with the first-named for this purpose. C. L. B., Treasury Department, Washington, D. C., asks: "Can you give me any information regarding a process known as heliograph printing?" *Answer.*—Heliography is another name for photography; it means sun writing. Just what process is known as "heliograph printing" I don't know.

To Distinguish Copper from Steelplate Impressions.—R. W. M. Roxbury, Massachusetts.—To settle the question as to whether the old engravings you have are printed from copper or steel plates, the date is the best evidence. Prior to about 1818 all engraving was done on copper. It was Jacob Perkins, of Massachusetts, who first substituted steel for copper plates. Perkins went to England, as the field was better and there brought out his invention. After 1820 steel engraving was used when large editions were expected from plates, so that the plate prints in magazines were usually from steel plates. The printed line from a copper plate has a certain indescribable quality that a steel engraving line has not. The crispness and sharpness of the latter is its chief characteristic, and, still,



CONTEMPLATION.

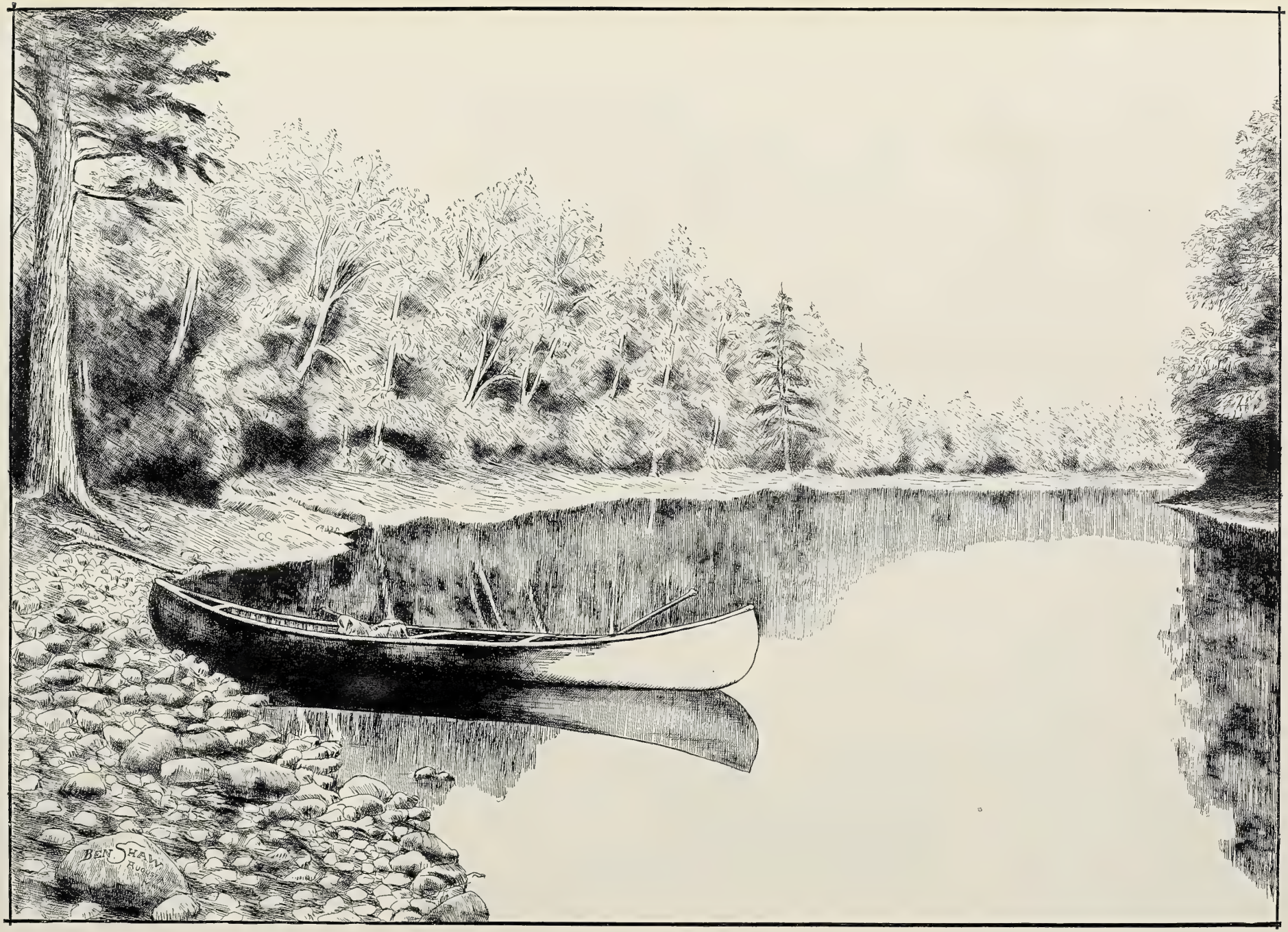


ACTION.



Photos by P. J. Roy, Chicago.

REALIZATION.



IN THE MAINE WOODS.

Specimen of chalk plate engraving. Courtesy Hoke Engraving Plate Company, St. Louis, Missouri

crisp lines have been produced from copperplate engraving so that even experts can be deceived if they judge from the character of the line. The age of the engraving and the paper on which it is printed are, after all, the best proofs as to whether it is an impression from a copper or steel plate.

Half-tones on Stone.—Mr. F. M. Stones, St. Louis, Missouri: In reference to putting half-tones on stone, I would suggest that you abandon asphaltum in any form. Life in these days is too short to bother with it. Make up instead the following formula:

Water	10 ounces
Albumen of one fresh egg	1 ounce
Le Page's fish glue	1 dram
Bichromate of ammonia	60 grains
Aqua ammonia	6 drops

I take it that you understand all about sensitizing and drying the sensitized stone in the dark and printing from the half-tone negative. All you need do with this solution is to filter it through cotton, before flowing on the stone. After the print is made — which should not take longer than from one-half to one minute in sunlight — the stone is taken to a darkroom and rolled up with a thin but well-rolled coating of transfer ink, after which the inked surface of the stone is flowed with water, and with a wet tuft of absorbent cotton the half-tone image is found to develop easily and sharply. The stone can then be rolled up and treated as an ordinary lithographic stone.

A Hint for Tri-color Workers.—A valuable suggestion is made by Professor Miethe in *Das Atelier des Photographen,* in reference to the red printing-plate, which is often found to be the hardest to adjust properly. The professor says: "The fact that the red printing-plate is so frequently imperfect is caused usually by the filter and the dry plates used. The green filter is generally composed of a blue-green and a yellow coloring matter, and they consequently allow too much yellow light to pass through. Then the dry plate used in conjunction with the green filter is orthochromatized with erythrosin, or erythroside of silver. The erythrosin plate tends to hardness and therefore the red printing-plate comes to be too vigorous and overpowers the yellow and blue. Now these characteristic defects of the red printing-plate will disappear if a yellow absorbing medium be added to the usual green filter; for example, a relatively strong solution of brilliant acid green will absorb the yellow light and consequently improve the red printing-plate.

Color Blocks in the December Magazines.—That color illustrations are gradually pushing their way into favor with publishers is evidenced by the December magazines, which it would be well for the progressive engraver to examine. The *Century* illustrations by Maxfield Parrish are the most notable, owing to the care which was taken in the engraving of the blocks and the printing from them. The color blocks for these illustrations are in yellow, red and blue, with a strong black plate. *Harper's Monthly* has some illustrations printed in red, green and black on manila paper. It is surprising that publishers have not discovered before the artistic value of manila paper, which in color at least resembles the expensive Japan papers. Nearly all of the magazines attempt the use of tint-bocks behind the half-tones, sometimes with good effect, but too often with unfortunate results owing to the tint-block not being engraved properly, the tint being too strong in color, or the printing of the tint being carelessly done. Engravers and printers must learn that tint-blocks must be as carefully handled as black blocks or the tint had better be omitted. On the whole engravers can not do better than turn their magnifying glasses on these color illustrations and study out how they were made.

A Negative Instead of a Positive Image on Metal.—H. Rowley, London, England, writes to ask what is the method employed in "the States" for getting a reversed image on zinc.

Answer.—This correspondent wants to know how to obtain a negative image on metal instead of the usual positive one. Reliable methods for doing this have been printed in this department. This one has not been: Print with enamel on the metal and develop the regular positive image; dry the metal, but not the enamel, and flow over the enamel a dilute asphalt varnish; when this is dry, soak the plate for a few moments in water containing a little potash and develop with a tuft of cotton. The enamel will be softened by the potash and will wash away, carrying the asphalt which covers it, while the asphalt which is on the metal remains as a negative image which can be etched. In practice I prefer making a positive from the negative by placing a wet plate back of the negative in the plateholder, the two being separated by pieces of cardboard. In a darkroom the plateholder is placed about fifteen feet away from a powerful electric light and the slide drawn for a second; this develops up a positive which is reversed, owing to the two films being face to face in the plateholder. From this positive a sharp negative print on metal can be had by any process desired.

The New Diaphragm System for Half-tones.—Mr. William Gamble has this to say in the *Camera Obscura* about the new diaphragm system illustrated on page 640 of the January number of The Inland Printer: "The principle underlying the use of these diaphragms is that the respective openings in the network of the ruled screen which is placed in front of the plate each performs the function of a pinhole lens and photographs the illuminated diaphragm opening, impressing the general shape of its image on the sensitive plate. Accordingly a square dot will project square dots on the plate, and in practice it has been found that square dots joined corner to corner in the high lights, after the fashion of a chessboard, yield the most suitable negative for the process. To still further promote this so-called 'joining up,' diaphragms have been constructed having a square opening with corners extended. The effect is to promote the building of density at the point of junction without appreciably affecting the general exposure obtained through the central opening. This increased effect at the corners is necessary because with a simple square diaphragm opening there is always a tendency to rounding off at the corners of the dots, so that the image becomes somewhat octagonal rather than square. This is due to the sharp corners naturally passing less light, and also probably to some refraction. By opening out the corners this difficulty is overcome."

The Value of Illustrations.—In a paper on illustrating a small daily, William Curtis, of Kewanee, Illinois, gives his experience in part as follows: "It needs no argument to prove that illustrations add a value and attractiveness to any paper or magazine. Consult the newspaper directories; see what papers or magazines have the largest circulations and you will find as a rule they are the ones that use the most illustrations. An illustration is easy of comprehension and digestion. It conveys the idea promptly and leaves a more permanent impression on the mind. Now what are the best kind of cuts to use? It seems to be the general opinion the most satisfactory results come from the straight half-tones. These are the best because they are the exact reproductions of the photographs. If you are careful to get a good photograph your illustration will be satisfactory, providing you get good presswork. If you tell your engraving house what kind of paper you print on and ask them to make a cut to print on that paper, you will get satisfactory results. There are times when a zinc-etched line-engraved portrait will be more satisfactory than a half-tone. They cost a little more, but are much easier to print. It can be used on any kind of paper, and if the forms are to be stereotyped it is the safest thing to get. Just a word as to cost. Most of the first-class engraving houses charge $1.50 for single-column half-tones and $2.50 for double-column ones. The zinc-etched line portraits cost from 50 cents to $1 more."



Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

MY correspondents will please note the change in street and number in the address at the head of this department.

CHARLES H. MCAHAN, St. Joseph, Missouri.—Ads. are all well balanced and neatly displayed.

JOHN HISCOX, formerly with the Westerly (R. I.) *Sun,* has purchased the Littleton (N. H.) *Republic-Journal.*

PROSPERITY is smiling upon the Holly (Mich.) *Advertiser,* obliging it to increase in size to a seven-column quarto.

AMONG the papers which have recently purchased Cox Duplex presses is the Newark (Ohio) *American Tribune.*

"LIKE FINDING GOLD" is the title of an attractive folder used to demonstrate a substantial increase in the Los Angeles *Herald's* circulation.

FOUR additional pages, the first an elaborate title, were used by the Coopersville (Mich.) *Observer* to celebrate its twenty-first birthday.

E. LYNN LEWIS, of Niagara Falls, New York, has secured control of the *Erie County Independent,* Hamburg, New York, and will improve the paper and plant.

"SWIFT COUNTY MONITOR," Benson, Minnesota.—The only defect mentioned in my October criticism has been remedied, leaving the *Monitor* a very creditable paper.

MERRICKVILLE (Ont.) *Star.*—Two or three display heads would improve the first page, and more attention should be given the presswork, as the color is uneven and register poor.

F. L. ANDREWS & Co., publishers of the Pinckney (Mich.) *Dispatch,* use with good effect an article from *Advertising World* as the subject of a neat booklet, having "A Question" for a title.

THE Walton (N. Y.) *Reporter* is one of the weeklies which have recently installed Linotypes, giving it a new dress and the ability to publish much more local and county news than the average weekly.

VINTON (Iowa) *Eagle.*—With smaller "ears" and first page head rules transposed there would be little about the *Eagle* to criticize. Neat ads. and careful presswork give it a pleasing appearance.

COLONEL is the name of an intelligent dog which acts as carrier for the *Illinois State Register.* The *Register* has a list of about a dozen subscribers at a certain coal shaft, a package of papers being thrown from an express train near the point every day, and Colonel is always on hand to grab the package the moment it strikes the ground. If the papers miss the train, the trainmen are obliged to throw off a dummy package, or Colonel will chase the train for miles.

GLENCOE (Minn.) *Register.*—There is a simplicity about the ads. that increases their attractiveness, and the paper is nicely made up and well printed. "Yourself and Others" is something new for a personal heading.

W. P. DELANEY, Baldwinsville (N. Y.) *Gazette and Farmers' Journal.*—Your paper continues to merit the words of commendation given it in this department several months ago. It is exceptionally neat and newsy.

THE Printer's Washing Machine Company has been incorporated at Albany, New York, with a capital of $15,000. The company furnishes a machine for cleaning printers' rollers, which is said to be a great saver of time.

A NOVEL cover enclosed one of the fall issues of the *Boys' Industrial School Journal,* of Lancaster, Ohio, autumn leaves of various kinds and colors being scattered over the first page. The leaves would have been truer to nature if less green had been used.

THE Lowell (Mich.) *Ledger* says: "A. L. Pant, Frank Pant and Thomas Pant all subscribed for the *Ledger* Saturday. With William Pant, who was already on the list, and the pair we are wearing, this makes three pairs of Pants. Can any Michigan editor beat it?"

LE ROY (Minn.) *Independent.*—A good advertising patronage is well taken care of, while an uneven color mars an otherwise attractive paper. There are a large number of paid readers among the local items; it would be a great improvement if these could be run separately.

A HOE three-deck perfecting press has just been installed by the Muncie (Ind.) *Star.* This is the third press to be purchased by the *Star* since it was established, less than three years ago, each machine being capable of nearly double the output of its predecessor.

ON the morning of President McKinley's death the Birmingham (England) *Mail* contained nearly seven columns on the subject, covering the details of the last sad hours as fully as any American paper. In addition, the merits of our martyr chief were set forth in as able an editorial as has been penned.

H. W. MCQUITTY, Parsons (Kan.) *Sun.*—The *Sun* is a creditable paper from a mechanical standpoint. The large amount of plate matter is nicely handled, both in the make-up and presswork, and the ad. display needs no criticism. Some of the plate could be replaced by local and county news to advantage.

A WRITER in the Boston *Transcript* has found something worse than "yellow journalism"—it is "pink journalism," which it terms the "pink of yellowness." Here is just one sample taken from three columns of quotations from Newfoundland papers: "Bond, a bumptious blatherskite; a brainless, backboneless booby."

KIRKLIN (Ind.) *Journal.*—Your paper is well printed and ads. are fairly well displayed, although a few are slightly crowded. The box heads on the first page should have heavier type and lighter border, and the rules beneath should be omitted. In grading short items it gives a neater appearance if the shortest are run first.

THADDEUS S. WALLING, Freehold, New Jersey.—The only defect in either of the circulars submitted is in No. 1, which should have had a lead on either side of the column rules. To my mind there is not too much space occupied by the heading in No. 1, although I can see no particular reason for running the lines in a shorter measure.

J. E. CLAREY, publisher of the Berkshire *Courier,* Great Barrington, Massachusetts, always has an original way of addressing his readers and advertisers. He has just published a booklet, entitled "Great Barrington as a Trading Center;

a Little Talk Between Ourselves," that was undoubtedly read by every business man in town, and is a very convincing argument on the value of advertising.

Buckingham (Quebec) *Post.*—There is considerable improvement in the news features of the *Post* since it was criticized in February, and commendable care is taken with the make-up. Ads. are also improved. The lighter head rule on the first page should be run at the top, and there is need of attention to the color in the presswork.

Some one has sent me a paper from Belle Center, Ohio (the name was torn off), with over two hundred typographical errors marked. It is a seven-column folio, with only four and one-half columns of reading matter. It would seem that such a paper, carrying over twenty-three columns of advertising, could afford to pay somebody to read proof.

George C. Marsh, New Philadelphia (Ohio) *Tribune.*—The ads. in the *Tribune* are a credit to you and show careful treatment. Avoid letter spacing only where it is necessary; in the ad. of the Hub Clothing Store, issue of October 30, the lines "The Hub" and "Good Goods Cheap" would have appeared equally as well without the spaces.

Casey (Ill.) *Republican.*—Some good ideas are shown in the ads., although that of Kline's has too many kinds of body letter. The best plan for grading the three columns of local items would be to put all the shortest items in the first column, carefully grading to the longest at the end of the last column. Presswork, particularly in the color, could be improved.

Roscoe E. Haynes, Fairport (N. Y.) *Herald.*—You are doing very nicely with the make-up and ad. display. Avoid using too much large type in the ads.—the style of Weis & Fisher Company's ad. is much better than that of William Slater, although the latter is well written. You will have greater success with the presswork if more tympan is used over the rubber blanket.

Woodstock (Ill.) *Sentinel.*—It is more than two years since I have seen a copy of the *Sentinel.* It continues to be carefully made up and nicely printed, and is generously filled with news. Nearly every ad. is surrounded with either a 4-point or 6-point rule border, giving its pages a decidedly neat appearance. A few paid readers are still given better positions than is necessary.

A. H. Perrigo, Sandy Hill (N. Y.) *Herald.*—Your paper is very neat, and is carefully made up and well printed. Ads. are exceptionally well displayed. A parallel rule for head rules gives a better finish, and I would not indent columns more than six points at the top. Mr. Perrigo writes that he has made a flat rate of 15 cents for all set matter and 10 cents for plate, and that it is working satisfactorily.

The *Rock County Herald,* Luverne, Minnesota, appeared early in November with the entire upper half of the first page given over to the title, the lower half being occupied by an advertisement, and the whole surrounded by a four-line pica border. While the design was elaborate and well printed, and would be quite suitable for some special issue, it is not appropriate as a permanent feature of a newspaper.

Barnesville (Ga.) *News-Gazette.*—There is too much sameness and too many display lines in several of the ads. Those of the Rouss Racket Store and Blackburn's Drug Store are very poor, particularly the latter, where the only full line is that at the bottom. The ads. of W. H. Chambers & Co., Barnesville Mercantile Company and W. C. Jordan & Brother are the best. The running of paid readers in various sizes of type in the "Personal Mention" department is a very poor plan. The paper has a large advertising patronage.

Three South American publications of interest are issued from the *Standard* office, Buenos Aires, Argentine Republic: The *Standard,* a ten-page daily in English; the *Standard Weekly News Budget,* forty-four pages in English, and *La Argentina,* a forty-four page weekly in Spanish. These are all printed on a double supplement Hoe press, slightly altered by one of their own men to meet local demands and exigencies. Good, solid reading matter, instead of page after page of advertisements, as is very often found in the average South American paper, seems to be the objective point of the *Standard* office. Two of these three publications, issued in the largest Spanish speaking city, are published in English, and are set up on Linotype machines by native women who have but an imperfect idea of the English language.

The Lafayette (Ala.) *Sun* had the safe shown in the accompanying illustration left over from a fire some months



UNIQUE SIGN OF THE LAFAYETTE (ALA.) "SUN."

ago, and it is now used as a most unique sign in front of the office.

Canisteo (N. Y.) *Times-Republican.*—A six-column quarto, all home print and using no plate. The reading matter is confined almost exclusively to local and vicinity news, there being about twenty letters from county correspondents. The large advertising patronage is well handled, with but very few exceptions the ads. being set in good taste, although an occasional ad. lacks distinctive display, a notable instance being that of the Corner Hardware Store. The *Times-Republican* has a flat rate of 15 cents an inch for advertising, discounts being allowed on yearly contracts only.

W. H. Titus, assistant editor of the Ellsworth (Me.) *American,* writes as follows:

Mr. O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,—In The Inland Printer of November you mention the record for news established by the Monroe (Mich.) *Record.* The *American* has never made any claims to record-making in the way of county news, believing that there are so many papers in larger fields and with more space that can give more. But our record for county news goes so far ahead of that of the *Record* that it may be worth mentioning.

We print in the current issue fifty-two letters from county correspondents, representing forty-eight different towns. This is only a fair average of what we print every week; in fact, it is the smallest number we have printed for three weeks. The number of letters frequently run as high as sixty. This week, through the exigencies of press day, letters from ten other towns were crowded out. We have on our list about eighty correspondents, some of whom, from the larger towns, write every week, while those from smaller towns write less often. I have spoken simply of county news. Local news is printed largely under heads and



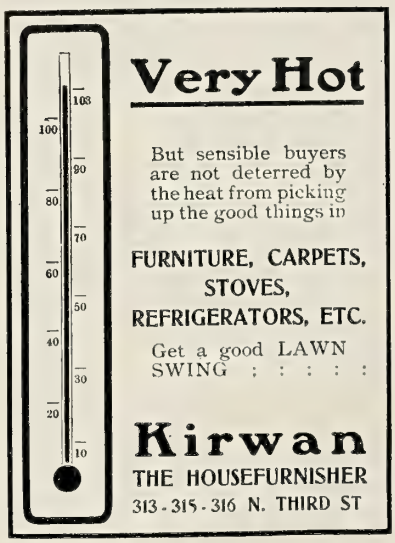




No. 43.—First place—S. A. Forquer, Peoria, Illinois.







No. 56.—Second place—Percy Calvert, Cleveland, Ohio.







No. 58.—Third place—H. A. Huff, Denver, Colorado.

PRIZE DESIGNS IN AD.-SETTING CONTEST No. 10.

in departments. Life is too short to count the items in the *American*, and classify them, as you have done in the case of the *Record*.

I will add that this list of county correspondents has been built up in the last five years, by systematic work, from an average of fifteen to twenty letters a week. Our correspondents are not paid, but receive the paper free, and are supplied with stamped envelopes and stationery.

Very truly yours,
W. H. TITUS.

The *American* certainly is ahead of the *Record*, and this large amount of correspondence is all nicely graded. To be able to keep such a large and active corps of correspondents, simply paying them with a copy of the paper, is also unusual. I should be pleased to receive copies of other papers claiming to be in the same class with the *Record* and *American*.

A VERY large task was undertaken by the Rockford (Ill.) *Register-Gazette* when it began the distribution of 7,500 prizes to the 7,500 persons who guessed nearest to its actual paid circulation on November 1, as referred to in THE INLAND PRINTER last month. A committee of advertisers made the investigation and found the correct number to be 6,655. Only two had guessed correctly and it was slow work to ascertain in proper order those who were entitled to the remaining 7,498 prizes. Only about 100 winners could be announced each day and the prizes distributed. But while there was a great amount of labor connected with the contest, it was still a great success.

INTEREST in "THE INLAND PRINTER'S Bureau of Information" continues, and I am frequently asked to compile accurately graded rate cards. The flat rate per inch is always recommended, but many publishers are not ready to adopt this, preferring that the rates shall be gradually increased. One of these requests is embodied in the following letter and it may interest others:

DEAR SIR,— One of the most interesting departments in THE INLAND PRINTER is that so ably handled by yourself. I consider it the most interesting to newspaper publishers. The hardest thing they have to wrestle with is a properly graded, consistent advertising rate card. Have you any tables that you have compiled, based upon a weekly paper with a circulation of about four thousand? I would like a table high enough to admit of a discount of twenty-five per cent, because foreign advertisers want twenty-five per cent off from printed rates, and one embracing not less than the scope of the enclosed card.

In compliance with this request the following letter was sent:

DEAR SIR,— I am in receipt of your favor of the 4th, enclosing $1, and will endeavor to furnish you with a rate card suitable for a weekly with a circulation of four thousand. This circulation, by the way, is unusual, and you should have little difficulty in getting fairly good rates from foreign advertisers. The card which you enclose as a sample of the scope which you desire, is for a daily paper, and contains more columns than one required for a weekly. I do not suppose that you intend to endorse the rates on this card, as there are many inconsistencies in it, and the yearly rate is far below the actual cost; a column ad. by the year costs but 3 cents an inch, 64 cents an insertion. Composition would be more than this.

The lowest rate on the following card calls for nearly 9 cents an inch, and you could afford to allow advertising agents a discount of twenty-five per cent, although fifteen per cent is all that is granted by the leading papers.

	1 week.	2 weeks.	3 weeks.	1 month.	2 months.	3 months	4 months.	5 months.	1 year.
1 inch.....	$ .75	$ 1.25	$ 1.75	$ 2.15	$ 3.55	$ 4.90	$ 5.90	$ 8.10	$13.20
2 inches	1.25	2.15	2.95	3.55	5.65	8.10	9.70	13.20	20.80
3 "	1.75	2.95	3.85	4.65	7.65	10.70	13.05	17.10	26.00
4 "	2.15	3.55	4.65	5.65	9.30	13.20	15.60	20.80	31.20
5 "	2.55	4.15	5.40	6.65	10.90	15.15	18.15	23.40	36.20
6 "	2.95	4.65	6.15	7.65	12.50	17.10	20.60	26.00	40.36
10 "	4.15	6.65	8.90	10.90	17.40	23.40	27.40	36.20	56.80
20 "	6.65	10.90	14.40	17.40	26.40	36.20	42.60	56.80	92.80

As you gave me no idea of the prevailing price in your town, I have given you a rate that in my judgment you should be able to secure for a paper with your circulation, but if you find that it does not meet your requirements kindly advise me, as it can be easily adjusted.

Yours very truly, O. F. BYXBEE.

Conditions vary widely, and a card that would be suitable in one town might be too high or too low in some other place. It is true that the same circulation should be worth the same price, but it will not always command as high a price in one town as it will in another, and consequently in many instances the rate card must be adjusted to meet prevailing conditions. Where it is not thought advisable to adopt the flat rate per inch, an accurately graded card can be compiled, providing the prices desired for one inch one time, and one column one year are given. Such a card will be gladly furnished through this department or will be sent by return mail upon receipt of $1, as provided in the rules of "THE INLAND PRINTER'S Bureau of Information."

AD.-SETTING CONTEST NO. 10.

Another interesting ad.-setting contest has been brought to a successful close, there being seventy entries. This was in reality a triple contest, each compositor being required to set three distinct ads., and the result is unusually interesting. There were five judges — P. Kirwan, the advertiser, and the following four advertising authorities: F. J. Buckley, Paterson (N. J.) *Call;* James F. Jordan, Paterson (N. J.) *Press,* and Howard Davis and O. F. Leeds, Scranton (Pa.) *Tribune.* The ads. were separated into three sets, designated by the head lines as "Very Hot," "The Opportunity" and "The Best Place," and each judge was requested to select the three best ads. in each set, with honorable mention for any others of particular merit. Their decisions were as follows:



No. 10.— Sixth place.
Sam H. Bean, Asheville, N. C.



No. 6.— Seventh place.
H. H. Herrick, Salem, N. Y.

PRIZE DESIGNS IN AD.-SETTING CONTEST NO. 10.

Mr. Kirwan: "Very Hot," 56, 29, 32; "The Opportunity," 10, 69, 29; "The Best Place," 33, 61, 10.

Mr. Buckley: "Very Hot," 72, 56, 46; honorable mention, 21, 31, 22, 23. "The Opportunity," 67, 22, 10; honorable mention, 5, 58, 72, 34. "The Best Place," 23, 4, 10; honorable mention, 70, 5, 13, 56.

Mr. Jordan: "Very Hot," 58, 57, 29. "The Opportunity," 58, 34, 43. "The Best Place," 58, 66, 34.

Mr. Davis: "Very Hot," 21, 22, 56; honorable mention, 6. "The Opportunity," 62, 20, 21. "The Best Place," 6, 22, 43.

Mr. Leeds: "Very Hot," 56, 43, 22. "The Opportunity," 43, 21, 24; honorable mention, 25. "The Best Place," 43, 70, 6; honorable mention, 31.

Mr. Jordan, in rendering his decision, said, "Nearly all the advertisements are so well set that one could hardly decide which are the best," and compliments No. 58 of the "Best Place" series, on its black and white effects. Mr. Leeds considered that No. 25, of the "Opportunity" ads., showed the best idea, but that the display lacked force. Mr. Kirwan wrote, "When the exhibits are so uniformly good, as in this case, the matter of deciding which is best is not an easy task." The table which follows shows the findings of the judges in detail, three points being allowed for each first choice, two points for each second, one for each third, and one-half a point for each honorable mention. None of the judges knew the names of the

compositors, the specimens being designated by number only, and these key numbers appear in the second column of the table and are used throughout in referring to the ads.:

			"Very Hot."	"Opportunity."	"Best Place."	Total.
1	43	S. A. Forquer, Peoria, Ill.....	2	4	4	10
2	56	Percy Calvert, Cleveland, Ohio	9	0	½	9½
3	58	H. A. Huff, Denver, Colo.....	3	3½	3	9½
4	22	B. F. Harb, Anderson, Ind	3½	2	2	7½
5	21	B. F. Harb, Anderson, Ind	3½	3	0	6½
6	10	Sam H. Bean, Asheville, N. C.	0	4	2	6
7	6	H. H. Herick, Salem, N. Y....	½	0	4	4½
8	29	W. J. Moore, Brockville, Ont..	3	1	0	4
9	23	E. R. Stephens, Hoosick Falls, N. Y.....	½	0	3	3½
10	34	A. R. Ness, St. Ignace, Mich ..	0	2½	1	3½
11	72	H. G. Harris, Canandaigua, N. Y.....	3	½	0	3½
12	33	Thomas G. McQuinn, Owensboro, Ky.....	0	0	3	3
13	62	P. H. McEwan, Dresden, Ont..	0	3	0	3
14	67	Russell Thompson, Boulder, Colo.....	0	0	3	3
15	70	E. D. Berry, Chicago, Ill	0	0	2½	2½
16	4	Walter Redfield, Shenandoah, Iowa	0	0	2	2
17	20	H. Hogan, Mobile, Ala.....	0	2	0	2
18	57	Charles N. Etchells, Mt. Clemens, Mich.....	2	0	0	2
19	61	H. G. Kelley, Holyoke, Mass..	0	0	2	2
20	66	G. E. Beckwith, Oakland, Cal.	0	0	2	2
21	69	Charles J. Dix, Bellows Falls, Vt.....	0	0	2	2
22	5	M. L. Vincent, Newport, R. I..	0	½	½	1
23	24	Edward W. Stutes, Spokane, Wash.....	0	1	0	1
24	31	Edward Wilson, N. Y.....	½	0	½	1
25	32	Max Jones, Platte City, Mo....	1	0	0	1
26	46	F. Smith, Providence, R. I	1	0	0	1
27	13	Charles H. McAhan, St. Joseph, Mo	0	0	½	½
28	25	A. Lafleur, Montreal, Can.....	0	½	0	½

There are a number of interesting features shown in this table. It will be noticed that the compositors in first, third and fourth places are the only ones whose entire work found favor with the judges. Mr. Forquer's "Very Hot" ad. received but two points, probably owing to the superfluous letter spacing in the panel, while his other two ads. are each tied for first honors, the "Opportunity" ad with No. 10, and "Best Place" with No. 6. These latter ads. are reproduced herewith, as well as the work of the compositors with the largest number of points in the total column. Mr. Calvert secured second place by the unusual excellence of his "Very Hot" ad., it receiving more than double the points of any other individual ad. in the entire list. The strong point of the ad.







No. 22.—Fourth place—B. F. Harb, Anderson, Indiana.







No. 21.—Fifth place—B. F. Harb, Anderson, Indiana.

PRIZE DESIGNS IN AD.-SETTING CONTEST NO. 10.

is the thermometer, constructed entirely of type and rule, and a very simple task after all. Mr. Harb submitted two sets of ads., which each compositor was allowed to do, and it is remarkable that five out of the six specimens should secure such good positions. The photographs of the successful contestants are shown herewith, and the following biographical sketches given:

S. A. Forquer was born at Reading, Michigan, January 1, 1867. At the age of seventeen he entered the office of the Reading *Telegram,* where he remained three years, leaving to accept a position with the Hillsdale (Mich.) *Standard.* Eight years later he leased and for some time published the Chillicothe (Ill.) *Engineer,* afterward establishing the *Peoria County Democrat,* at Chillicothe, and also issuing the Dunlap (Ill.) *Times,* which he sold last spring. Mr. Forquer is now employed by the B. Frank Brown Company, at Peoria, Illinois.

Percy Calvert is an English-Canadian, born in Keighley, Yorkshire, England, in 1877. He was apprenticed to the trade in 1892 in the job-rooms of the Guelph (Ont.) *Herald,* where he remained six years, leaving to take charge of the job department of the *Advocate,* of the same city. One year ago he left Canada and has since been employed by the Cleveland Printing & Publishing Company, of Cleveland, Ohio.

Harry A. Huff was born at Peoria, Illinois, where he served a portion of his apprenticeship, which was completed in the job department of the *Rocky Mountain News,* at Denver, Colorado, in 1886. In 1890 he went to Honolulu and was employed on the Hawaiian *Gazette.* During his stay on the islands he visited all the principal points of interest, including a trip to the famous volcano of Kilauea, where he was exceedingly fortunate in witnessing an unusual upheaval of nature's fireworks. Also witnessed the stirring times of one of the bloodless revolutions just prior to the death of King Kalakaua. In 1891 he returned to Denver, where he has since resided. Mr. Huff has entered some of the past contests of THE INLAND PRINTER, and in the letter-head contest received honorable mention. He is at present in charge of the printing department of the App Engraving Company.

B. F. Harb was born in New Corydon, Indiana, in 1864. Two years later his parents moved to Anderson, Indiana, which has since been his home. He served his apprenticeship in the offices of the Anderson *Democrat,* Seymour (Ind.) *Business* and Anderson *Bulletin.* With the exception of a little more than a year, all his work has been on papers at his home city, he having been foreman of the *Bulletin* over six years, and has served in a similar capacity on each of the other papers, but resigned last summer on account of ill health. Mr. Harb is an enthusiast on trade journals, and says he owes much to THE INLAND PRINTER for the valuable information it has given.

In view of Mr. Harb's unusual success, as noted above, the following letter, forwarded by him when he sent in his specimens, will be read with interest:

ANDERSON, IND., October 1, 1901.

Mr. O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,— I have mailed you two sets of specimens for the ad. contest. If you do not receive same O. K. let me know. This is my first experience in a contest, and while I do not expect to be a winner, yet I know the practical value gained by such contests, and also wish to see these contests encouraged. Heretofore I have always purchased sets when possible, but as that has been discontinued, I have to take a personal interest in them. I appreciate your good work very much, and yours and Mr. Ralph's departments always receive my first attention. I would like to see the time of composition added to these contests, not for criticism, but for comparison. Fraternally yours,

B. F. HARB.

As arranged, complete sets of the specimens submitted were mailed to each contestant soon after the contest closed, and if any have failed to receive a set they should notify me at once. I have about thirty sets remaining, as there were but seventy entries, and those interested will be supplied postpaid, as long as they last, by sending 10 cents in coin or stamps to the address at the head of this department.



S. A. Forquer.
First Place.



Percy Calvert.
Second Place.



H. A. Huff.
Third Place.



B. F. Harb.
Fourth Place.

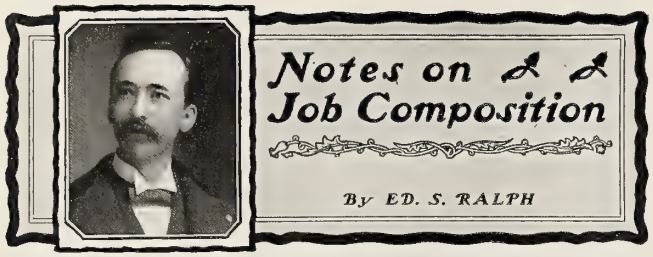
WINNERS IN AD.-SETTING CONTEST NO. 10.

DEPEND ON YOURSELF.

Thousands of young people in this country are hunting for good chances, and seem to think they have very little to do with the good opportunity themselves except to discover it. But, no matter where you go, young man or young woman, no matter whom your ancestors were, what school or college you have attended, or who helps you, your best opportunity is in yourself. The help you get from others is sometimes outside of you, while it is what you are, and what you do yourself, that counts. A habit of depending on self, a determination to finds one's resources within one's self, and not without, develops strength. Crutches were intended for cripples, not for able-bodied young people; and whoever attempts to go through life on mental crutches will not go very far, and will never be very successful.—*Success.*

LETTERING INDIVIDUAL NAMES IN GOLD ON POCKETBOOKS.

A subscriber wants to know how to letter pocketbooks in gold. It is presumed that the inquirer wishes to letter individual names in gold — that is, a separate name on each pocketbook. This is done by hand in the following manner: You set up brass or clean-cut lead type in a hand pallet. This is simply a handle with an appliance at the end to hold the type locked up in line. Place the end of the pallet holding the type over a gas stove to heat, and, using a piece of cotton, apply a little gilding powder to the place that is to be lettered. The type should be heated to a point a little short of where, if touched with a moistened finger, the contact will produce a sizzling sound. When the proper heat is secured the operator grasps the handle in his right hand and presses it gently onto a piece of gold cut on the gold cushion to the proper size, and then with the gold adhering to the type, presses firmly onto the leather in the same manner as one puts his foot down when walking — first the heel, and then the toe. If the leather is a skiver, it may first require a coat of size. Egg albumen, beaten up in water and then allowed to settle, is the usual medium.—*The International Bookbinder.*



Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed. S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

HOWARD GODDARD, Lafontaine, Indiana.— Letter-head up to date.

BETZ & ORR, East Liverpool, Ohio.—Your November blotter is a winner.

E. S. WESSBORG, Boston, Massachusetts.— Specimens neat and artistic.

NILS W. ANTHONY, Chicago, Illinois.— Specimens very artistic and attractive.

L. FORREST RICHARDSON, Bedford, Indiana.— Specimens artistic and well displayed.

GREAR & BARR, Herrin, Illinois.—Your work is neat, creditable, and good as to display.

GEORGE W. KELLEY, Woonsocket, South Dakota.— Specimens neat and in good form.

J. F. STEVENS, Casey, Illinois.— Specimens good as to plan, well displayed and attractive.

E. W. JOBE, Little Rock, Arkansas.— Specimens well designed and good as to display.

VIRGIL E. WINN, Eufaula, Indian Territory.— Envelope corner attractive and well displayed.

CLINTON HICKOX, Canby, Minnesota.— Blotter good as to plan, well displayed and attractive.

JAY C. SMITH, Seymour, Indiana.—Work up to date. Composition and designs very creditable.

TONY FERLET, San Antonio, Texas.—The only criticism we have to make on your work is that we think ou employ a trifle too much fancy metal border. In other respects your work is praiseworthy.

THE DE VORE COMPANY, Indianapolis, Indiana.— Price-list cover very neat, artistic and attractive.

E. S. PHILBIN, Archibald, Pennsylvania.—The general tone of your work is good. We have no criticisms.

WILL MARSHALL, Norman, Oklahoma.—Blotter excellent. Stationery specimens neat and well displayed.

C. E. COREY, Shenandoah, Iowa.—Taken as a whole, your work is very neat, well displayed and attractive.

T. F. HENSLEY, El Reno, Oklahoma.— Stationery specimens very neat, well displayed and correctly whited out.

News, Herrin, Illinois.— Cover-page of by-laws excellent as to design and typographical arrangement.

EDWARD W. STUTES, Spokane, Washington.—We reproduce three of your card specimens, Nos. 1, 2 and 3. They show

SPECIAL ATTENTION GIVEN THE TRAVELING PUBLIC

TELEPHONE BLUE 298

METROPOLITAN HOTEL

FINEST ROOMS IN THE CITY
RATES MODERATE
FREE BATHS

NORTH 220 HOWARD STREET

MRS. E. J. SMITH-KILBURY
Proprietress

SPOKANE, WASH.

No. 1.

SKILLED LABOR A SPECIALTY : HELP FREE TO EMPLOYERS : : WORK OF ALL KINDS : : : : ALWAYS ON HAND

Telephone Red Number 1281

PEERLESS EMPLOYMENT AGENCY

MONEY TO LOAN
REAL ESTATE BROKERS
FIRE INSURANCE

214 STEVENS STREET **SPOKANE**

No. 2.

Eagle Block Lodging House

FURNISHED ROOMS : : : FIFTH FLOOR
Phone East 1781

ROOMS *Reserved by Wire at Reasonable Rates*

CORNER STEVENS AND RIVERSIDE *Mrs. Kiefer, Landlady*

No. 3.

good display, tasteful arrangement and up-to-date ideas. All your work is of more than ordinary merit.

JOHN R. BERTSCH, Great Barrington, Massachusetts.— Taken as a whole, your work is neat and creditable.

BURNETT R. DAVISON, Winnipeg, Canada.—The two blank leaves in your price-list act as a fly-leaf. In this case it is

proper to place them in the front of the pamphlet. Really, it is a matter of individual preference.

Edmund G. Gress, Easton, Pennsylvania.—Your work shows careful arrangement and tasteful type display.

Fred S. Grabill, Middleport, Ohio.—It requires two things to make good joints in rulework. One is good rule of absolutely true cut and uniform height, also perfect justification. Your composition is very good.

C. B. Bergersen, Lamoni, Iowa.—We see no serious faults in your work. It is neat and quite well displayed.

William Skinner, Vernon, British Columbia.—Your cards are very neat, well balanced and correctly displayed.

Will Poland, Urbana, Ohio.—Your present specimens only tend to increase our already high opinion of your work.

R. A. Tucker, Geddes, South Dakota.—Your stationery specimens are good. They are neat and in good form.

J. I. Hawk, Fort Smith, Arkansas.—Specimens correctly displayed. But we have seen you do more attractive work.

John C. Allen, Topeka, Kansas.—The Budd letter-head is certainly unique. The display is good and quite artistic.

Charles L. Powers, Bristol, Connecticut.—We have no criticisms to make on your work. It is very neat and attractive.

W. A. Bradford, Coffeyville, Kansas.—You certainly made a decided improvement in your reset heading over the reprint copy.

Castle-Pierce Printing Company, Oshkosh, Wisconsin.—Your specimens are way above the average. They are fine. The harmonious color schemes, good designs and excellent presswork certainly reflect much credit.

Norton Moore, Punxsutawney, Pennsylvania.—Letter-head and envelope corner excellent as to design, well displayed and attractive.

Thomas C. McQuinn, Owensboro, Kentucky.—While your statement heading is a decided improvement over the reprint copy, yet we think too much time was consumed in its construction. Your envelope box label is a good idea.

Fred Melton, South McAlester, Indian Territory.—Your specimens are all good, and they reflect credit for their good design and forceful display. We reproduce your letter-head, specimen No. 4, in order to more fully answer your question as to the propriety of placing the word "The" in the left-hand panel. This is frequently done by many compositors, and while we see no real objection to it, yet we always prefer to see the firm name not cut off in any way. The heading is a very good one.

The
Contractors Coal Company
Genuine Osage Vein McALESTER COAL
"The Coal that made McAlester Famous"

South McAlester, Ind. Ter.

No. 4.

M. YOUNGS, Pres. J. D. EADS, Sec'y. ISAAC MARKWARD, Vice-Pres. T. E. CHEATHAM, Treas. W. C. DUNCAN, Electrician.

Magnolia Light, Heat and Power Company.

Warrensburg, Mo., 1900

No. 5.

U. A. McBride, Warrensburg, Missouri.—Your reset specimens evidence a vast improvement over the reprint copies. We reproduce the reprint copy of the Magnolia Light, Heat and Power Company, specimen No. 5, also the heading as reset by you, specimen No. 6. This latter specimen was in two printings, the ornament being printed in red and the balance in black. These jobs need no comment. They furnish good opportunities for study.

M. YOUNGS, President. LAND MARKWARD, Secretary. ISAAC MARKWARD, Vice-Pres. T. E. CHEATHAM, Treasurer. W. C. DUNCAN, Electrician.

OFFICE OF
MAGNOLIA
Light, Heat and Power Co
Warrensburg, Missouri

No. 6.

W. Wheatly Holmes, Baltimore, Maryland.—Although the difference in plan is but slight, yet the Slesinger No. 2 specimen is better than the No. 1. In regard to the White letter-head we believe it would have been more attractive printed in red

and black. There is not enough contrast to the blue and black. Your work is up to date.

J. W. Miller, Topeka, Kansas.—July blotter too fancy. March blotter excellent. Stationery specimens neat and attractive.

T. E. P., S. N.—Card is not bad. The only trouble with it is that the margins are too small, giving it a crowded appearance.

Robert H. Dippy, Philadelphia, Pennsylvania.—Truly your specimens are of more than ordinary artistic merit. They all deserve unstinted praise.

J. Herbert Hinds, Eufaula, Indian Territory.—Your specimens are quite creditable. We believe you are studious. Keep trying to do better.

D. Gustafson, Red Wing, Minnesota.—The quiet, dignified typography of the specimens submitted by you recommends them for favorable mention. Their artistic merit is unquestioned. We reproduce your program, specimen No. 8. It is out of the ordinary and an excellent piece of designing and composition. It will bear close study.

M. D. Coyle, Frankfort, Kentucky.—We find no serious defects in your work. We believe, however, that you can still improve it by close study.

Thomas LaFond, Bad Axe, Michigan.—Stationery specimens all above the ordinary. They reflect credit for their neatness and good display.

Hal E. Stone, Hobart, Tasmania.—*Courier* blotters are very attractive. Glad to see you improving in your typography. All specimens very creditable.

Edward G. Fisbeck, Cincinnati, Ohio.—Your "Flora" ornaments are artistic, and no doubt will be found very useful. Your composition is good.

Charles H. Bowers, Lincoln, Illinois.—The main fault on your card is that not enough prominence is given to the line "Printers and Publishers." The wave rule should also have been left out. We would also give the line "Commercial and Book Printing" a little more prominence. We think the general style of the card is good.

J. L. & John Melvin, Claysville, Pennsylvania.—Your specimens show that you have made a study of balance, whiting out and neat typographical arrangement.

Knight & Panuska, Centralia, Illinois.—While your billhead is up to date as to design, yet it is not well divided for color scheme. There is by far too much red.

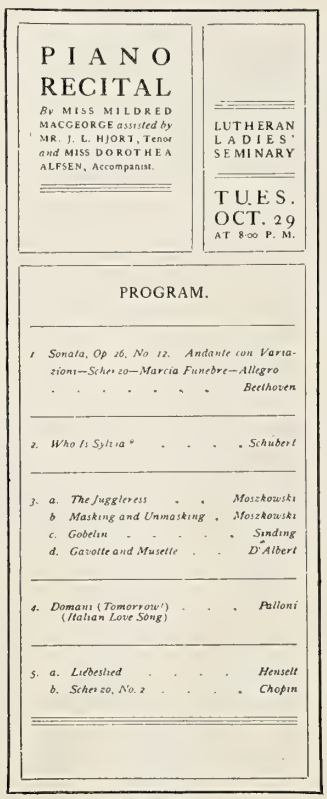
A. K. Ness, St. Ignace, Michigan.—We see no faults in your work. It is good as to design, balance and whiting out. The designs are good and the work attractive.

J. J. Pobuda, Saginaw, Michigan.—Your work shows that you are a studious apprentice. It is deserving of praise. If you continue to study, you will surely succeed.

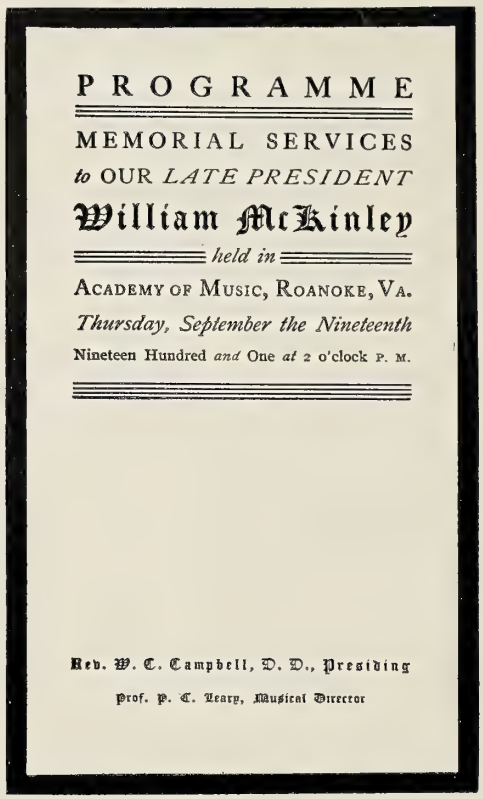
George W. O'Neal, Greensboro, North Carolina.—We reproduce your memorial program title-page, specimen No. 9. We consider this specimen educational in character, inasmuch as it is correctly displayed, and that the type faces are suitable and harmonious. Your other specimens are praiseworthy.



No. 7.



No. 8.



No. 9.

Guy E. Hooper, Omaha, Nebraska.—It is not much wonder that your firm's customers are pleased with their work. It is first-class in every respect, and would attract attention anywhere.

E. L. Sutton, Fond du Lac, Wisconsin.—We see no serious defects in your work. The best plan is to send one or two specimens at a time, and then we can be of more assistance to you.

G. H. DeWitt, Wellington, Ohio.—Considering your experience, we think your work is good. But it has its faults. The horizontal rules on the cover, inside the border, are too heavy. It is also an error to cut off the name of advertiser from the matter to which it properly belongs.

Ed H. Collins, Wakefield, Massachusetts.—Your specimens evidence good display and neat designing. A 2-point parallel

rule, in place of the 2-point black-face rule, would have been better on the Cameron card.

JOHN J. WALTER, Los Angeles, California.— Blotter quite good. As regards the envelope corners, they are a trifle too large, but well designed and good as to display.

M. W. MOREAU, Chicago, Illinois.—We reproduce three of your specimens, Nos. 7, 10 and 11. They will bear close study. They are commendable for their artistic typographical arrangement and good designs. These specimens presented difficulties to the compositor that were successfully surmounted. All your work is deserving of praise, and you are to be congratulated on account of its genuine merit.

Chicago Office @ Telegrams, 362 Illinois St.

PEDIGREED
Fox Terriers,
Belgian Hares,
Angora Goats,
Cheviot Sheep,
O. I. C. Swine,
Jersey Cattle,
Coach Horses,
Shetland Ponies,

SELDON FARM

THE PROPERTY OF
MR. J. WALLACE WAKEM.

BREEDS THE FINEST.

White Poultry,
Plymouth Rocks,
Leghorns,
Game Bantams,
Embden Geese,
Pekin Ducks,
Holland Turkeys,
Guineas,
Homing and
Roman Pigeons,
Pheasants.

Location: One-third mile south of Ravinia Station, C. & N. W. Ry. American Express. C. & M. Electric Railway passes through the Farm.—Stations, Fox Terrier Crossing and Seldon Farm.

Ravinia, Lake County, Illinois.

No. 10.

JOHN M. IMRIE, Toronto, Canada.— Certainly we are much pleased to observe the improvements you are making in your work. We see nothing to criticize. The specimens are very neat and well displayed.

J. R. MARSH, Roanoke, Virginia.—We always point out defects unless instructed not to. Then, if specimens are not deserving of favorable comment, we throw them in the fire. We always aim to make our criticisms in the kindest possible spirit. Now, in regard to your blotters, we have nothing but words of praise to bestow upon them.

AUGUST DIETZ, Richmond, Virginia.—You deserve every bit of the success you have achieved. THE INLAND PRINTER wishes you added prosperity. Your work shows, by its genuine artistic tone, how studious you have been, and also tells a tale of perseverance, the sacrifice of pleasure and the success that awaits those who truly strive to become proficient. Your pen-and-ink drawings and designing are of unquestioned merit. Although your parcel of specimens is an unusually large one, and is representative of nearly every kind of work which comes to a printing-office, yet we see nothing to criticize, and can only praise the work in the highest terms. At some future time we hope to show some of your pen-and-ink work, as well as your compositions in type.

Cheapest Mail-Order House On Earth.

Gifford Mabie & Company

161 Market Street.

We Sell Everything.

Chicago, _____ 190__

No. 11.

ALEX DEVINNY, Kearney, Nebraska.— Envelope corner does not come up to the standard. The color scheme is not good, and we fail to see any good reason for the design.

CARL D. BABCOCK, Marinette, Wisconsin.—Your specimens do not deserve a "roast." If they did they would get it. The display is forceful and correct. The work is good.

H. B. LEBARON, Vergennes, Vermont.— Booklet artistic. The display is forceful and the text well prepared. Cover-pages artistic and attractive. Stationery specimens good.

H. ALLAN ROBBINS, Long Branch, New Jersey.—Your customer was right in his choice of letter-heads. Yes, the street address is too large and also the name of superintendent.

INDEX PRINTING AND PUBLISHING COMPANY, Bellefontaine, Ohio.—Your work is certainly creditable. It is well designed, artistic and attractive. Bellefontaine brochure is excellent.

G. T. PARKHURST, Chelmsford, Massachusetts.—The only suggestion we have to offer is to not employ the bent rule, as evidenced on the Parkhurst bill-head. Otherwise, the work is good.

CARROLL C. ALLEN, Glencoe, Minnesota.—The ads. are good in the *Register*, and the same can be truthfully said of those of the *News*. It is largely a matter of individual preference as to which are best. We think the honors are pretty evenly divided.

E. S. DRURY, Grand Encampment, Wyoming.—We have just one criticism to make on the *Herald* letter-head. The line "Grand Encampment Herald" is too small. It should have been set in 18 point instead of 12 point. With this correction it would make a most excellent letter-head.

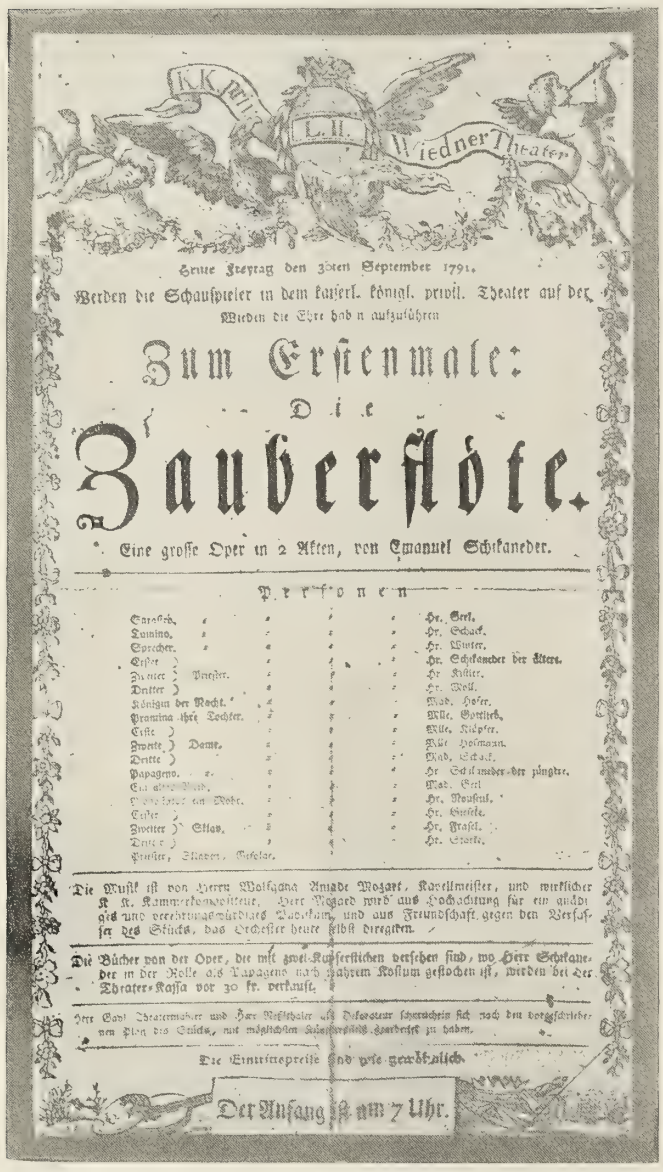
ROBERT A. WISE, Cleveland, Ohio.—While the greater part of your work is good, yet we desire to call your attention to a defect or two in the Thrun bill-head. It is ragged in appearance, too much prominence is accorded the word "Florist," and the street address. Not enough prominence is given the firm name.

W. W. ANDREWS, Muskegon, Michigan.—Your blotters are very neat and attractive. The booklets are excellent. In fact, the work reflects credit on the compositor, Mr. E. B. Geary, and also on the pressman, Mr. Mark A. Liddle. The work shows very plainly that the people of your establishment are of a studious turn of mind.

E. G. HOPKINS, Bonne Terre, Missouri.—While your specimens, taken as a whole, are very creditable, yet we desire to

point out one or two defects in your composition. There is too much monotony in type appearance on the Walker card. That is, the type employed is too uniform as to size. Too much prominence is given the town address and too little to the name of the church. You should pay particular attention to matters of this kind and analyze the subject-matter well before attempting to display it. The type employed on this specimen is not suitable for this class of work.

C. C. RHAME, Birmingham, Alabama.—Your work shows that you study and try to improve. We have no fault to find with it. Good display and tasteful arrangement makes it attractive. Thanks for the photo of the German concert spec-


Heute Freytag den 30ten September 1791.
Werden die Schauspieler in dem kayserl. königl. privil. Theater auf der
Wieden die Ehre haben aufzuführen
Zum Erstenmale:
Die
Zauberflöte.
Eine grosse Oper in 2 Akten, von Emanuel Schikaneder.
Personen
Die Musik ist von Herrn Wolfgang Amade Mozart, Kapellmeister, und wirklicher K. K. Kammercompositeur. Herr Mozard wird aus Hochachtung für ein gnädiges und verehrungswürdiges Publikum, und aus Freundschaft gegen den Verfasser des Stücks, das Orchester heute selbst dirigiren.
Die Bücher von der Oper, die mit zwey Kupferstichen versehen sind, wo Herr Schikaneder in der Rolle als Papageno nach seinem Kostum gestochen ist, werden bei der Theater-Kassa vor 30 kr. verkauft.
Der Anfang ist um 7 Uhr.

No. 12.

imen. We reproduce it, specimen No. 12. This program was printed September 30, 1791, and seems to be a very good piece of composition.

TOL G. MCGREW, Warrensburg, Missouri.—We are pleased to observe the improvements you are making in the typographical arrangement of your work. We have a small criticism to make on your Baconian cover-page. The vertical rules at top and bottom of panel should have been omitted, also the arrangement would have been better had you omitted the Jenson ornaments and set each line in the center of the measure. Some ornament, appropriate to the theme, such as a lamp or torch of learning or science could have been placed below the panel. Letter-head and other cover-page excellent.



The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

LONG WORDS.— F. W. M., St. Louis, Missouri, writes: "I notice in your department for October some words that are claimed to be longer than any other in the English language. I have seen in print, somewhere, bicontransubstantiationalist. Can you beat it?" *Answer.*—Yes, it was beaten by those given in October; because those are well-made words with reasonable meaning, and this is not such a word.

PROOFREADING QUALIFICATIONS.—Editor—Have you decided what business to put your son at? Friend—Not yet, but I suppose he will be a philanthropist eventually. He never notices the faults or mistakes of others. Editor—Huh! He's cut out for a proofreader. [This was clipped from a column of "jokes," by an editor, and pasted on the door of the proofroom, in an office where the proofreaders have been sharply called to account for changing copy in the plainest and simplest case of grammatical error.]

ORTHOGRAPHY AND ORTHOGRAFY.—We have received a copy of a book entitled "Our Accursed Spelling." This title is taken from Bulwer Lytton's characterization of English spelling, and is said to contain a whole argument in itself, "an argument," says the editor of the book, "which intelligent people are coming to recognize, as all philologists for a generation have recognized, as unanswerable." E. O. Vaile, Oak Park, Chicago, Illinois, is editor and publisher, and sells the book for 25 cents in paper covers, 35 cents in cloth. Although the present writer has never seen or heard anything that made him desire more than the merest glance at any such argument, he has no doubt that its presentment in this work is complete and well expressed, and believes the editor to be justified in the assertion that "it is just such a book as the advocates of simplifying our spelling have long needed—a book of small price, giving full and authoritative information on the subject." A compilation is given of the opinions of Max Muller, W. D. Whitney, F. A. March, S. S. Haldeman, W. T. Harris and others of the world's greatest scholars; together with a chapter on the modifications of our alphabet recommended by the American Philological Association, a partial bibliography on the subject of spelling reform, and a list of prominent advocates of the reform. Our heading presents two ways of spelling a word—the established way and the proposed new one. Reason for this change would not be hard to find, especially as the reformers desire it in all instances. Were they nearly so consistent in all their propositions, we might more readily admit that nothing but prejudice blocks the way to change. Custom is the strongest obstacle, and its strength is slightly exemplified in an article in the Rochester (New York) *Democrat*, from which we quote the following: "It is somewhat

alarming to learn that the advocates of 'simplified spelling' (may confusion betide them!) 'express gratification over the progress of the present year.' But alarm is lessened by consideration of the somewhat inadequate cause of the rejoicing. This is the alleged fact that the reformers have induced a few weak and misguided persons to pledge themselves to violently and arbitrarily misspell, as often as they can think of it, just twelve English words. At this rate the language is not in immediate danger from the attacks of the 'fonetic spelers.' . . . Picture writing would be better than this sort of thing, more in accordance with the true theory of a visible language which demands that different ideas must not be expressed by similar symbols. It is to picture writing that the faddists will reduce literary English if they have their way. For the difficulty they will have created by their childish nonsense will be found intolerable."

"Two-step."—W. I., Buffalo, New York, writes: "Is 'two-step' properly a compound, or should it be one word or two words? It is not mentioned in Webster's Dictionary." *Answer.*—It is a compound word, although a great many people do not write it correctly. Those who choose to write it as two words probably do so simply because they do not like to use hyphens, or merely because they think that others write it so, and they do not wish to appear cranky. If any compounding of words is done because the nature of the words is thought to demand it, "two-step" must be so considered. It is essentially, and only, a one-word name of one thing, and that one thing is not a step, but a dance called a two-step as short for "two-step waltz." Probably the very fact that this is so plainly the meaning and origin of the term is the reason why it is not given in any dictionary.

"Newspaper English."—The *Writer,* evidently thinking that all bad English is "newspaper English," includes under that heading a "correction" of a letter from King Edward of Great Britain. Newspapers do not monopolize, are not even responsible for an undue proportion of, abuse of English; in fact, they could not abuse it worse than this "corrector" does in suggesting this change. "Most truly," wrote the King, "do I sympathize with you and the whole American nation at the loss of your distinguished and ever-to-be-regretted President." The *Writer* says that he should have written, "at the ever-to-be-regretted loss of your distinguished President." Why should the King be criticized for saying what he meant, and told that he should have said something else, which was not what he meant? Real misuse of words is not so infrequent as to force one to select a proper expression for censure.

Another "Reforming" Fad.—Prof. Alexander F. Chamberlain, of Clark University, says, in *Science:*

"Phonetic spelling has already made a good beginning, which suggests the possibility of similar intentional reforms in English grammar. The present writer will content himself with specifying certain ameliorations of grammar, which, perhaps, may serve, like the ten 'rules' for amended spelling proposed in 1883 by the English and American Philological Associations, or the list reported by the American Committee in 1886, as starters for more ambitious movements of reform. The list is as follows:

"(1.) Drop the so-called subjunctive mood altogether. It is moribund in much of our best prose, and can be allowed to die out of our poetry with no injury to rhyme or reason, strength or beauty.

"(2.) Drop inflected forms for the past tense and past participle, making all new verbs, whether introduced from foreign tongues or made within the language itself, conform to the type of hit, let, etc. In America, in particular, drop gotten.

"(3.) Avoid the use of differing forms for verb and noun. Follow the model of boycott, under 'rule' two.

"(4.) Avoid the use of plural forms of nouns, making all new substantives, whether borrowed from other languages or born of the mother-tongue, conform to the model of sheep, deer, etc.

"(5.) Avoid the use of Greek or Latin names for 'new things.' Follow the good example of certain scientists, and name them after their discoverer, the place of origin, etc. Make new words here conform to the model of gatling, ampere and the like.

"(6.) Avoid the use of feminine forms of nouns previously employed with reference to males, letting the thought control the grammar. Drop particularly authoress, poetess, etc.

"(7.) Avoid forming adverbs by inflection, using for all new words of this class the same form for adjective (or other word) and adverb.

"(8.) Omit the conjunction that wherever possible. For example, in such cases as 'I know that he is dead.'

"(9.) Use but and as as full-fledged prepositions.

"(10.) Drop whom, using who for both cases.

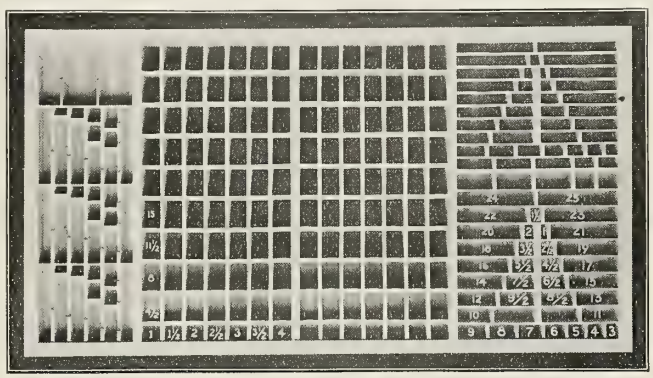
"(11.) Ceasing the attempt to distinguish between who and that and that and which; let the fittest survive in each instance.

"(12.) Use the pronouns compounded of self and their plurals both as subjects and objects.

"(13.) Drop the apostrophe in the possessive case."

A NEW RULE CASE.

W. S. Chilcote, Chicago, has devised a new rule case which he claims has a number of advantages over others at present in use. The case is full size and intended to occupy position of lower case in ordinary double stand. The group of boxes in center are 1⅜ inches high and 1 inch wide, with the exception of first row, and each box will hold fifteen pieces of 6-point rule, stood on end. The first row of smaller boxes are one inch deep, for rule 1 to 4 picas, including half picas. Beginning at 5 picas at the left in second row and running to partitions, boxes get deeper by half picas till 15 picas in depth is reached, being the first box at the left in fifth row from bottom. Continuing, boxes increase one pica in depth to 57 picas, which is the deepest and last box in upper right-hand corner. The series at right of center partitions is a duplicate of these just described. The series at the right will accommodate two different fonts of labor-saving rule. Each box of the lower part will hold eight pieces of 6-point rule. Boxes not numbered are intended for corner pieces and special lengths. The boxes at left end of case are for metal rule and corners, and will hold three different fonts, or each will hold two 12-point or four 6-point fonts. The case at the front is 1 inch deep, gradually getting deeper till 9 inches is reached at the back. To avoid supporting bars in frame had to confine boxes to position shown; but to accommodate very large fonts, the two series could be made into one, making each box twice the size as shown. The accompanying cut gives an idea of the case.



THE CHILCOTE RULE CASE.



NO. III.

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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage. Address all letters to F. HOLME, care The Inland Printer, Chicago, Illinois.

ON taking up the subject of outline drawing it will be necessary for the student to consider the meaning — or the different meanings — of this word when used in a pictorial sense. To speak of "outlining" something might not convey the same meaning to two persons and yet to each the word might convey a clear and distinct impression.

In the preceding lesson you were told that it is best "to outline the boundaries of a mass before beginning to draw the tone," and to "not make the outline darker than the tone it is intended to enclose." Also that "each separate patch of tone, whether light or dark, is called a 'mass,' the term being used to indicate a space filled with tone and having a certain definite shape." As this last naturally implies a definite boundary line as well, we repeat these remarks and also reproduce in reduced form the pictures that accompanied them, in order to illustrate a point which is often confusing to the art student and especially to those who have been trained to draw entirely in masses — namely, the relation of "masses" to "outline."



No. 1.



No. 2.



No. 3.



No. 4.

The silhouette is the simplest form of mass drawing and an outline of a silhouette may convey a suggestion of form, just as a silhouette itself will carry more suggestion of form than a white space having the same shape. Compare the reproductions from the previous lesson, numbered 1 and 2. In 1 the black mass gives an impression of solidity and the imagination unconsciously "feels" the features inside of this mass, the eye, ear, cheek, etc., because you know that a man standing before a strong light would appear as a black mass. But in No. 2 the white space looks empty, because such an appearance of a natural object, being impossible, is utterly unfamiliar to the eye and consequently suggests nothing to the imagination.

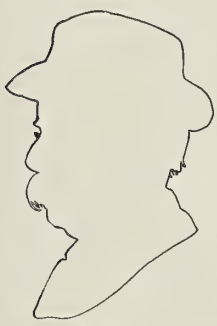
In the outlines made from these, No. 5, which outlines the head and shoulders of the man, conveys a clearer and more readily discernible image than No. 6, in which not the man himself but the background or boundary of the man is outlined.

Just at this point it will be well for you to consider one thing, not because it has anything to do with the "theory" of outline as used to determine the limits of a mass, but because it has a great deal to do with its application or practice, and that is the width of the outline you use. In theory a boundary line has no width, but we all know that the line you make on your paper has, so before you begin to outline a space you must make up your mind as to which side of your line represents the actual boundary you are trying to locate.

In No. 5 it would be the outside of the line, that is, the boundary of the black space, but in No. 6 where the purpose of the black mass is to act as a background for the white space and thus suggest a man's hat, head and shoulders, the real boundary would be formed by the other side of the line. This may not sound very clear when read, but as pictures are made to be looked at rather than talked about, you will be able to see what is meant by studying the reproductions. In Nos. 1 and 5 the space enclosed represents the man; in Nos. 2 and 6 the enclosed space represents the background. Take your pencil and experiment for yourself. Copy a letter, a capital T for instance. Outline it with the intention of making the letter black and then make another outline leaving the letter white against a black background. You will notice a decided difference in the distance between the horizontal lines at the top of the letter in the two drawings. Or, copy Nos. 1 and 2; the outlines of the mustache and the hair at the back of the head will convince you of the importance of this point in actual work.

But, to return to the theory of outline as a medium of expression, you will find as soon as you attempt more than simple silhouettes or images formed by a single mass that this proposition of outlining the boundaries of masses in order to get their proportions exact before filling in the tone becomes an extremely complicated one, as may be seen by reference to the outline No. 7 for the study in black and white masses No. 3. Without the finished study as a guide this set of outlines would be almost incomprehensible; and No. 8 in which are shown the outlines for the various masses in No. 4 would be still more confusing. But to the artist making such outlines their purpose would be perfectly clear because he would see in his imagination each outlined space filled with its appropriate tone and each tone properly subordinated to the general effect. To him these mysterious interlacing lines would be but the scaffolding of his sketch, resting on the foundation of his composition. They are merely for his own guidance and not intended to be seen in the finished picture. They are labor-

savers because they lessen his chances of making mistakes in his work. When you have trained yourself by observation and practice to see clearly and to distinguish accurately the shape, position and relative density of masses of tone in nature, and to record these impressions on your paper, you will be able to dispense, to a great degree at least, with the tedious labor of outlining each separate mass. But it pays to be painstaking at the start, for it means labor saved at the end. And you will find it better and more profitable to master the elementary principles thoroughly than to push ahead with only a half understanding of them. For this reason these first lessons are devoted to the simplest and most important principles of drawing, and the effort is made to present these clearly, with the belief that the more completely the pupil makes them his own by practice the more easy and interesting will be their application in the work that is to follow.



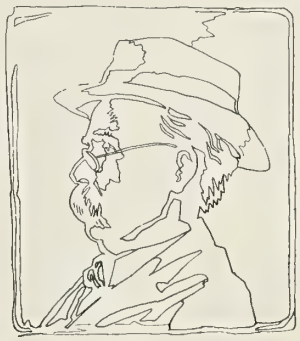
No. 5.



No. 6.



No. 7.



No. 8.

The tangle of lines in No. 8 does not look much like an outline of anything, but it is really the foundation for the outline drawing which follows — the foundation in the sense that it, in itself, is the foundation for the tone drawing No. 4 which is the real basis of the outline. Before an impression of nature can be put into outline it must undergo a sort of "translating" process. The eye reduces the tones of the subject to separate masses and in these finds its suggestion for the lines to be used. This process consists largely in "leaving out" unnecessary lines and supplying important ones. In making an outline drawing from nature or from a tone picture you will find many suggestions for outlines in the edges of sharply contrasted tones, and where tones blend softly into each other you find a suggestion for leaving out a line. In No. 3 where only white and black masses are used to produce the picture the line of light on the front of the nose and the edge of the shadow on the cheek are both represented as sharp edges, but in making an outline drawing from this subject the soft edge of the shadow on the cheek would certainly not be represented by a sharp line, so this outline of the mass of shadow would be omitted. At the same time, though you see nothing of the back part of the hat, head or coat, your knowledge of the appearance of these objects should enable you to supply the missing details with a fair degree of accuracy. Such lines must often be supplied in places where not the tones themselves but your own knowledge of what the tones conceal must guide your pencil.



No. 9.



No. 10.

In such work your observation and memory aid the imagination by storing up impressions from which it may draw suggestions. The training of the eye which comes from a close study of masses makes you better able to receive and record correct impressions. It also enables you to analyze your impressions and to distinguish between variations of tone caused by the difference in the color of objects and to perceive in the effects of light and shade the changes in form which produce them.

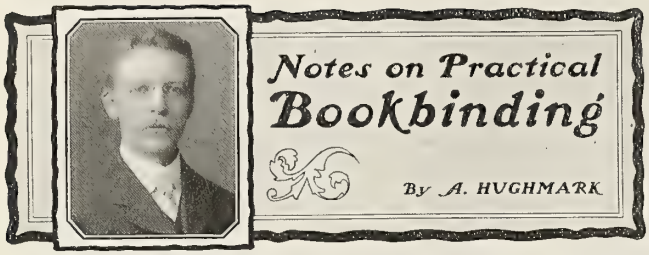
In that one question of form, as distinguished from color or tone, lies the key to the problem of the relation of mass drawing to outline drawing. In the first you aim to represent nature by reproducing the tones that you see in nature, and while you may outline these tones on your paper to make your work easier and for the sake of greater accuracy, you are really not making an outline drawing but a map of these tones in which each light and dark tone is bounded by a line, just as the red and yellow and blue and green States are outlined on a map. You are outlining, for your own convenience, certain flat spaces which when filled with tone are intended to convey to the eye of the observer a representation of the tones of nature. But in an outline drawing you suggest with lines an impression of form.

As in tone drawing, variety is produced by contrast of tones, so in line drawing it results from contrast of lines. A break in a line, the intersection of two or more lines, the use of lines of different thickness, of sets of parallel lines, of lines crossing each other — all these give variety and expression to line drawing.

In outline drawing your range of expression depends on your understanding of the possibilities of single lines in combination. Consequently the first thing for you to do is to begin to observe the lines which suggest form and projection in nature, and to note the manner in which the lines which mark the outside edges of objects appear to project in front of or overlap each other. In the outline of the silhouette No. 5, there is no break whatever in the line; it is merely a continuous boundary — an edge. How this outside line might be changed so as to suggest the projection of the form it encloses is illustrated in No. 9. In this only the most obvious overlapping of lines on the outside edge has been noted, but in No. 10, which is more of an outline drawing, the principle has been carried further and the principal details have been suggested. In this way it is easy to suggest projections by means of a few simple lines. For your practice in this work make outline sketches of groups of simple objects placed one in front of the other.

It may be well for you, before going further into the study of line, to begin to cultivate your "feeling for form," so as to be better able to realize it and suggest it in your drawing. To do this you must know something of the way in which form is perceived — in other words, of light and shade, which subject will be considered in the next lesson.

(To be continued.)



This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

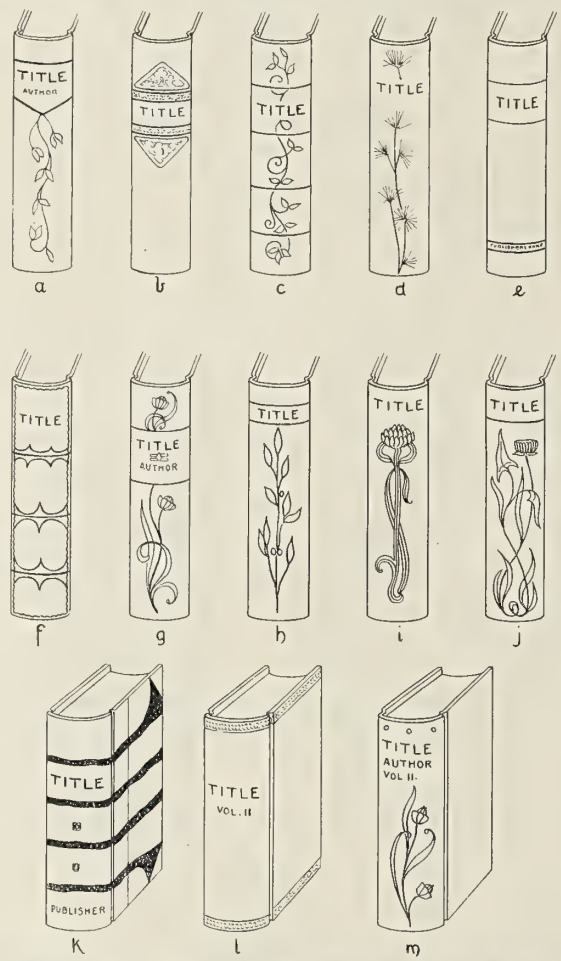
WANTS TO KNOW PIECE-WORK SCALES.— O. P., Philadelphia, writes: "Can you furnish a comparison of scale prices, governing piece work in different cities?" *Answer.*— No. But we would like to have members of the craft send in scales from different cities for future reference.

PERFORATING.—A. E. S., Wisconsin, writes: "We have some trouble with certain kinds of paper on our round-hole perforator. Sometimes the holes do not look even and clean, and then again it will work all right. Can you tell where the trouble is?" *Answer.*—The pins may be of different lengths, in which case the short ones should be pulled out; or they may need sharpening. If the trouble occurs on bond paper only, use a sheet of stout wrapping-paper under the sheets, when feeding in, and that will enable you to perforate all the sheets clean and sharp.

OLD STYLE VERSUS MODERN EDITION BINDING.—A correspondent writes: "We are doing some edition work; have Smythe sewing machine, etc., but not enough to 'keep in practice.' We use strings in our books, saw the books out, run them through the sewing machine and then pull in the strings by means of needles. We also use pasted-up end-sheets, but have noticed this work omitted by competitors on the same kind of job done in other places. Is it customary to do this?" *Answer.*—The bulk of edition binding is done without strings and with single end-sheets. Such work having end-sheets tipped on before gathering, so that when books are sewed they are ready for the trimmer.

CLOTH JOINTS.—A. E., Indianapolis, writes: "Is there no better method of strengthening a cased-in book than by putting cloth joints in end-sheets that are afterward tipped on a single leaf of the book, thus only changing the weak place from the joint one leaf over?" *Answer.*— Cloth joints are used in subscription books mostly on account of looks, not for strength. It enables the canvasser to dwell on the durability of the binding by opening the cover and showing the cloth joint, whereas if the reinforcing was pasted around the first and last form in the book and sewed through with the book, and then pasted up on the cover with the end-sheet, it would be strengthening, but could not be shown without digging into the cover with a knife. A muslin strip pasted over the end-sheeted first and last form, say about an inch on the end sheet and one-quarter inch on other side of form, is the strongest reinforcing that can be put on a cased-in book.

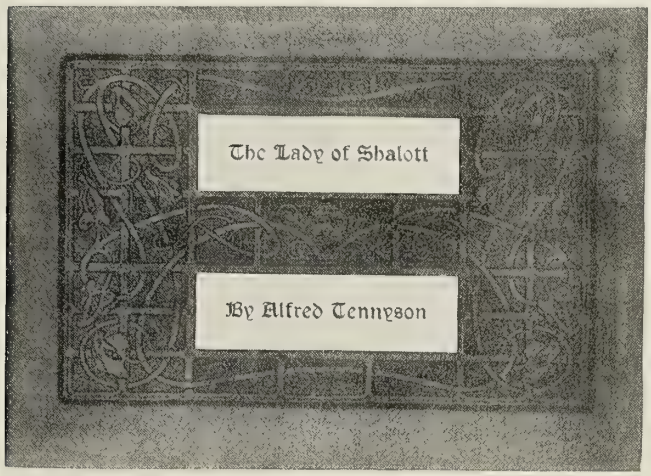
MODERN BOOK FINISHING.— Many recent bindings have conventional vine and sprig decorations running up the center of back. Sometimes one gouge has been used for the whole stem of the vine, and in others two and three have been employed. The vine seems to "grow" equally as well on a banded crushed levant back as on a smooth calf. Most of these bindings are in crushed levant, with end-papers and sides to match in beautiful fancy marble papers. Book *a* is a calf back with red title, cut to a point, from which a vine runs downward to the bottom of the back. *b* has two bands, one-half inch wide, covered with a broad fancy roll in gold, and triangular spaces filled in with suitable stamps, above the upper and below the lower band, in gold as indicated. *c* is crushed levant with four bands, the vine running continuously regardless of bands. In addition to the vine, each band is "dashed" crosswise with gold in three or four places. *d* is crushed levant with vine below the title and a sprig above. *e* has four bands placed as shown, with author, publisher or year lettered between the two lower bands. These are so close together that only one line can be placed there. This back is devoid of any finishing except the lettering. The forwarding and leather should, of course, be of the best, so that the beauty of stock and workmanship would make embellishments



seem superfluous. *f* has three bands with a narrow fancy line enclosing the whole back and a curved line each side the bands in gold. *g* has two bands, while *i* has none. *h* has an almost straight stem. *j* has one band with title above and vine below. *k* has genuine vellum back and corners and smooth brown linen sides. The finishing on this book is done with a brush and black paint, the brush being run from the left side of the back to the front edge of the cover, dividing the back in five regular fields. The design covers the base of each corner and runs to the edge of the cloth, the whole appearing more like the swirls in poster art than anything else. The book is a large quarto with rough edges all around. *l* is full tree calf, smooth back, with a broad gold roll around each end of the book, and title in the middle of back. *m* is crushed levant, with dots at the head, and title and vine as

indicated. In this instance a departure is made from the customary title spacing on a book back, every line, including the volume and number, beginning at the same point on the left-hand side of back.

AMATEUR BOOKBINDING.—The accompanying illustration gives an idea of the design on the cover of a remarkable little volume issued from Snohomish, Washington, by Mr. Will H. Ransom. The designing, illuminating of initials and title, as well as the composition, printing and presswork, were all Mr. Ransom's work. The binding is ooze leather, with the key plate of the title-page used as cover-design. The panels are appliqued silk, and this material is also used inside of covers. The putting together of sheets, the turning in of silk (which is difficult to many with long experience), as well as



BINDING BY WILL H. RANSOM.

the manipulation of the leather, show care and neatness in every detail. While the silk panels are hardly in keeping with the character of the cover, the work as a whole is worthy of more than passing note.

THE USE OF SUPERS ON JOB BINDINGS.—O. E. C., Ohio, writes: "In binding magazines and other publications, is it necessary to lace in the strings when super is used in addition to the paper lining? It is a question with us, which is the most serviceable way, pasting in without lacing or leaving off the cloth and lacing in." *Answer.*—Most hard-bound jobwork is laced in. As such work has to be sewed by hand, the strings might just as well be used, both for looks and strength. Sometimes, when a book is large and heavy, a piece of super or calico should be put over the back after the book is laced in to reinforce the strings. It is done in this way: Cut super to lap over the sides as in a cased book, the length to fit inside of laced strings, give back a coat of thin glue, lay on super, lift up the board and push the overlapping super between the joint and board with a folder. Do the same with the other side, then headband and line as usual. When book is ready to paste up, draw the brush over the joint and pull up the super on the board before drawing over the end-sheet; work all well into the joint. Old books that have perfect backs can be rebound without resewing by whipstitching the first and last section through the joints, and then supering.

PATENTS.

B. F. Welker, of San Miguel, California, has patented as No. 686,373 a method of binding in which the signatures have slots cut in the back so that such slots converge in pairs. Securing loops are put through the slots, and the ends frayed and pasted to an outer sheet.

Patent No. 686,538, by Horace L. Roberts, of New York, covers details of a signature-gathering machine, referring principally to the hoppers and elastic cup mechanisms.

Notes and Queries On Electrotyping and Stereotyping



By C. S. PARTRIDGE

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing —Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and in an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

MIXING METALS.—A correspondent asks for information as to the composition of stereotype and electrotype metals. Electrotype metal is composed of lead, tin and antimony in the portions of 90 pounds lead, 5 pounds tin and 5 pounds antimony. These proportions may be varied somewhat, as, for instance, 4 pounds tin and 6 pounds antimony, or 6 pounds tin and 4 pounds antimony. The mixture used for stereotype metal depends on the purpose for which it is to be employed. The best grade contains lead 75 pounds, antimony 18 pounds, tin 7 pounds. The cheapest grade contains little or no tin, and about 14 pounds antimony. When mixing these metals, melt the antimony first; the lead should then be added, and lastly the tin. Stereotype metal fuses at about 630 degrees Fahr.

CAUSE OF PINHOLES.—A Massachusetts correspondent writes as follows: "Can you tell me the cause of holes in electrotype shells? Sometimes they occur in the dots of the letters and leaders, and sometimes they come along the edges of rules and large type. I wash out all my molds carefully with alcohol, but still have the trouble. Is it possible that my alcohol is not strong enough? I have been informed that washing out molds with a force pump, keeping the mold under water in the meantime, is just as effective as alcohol. If that is so, how large a pump would I require and what would it cost?" *Answer.*—Your trouble is due to the fact that your graphite packs in the form. Possibly you are not using a good quality. More likely you do not use sufficient care in blowing it out. Examine your mold before flooding with alcohol or washing it out and see that no graphite remains in the small dots or sharp corners. The use of alcohol is practically obsolete. The only electrotypers who employ it are those who insist on following in the footsteps of their forefathers, without knowing why. If the mold is thoroughly blackleaded and all superfluous graphite blown out, it is sufficient to wash it with a stream of water at ordinary city pressure, delivered through a garden hose nozzle. The object is to *wet the mold,* thereby removing the film of air from its surface, which would otherwise insulate it and prevent deposition of copper.

CLAY STEREOTYPING.—A correspondent writes for information concerning clay stereotyping. This information has been given before, but will be repeated for the benefit of those interested. *Answer.*—The clay used for stereotyping is a mixture of kaolin, soapstone and plaster of paris. These materials are

purchased in powdered or pulverized form. The kaolin and soapstone in equal parts are thoroughly mixed with water, enough to make the mass the consistency of thick cream. A little plaster of paris is then added, mixing it rapidly and thoroughly. The mass is then spread evenly over an iron plate which is secured to the swinging head of an old-style electrotype press or a press of similar description. The form, which should have been previously placed on the bed of the press, must be well brushed over with benzine. The first impression should be made with a piece of cotton cloth between the clay and the type. The cloth takes up the superfluous moisture from the clay and blocks out the outline of the form. As many



Photo by George Stark, St. Louis, Mo.

"GOOD NIGHT, PAPA."

as three or four impressions are usually necessary to obtain a perfect mold, each impression being a little deeper than the preceding. After the mold has been made it is floated in the metal pot until all the moisture has been expelled and it is of the same temperature as the metal. The mold is then surrounded on three sides with a bent wire and another iron plate clamped upon it. Metal is then poured into the open side and the cast cooled by spraying the iron plates with water, beginning at the bottom and working up toward the top. The process is expensive compared with the paper process, because it is slow.

To Preserve Original Half-tones.—The following is from Mr. W. H. Schwarten, Chief of Printing Department, Carnegie Library, Pittsburg: "Having noticed the article in the November issue of The Inland Printer, in regard to removing half-tones from curved stereotyped plates, I wish to state that they can be removed without melting them out in the metal pot, and without injury and in a quick and easy manner, and in order to explain how it is done, it may be necessary to state as to how I mounted them. After the form is molded and the matrix dried on the steam table, I remove the half-tones from the form and bend them to a true circle corresponding with the curve of the plate (this was done in a bending machine of my own design), and then take strips of corrugated tin about ½ inch wide, and solder them on the back of the cut, the number depending upon the size of the half-tones. The back of the cut is then given a coat of equal parts of lampblack and tobacco-juice (boiled to a consistency of paint), which prevents the metal from adhering to the back of the cut and when placed on the steam table will take only a few seconds to dry. The corrugated ribs, together with the thickness of the half-tones, should be a trifle higher than the thickness of the plate so that when the casting-box is closed the half-tones are firmly pressed against the matrix. To remove them, take a plumbers' blow torch and heat the back of the plate under the edge of the half-tone and in two or three minutes the cut will come off without injury or metal adhering to it, excepting the few placed where the ribs have been soldered, which can be smoothed off with a file and the cut straightened out ready to be used again. I have mounted and removed and remounted again hundreds of cuts in this way, copper, zinc and electros. With a little practice it is a quick and easy and also safe way. The corrugated strips of tin are run through a set of old cog-wheels and a supply made at one time to last for an indefinite period."

THE PRESS CLUB OF CHICAGO.

The Press Club of Chicago had a Christmas tree, metaphorically speaking, at its December meeting. Librarian Bramhall had sent a tip to the publishers, who responded with great unanimity and cordiality, with the result that over a hundred books of the year were laid out on the table, covering all subjects from philosophy to fiction. The walls and the big redwood table were brightened up by a collection of original paintings and crayons loaned by the Open Court Publishing Company. A series of seventeen paintings on silk by Keichu Yanada, member of the Imperial Institute of Japan, illustrating the life of Buddha, was of especial interest, and added to these was another series on the same subject by Edward Biedermann, among which a head of Buddha was a work of great promise. Mr. Fred Richardson, of the *News*, also sent some of his latest cartoons. The publishers who contributed to the Press Club library were as follows: A. S. Barnes, New York; Bowen, Merrill Company, Indianapolis; Henry T. Coates & Co., Philadelphia; Crane & Co., Topeka; Doubleday, Page & Co., New York; Elder & Shepard, San Francisco; Griffiths & Rowlands, Philadelphia; Harper & Bros., New York; Heath & Co., New York; Henneberry & Co., Chicago; Elbert Hubbard, East Aurora; The Inland Printer, Chicago; Jamieson, Higgins Company, Chicago; B. F. Johnson & Co., Richmond; John Lane, New York; Laird & Lee, Chicago; D. Lothrop & Co., New York; A. C. McClurg & Co., Chicago; Frank Morris, Chicago; A. W. Mumford & Co., Chicago; Noyes, Platt & Co., Boston; Open Court Publishing Company, Chicago; Outing Publishing Company, New York; Pacific Press, Oakland; Rand, McNally & Co., Chicago; William M. Reedy, St. Louis; Fleming H. Revell & Co., Chicago; Saalfield Publishing Company, Akron; Charles Scribner's Sons, New York; Small, Maynard & Co., Boston; Smithsonian Institution, Washington; Herbert Stone & Co., Chicago; Tandy, Wheeler & Co., Denver.

SLIGHTLY AMBIGUOUS.

A Bostonian, while exploring the files of a paper printed in his own town a century ago, came across this rather startling advertisement: "H. Rogers informs those ladies who wish to be dressed by him, either on assembly or ball days, to give him notice the previous day. Ladies who engage to and do not dress must pay half price."



TENNYSON'S "DORA."—W. E. HAGERMAN.



"A RAILWAY JOURNEY."—N. P. W. SWANSON.

WORK OF THE COMPOSITION CLASSES, ART INSTITUTE, CHICAGO.

(See next page.)



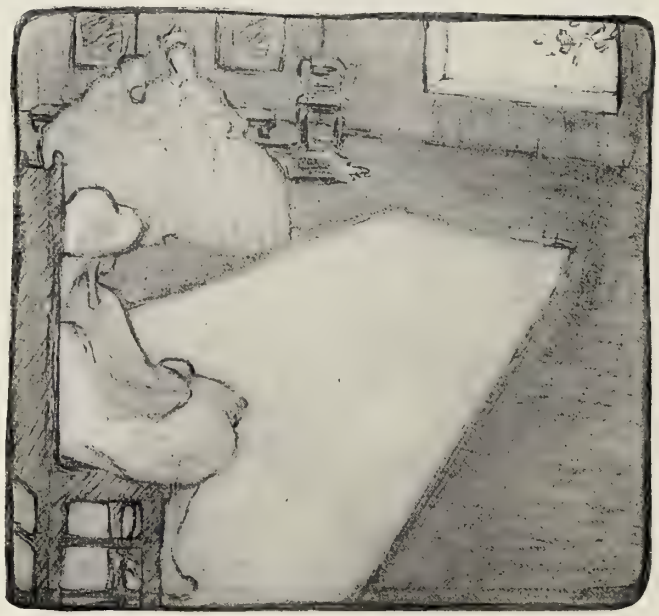
"STONE MASONS."—HOPE DUNLAP.



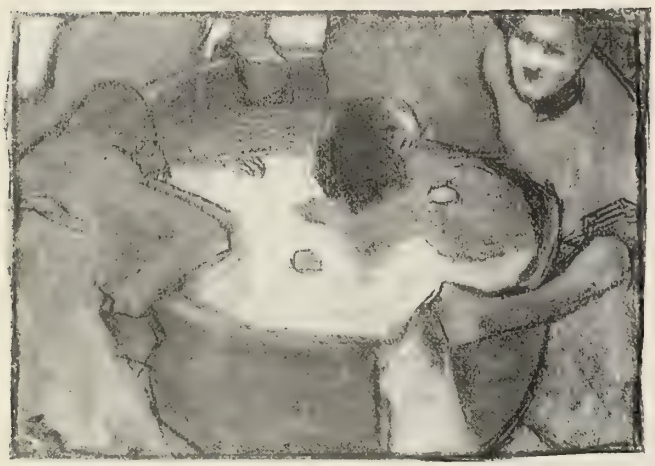
"BOBBING FOR APPLES."—ANITA WILLETS.



TENNYSON'S "DORA."—MARIE BLANKE.



"THE VISIT."—BESSIE CRONBACH.



"BOBBING FOR APPLES."—ALLEN E. PHILBRICK.



"A STREET SCENE."—SAM E. COOK.



"THE JOURNEY."—A. B. ELLIOTT.

WORK OF THE COMPOSITION CLASSES, ART INSTITUTE, CHICAGO.

(See next page.)

THE STUDY OF COMPOSITION AT THE ART INSTITUTE OF CHICAGO.

That the study of composition should have played so insignificant a part in the training of the art student of the past is a matter not easily understood. Certain it is that only in very recent years have our art schools given the subject even a share of the consideration that it deserves. Notions have prevailed that have done much to make the student as narrow and conventional as he has been. If one could draw — had a knowledge of form, and could paint; understood color and the brush — he was equipped. Composition, if considered at all, was a diversion. All this is changing. What was once the end is now but the means. And the influence for good has been a surprise to one who has watched the change.

None of the American schools have given the subject more serious attention than the Art Institute of Chicago; and the classes there under the direction of Mr. Fred Richardson have achieved much in the short time they have been working. And to Mr. Richardson is due great credit for whatever success has been theirs, for his interest in the work has been most enthusiastic and sincere. His methods in the classes are most thorough and personal. Always is he analytical. Balance of mass and color, line, proportion, feeling and the emotional quality — all these things are carefully considered, and insisted upon. That the class is popular is evidenced by the large number of students who work with Mr. Richardson; that it is a success, by the grasp so large a number of them have upon the principles involved, and by nothing better than the examples herewith reproduced. In addition to the work in black and white, there is a class for the study of composition in color. The people of the Institute are thoroughly alive to the possibilities in the work and their enthusiasm is great. THE INLAND PRINTER shows its appreciation of what is being accomplished by giving space to enough of the drawings to enable one to judge of the work of the students.



TENNYSON'S "DORA."—ISABEL G. TEMPLE.



"STONEMASONS."—GRACE MC CLURE.

WORK OF COMPOSITION CLASSES, ART INSTITUTE, CHICAGO.

I AM delighted with the practical matter in every department of THE INLAND PRINTER. Every printer might do without his beer — he certainly ought not to be without THE INLAND PRINTER.—*James R. Linton, Farnworth, England.*

Notes and Queries on Lithography

By E. F. WAGNER



Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

FRANCIS BILLING, of Birmingham, England, in United States patent No. 686,574, describes a lithographic printing machine designed to use prepared zinc or other plates, whose distinctive feature is that the end of the printing-plate which passes last under the cylinder is free and loose, not being fastened to the bed.

PHOTOGRAPHY IN JAPAN.—Judging from a recent photograph sent by one of the lithographic contributors to THE INLAND PRINTER from Japan, the art of picture-taking is at a high point of perfection there. The pose is unique, the lighting masterly, the accessories, drapings, etc., artistic, and *finish* is just perfection.

UNITED STATES LITHOGRAPHIC STONE COMPANY.—A corporation is about to form under the laws of the State of Kentucky for the purpose of operating a lithographic stone quarry. The capital stock is set down at $75,000, of which $50,000 is to be issued for the present in the purchase of land or leases of lands on which lithographic stone is found, and for organization and working capital.

TRANSMISSION OF PICTURES BY ELECTRICITY.—The transmission of portraits, diagrams, facsimiles, etc., by electricity to distant places has at last been commercially perfected. The *Brooklyn Eagle* states that a company at Dover, Delaware, has been formed with a capitalization of $1,000,000, which will at once take up this business of transmitting pictures and prints instantaneously by wire.

A LITHOGRAPHIC CYLINDER HAND PRESS.—A new hand cylinder press has been manufactured by the Victoria Iron and Press Works, in Nurnberg, Germany, and patented. The same is reported to roll up and produce the impression, as well as throw off the sheet by the operation of a handle by one man. The capacity, says the report, is about 2,500 per day, size about 20 inches square. The report says nothing of a feeder.

TO REDUCE THE STRENGTH OF HALF-TONE TINTS ON LITHO-PROCESS WORK.—Process lithographers know that edges and half-tone tints can be reduced and softened by rubbing under water with "india-rubber," but tints of large dimensions always give more or less trouble. Pieces of hard felt have been tried with excellent results. It is not necessary to keep the water at any depth over the work, but the mere application with a wet sponge is sufficient before using the felt. Of course the transfer must not be "rubbed up" when toning down tints.

A NEW PRINTING-PRESS FROM ENGLAND.—H. T. L., Hornsea, East York, England, writes, asking for information

regarding multicolor printing machinery in America. He has an invention of magnitude and is looking for capital to develop the apparatus or press. He uses a special ink to print with. The press has no cylinder, but prints type and litho forms with equal dispatch. We hope to have more details in a short time from our correspondent.

The Demand in Cuba for Lithographic Supplies.— Many years ago lithography flourished in Havana and other Cuban cities, when the trade in cigars was at its height, and many fine specimens of cigar labels reached us from there, and such work was often copied and imitated in the United States and Europe. Renewed activity in lithographic work seems to be springing up throughout Cuba, for we are in receipt of many communications from parties interested in litho work there, asking for sources of supplies and labor for that island. There is no doubt that under the present peaceful condition of government, lithography will again rise and progress to far greater importance than it ever enjoyed before in Cuba.

About Photolithography.— C. N., Sidney, New South Wales, writes: "I am a lithographer, have established myself here in a small way, and as I understand something about photography, I would like to try half-tone work on stone. I do not understand how the half-tone work on stone is produced. Would I have to get a special camera? And where could I get the material and utensils needed?" *Answer.*—The essential thing to have, in order to get a half-tone down on stone, is a good screen negative. Would not advise you to bother in making such a negative, but have it done by a photographer who understands his business. This negative can be printed upon a stone coated with chrome-albumen rolled up and etched, or it can be printed upon photolitho transfer paper and then reproduced on stone. Would advise you to get some book, say Geo. Fritz's "Photolithography," etc. You may do well to apply to Middows Bros. in your city, who are agents for Penrose supply house. They can supply anything in the line you may need.

Superiority of American Industrial Methods.—At an early date, Alexandre Millerand, French minister of commerce, will appoint a commission for the purpose of creating a French school in the United States, in which young Frenchmen can study the methods pursued by the organizers of large industrial enterprises, and there study the processes of manufacture which are now pushing Americans so prominently before the world. M. Bouquet, director in chief of the department of technical instruction in the ministry of commerce, will be a leading figure. Senator Poinier will be at the head of the commission, which will be composed of fourteen members, including heads of the State and private industrial department. Heretofore engineering or technical students from America were sent to Germany, England, France, etc., but now this order of things has changed. Westward points the star of progress.



"IN BED WITH THE GRIP." Photo by R. R. Sallows, Goderich, Ont.

Offsets on Zinc.— P. N. T., Brooklyn, New York, writes: "I have had some offsets made on zinc plates for ordinary color-plates in solids, which I filled in with transfer ink, made to flow with turpentine, but when the work was printed, the whole key plate came up as if it had been a transfer. The offsets were made just as on stone; namely, the impression was dusted with red chalk, then run through the press. Can you say what was the cause of the key lines showing up solid?" *Answer.*—The key lines showed on the plate because zinc is more sensitive than stone, and the turpentine from the

fresh ink penetrated the red chalk and affected the metal sufficiently to leave an impression and hold on the metal. If you had moistened the zinc plate with water, just before putting down the offset, the key would not have shown as it did.

How Practical Color Plates Are Made for the "Judge" Weekly.—L. E. M., Trenton, Nebraska, writes: "I would like to know where to purchase Ben Day films for making tints on pen-and-ink drawings and also where I could get a good book on lithography. Are the lithographs on the covers of the comic weekly, *Judge,* colored on the original drawing? And I would like to know whether the sample I enclose is colored by lithography or color-plates." *Answer.*—In answer to the first question, would say that there are two firms, one domestic, the other German, who sell shading machines. The real Ben Day machine, however, is not sold, but loaned out to subscribers at $15 per month. Tints on pen-and-ink drawings for process reproductions can be made without the aid of Ben Day films, by executing such work on specially lined or corrugated paper. In answer to the second question: A good book on lithography is Richmond's "Grammar of Lithography," D. Van Nostrand Company, New York. To the third question I will say that the method of making these colored plates (as sample sent, etc.) is about as follows: A drawing of the black is made on stone, from which are made three impressions. These impressions are "offset" on three different stones; a yellow, a red and a blue, respectively, are then drawn to conform with the lines of the black or key plate; then when these three different stones are successively printed, one in yellow, one in red and the last in blue with the key plate in black, containing the character detail and outlines of all, the result will be a highly colored and often artistic picture. The process is much quicker than metal line work, and the color-plate part is much simpler and far more susceptible of varied effects than any other method; besides, any type matter that is desired to be printed along with this pictorial work can be added by means of the transfer process. The sample you enclose has been done by the means described, of course by the aid of Ben Day stipple and half-tone films.

Some Particulars About Lithography and Its Cost.—F. S., Thomaston, Connecticut, writes: "Not owning the slightest knowledge of lithography, I take the liberty of addressing you in the matter, etc., to give me: (1) A description as plain as possible how lithography is done. (2) Machinery used. (3) The cost to produce cards like enclosed sample. I am a printer, and supply the Sunday-schools all over the country with these cards, but I think it would be more economical to make the whole card instead of buying them and then put on the printing. (4) Mention any book concerning lithography." *Answer.*—(1) Lithography is the art of drawing on a smooth or sand-grained surface (preferably pure limestone) and printing therefrom by chemical principles, i. e., without raising the work like type, or cutting (indenting) like on copper or steel plate. (2) The means used, as aids to the artist, are corrugated films by which large surfaces composed of lines or dots are quickly covered, saving a great amount of handwork. The air brush and ruling-machine, pantographic and rubber-reducing machine can also be counted as auxiliaries to the artist's work, not forgetting the immense advantage afforded to lithography in the photographic process, in rendering printable pictures on a flat surface. The machinery used for printing consists of small hand presses for taking impressions from small stones for transferring, large hand presses for making the transfers for the steam press, and flat-bed, rotary and multicolor presses for printing sheets of the size of 40 by 60 inches and over. (3) Cost to produce cards like enclosed sample would mean a large outlay of money. To produce an original sketch of each card would require a historically true piece of work by an artist, cost say from $25 to $100 for each. The making of the seven litho-plates say from $50 to $75. To print with profit, a large number of subjects are required and big editions must be run off. Each transfer (seven required for each edition) would cost $10. The stones from which this work would be printed would cost something like $3,500 to $4,000. The steam presses cost from $4,000 to $5,000 each, and to run one alone would never pay. The help for each press: one transferrer ($28), one pressman ($25), one feeder ($15), stone grinder ($12), and helper ($10) — would amount to $90, without the office help necessary, and superintendent. Rent is high, insurance is high. In short, this line of lithographic printing is the most difficult to manage and it requires great capital and extended territory to work on. (4) Good books on the technic of lithography are Richmond's "Grammar of Lithography," Inland Printer Company, Chicago and New York, or D. Van Nostrand Company, New York, or Geo. Fritz's "Photo Lithography," G. Genert, New York.

The Kind of Recruits That Are Wanted in Litho Establishments.—J. J. T., Providence, Rhode Island, writes: "I am a young man of twenty-three years of age with six years' training in an art school, have good knowledge of crayon, pen, ink and color work. Do you think such a young man could get a chance in the art department of some litho house in New York?" *Answer.*—Without doubt, if our correspondent has put the six years to good use, training in an art school, under fair instructors, he will have no difficulty in securing an easy position with fair remuneration in New York or any other large city. I hardly think it would be necessary for our correspondent to look far away from home, as right in the city of Providence is a model litho establishment which would gladly avail itself of his services, the Providence Litho Company. Only exceptional talent, which is always in demand, should be advised to come to New York, as this city is pretty well represented in second and third rate lithographic help.

The Education of a Litho Artist.—J. H., New York, writes: "Is it essential for a litho artist to possess a thorough education — outside of being able to draw correctly? In other words, must he have what is called 'book learning,' and if so, why? Considering that he has taste and an eye for drawing, is he not a mere mechanic after all? A few remarks on this subject would be appreciated by an old printer." *Answer.*—What is the use of a large library if the owner has not the *power* to pick a needed book at a certain moment, containing a given history, recipe, illustration or description? It is the same with education, which, to be of use, should consist of such mind training as to give that power that can discriminate, separate, arrange, devise and acquire thoughts. We see interesting discussions regarding the branches which, for instance, the lithographer, the process worker, the printer, should study — in order to familiarize himself with the fundamental principles of his calling and excel in its pursuit. Now, an ordinary mechanic is required to understand the nature of the materials which he is using in his business; in some instances this is a very simple matter, still all laws of science enter into it more or less. Take the lithographic crayon artist, for instance; he must be able to copy very closely, he must be a judge of color and color values, and color in the abstract; he should understand the theory and chemistry of color, and also have a fair idea of the mechano-chemical principles underlying the processes going on while the drawing, etching and printing of the work on stone is progressing. He is called upon to verify his work by perspective, geometric and optical laws, into which mathematics enter without invitation. So, all in all, in order to succeed he must be, if not just a finished artist, esthetically cultivated; must have read extensively so as to have a knowledge of the world and its history. He must be familiar to a certain extent with the sciences or natural philosophy, and without question he must be master of certain tools like the crayon, the scraper, the color box, the air brush, the stump, the shading film, the pen and brush.



Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

THE *Pocahontas Times,* published at Marlington, West Virginia — a town of 150 inhabitants — has installed a Linotype.

As an indication of the world-wide adoption of the Linotype, it is announced that Linotype machines are about to be introduced into the Central Government Press, Calcutta, India.

THERE are 104 typesetting machines in use in Austria — 38 Typographs, 34 Linotypes and 32 Monolines. In Switzerland there are 40 machines — 22 Typographs, 9 Linotypes and 9 Thornes.

CRIPPLE CREEK, Colorado, has produced the latest "quick" in the person of Harry Warring, who pounded out 3,403 lines equaling 88,478 ems of type, in eight hours recently on a Linotype speeded to 84 revolutions per minute.

THE San Francisco supply and stockroom of the Mergenthaler Linotype Company has been placed in charge of Mr. F. C. Van Schaick, late machinist of the *Bulletin,* who will carry a full line of supplies at 329 Sansome street.

CLAUDE COUSE, of Dayton, Ohio, went after the speed record last month and battered the keys till the linometer hands indicated that he had set 84,500 ems in the eight hours. Ten thousand an hour nowadays is an almost daily occurrence.

A BEGINNER'S AVERAGE SPEED.—"Anxious" is anxious to know what speed the average operator should attain after five months' steady practice on the Linotype. *Answer.*—We should say a speed of 4,000 ems per hour would be a good average.

NEW YORK operators in book offices have been granted an increase in wages of $1 per week, to take effect January 1, 1902, making their scale $21. Employers have agreed to an additional increase of 50 cents per week, to go into effect one year later.

SOME of the best operators in the city of New York are women. There are at least two offices owned and conducted by women who are Linotype operators. The machines in the printing-office of the Library Bureau, Boston, are in charge of women solely.

C. A. ALBRECHT, at one time machinist on the New York *Herald* plant, now of Berlin, Germany, has been granted a patent in England on a mechanism by means of which the slug is first partly ejected from the mold, the sides then trimmed and the slug finally entirely ejected from the mold.

ELIZABETH J. BARCLAY, operator-machinist, of Cincinnati, Ohio, who has charge of a Linotype in her father's printing-office, has sent THE INLAND PRINTER some samples of her work on the machine which prove her a master hand. Tabular work and intricate border combinations are Miss Barclay's favorites.

THE Lanston Monotype Company will open a branch office and supply depot in Chicago, where the work of the Monotype will be demonstrated and a supply of repair parts kept on hand for the benefit of Monotype users. W. L. Lightbown, who has been erecting machines for the Lanston Company for a number of years, and Mr. Scarrett, an expert operator, will be in charge of the new branch, which will be opened during the month of January in the Caxton building, 334 Dearborn street.

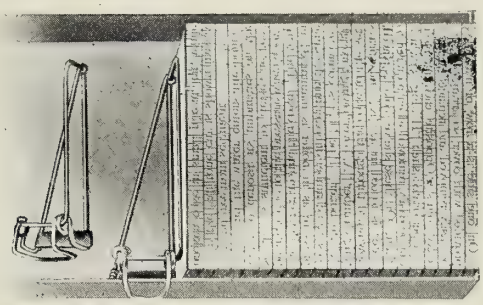
TWO-LETTER CASTING APPARATUS.—"Reader" asks wherein the casting apparatus of the two-letter machine differs from the single-letter machine, and what the difference in the keyboard. *Answer.*— In a two-letter machine small-cap or italic words or letters are caused to enter the assembler by using a shift key so that they are assembled at a slightly higher level than the roman characters in the same line. The first elevator has two ribs of grooves for sustaining the matrices in the positions given them in assembling the line. The mold also has transverse grooves for sustaining the lower ears of the matrices at either level. There is no difference whatever in the casting arrangement. The keyboard differs only in the addition of additional characters — the small caps — these characters being principally combined with the figure keys, italic figures running as pi-box sorts.

THE Chicago Daily Newspaper Association has proposed a new agreement with Chicago Typographical Union, No. 16, to go into force upon the expiration of the present agreement, March 21, 1902. They wish all bonuses and piece work abolished and a straight time scale adopted — 52½ cents per hour for day work and 57½ cents per hour for night work, not less than 39 hours per week to constitute a week's work. Learners on machines are proposed at a ratio of one for each ten operators, to be paid at the rate of 12 cents per thousand ems for day work and 13 cents for night work until they are able to set 4,800 ems solid nonpareil on an average. Apprentices are asked for in the same ratio in each different branch of work — machinists, operators, ad. men, floor men and proofreaders. The proposed machinist scale is: Head machinist, $27 day, $30 night; assistant machinist, $18 day and $20 night; machinist helpers, $15 day and $17 night.

IMPROPER ADJUSTMENT OF CLUTCH.— H. F. Albeit, *Gazette,* Niagara Falls, New York, writes: "I am having trouble with the automatic stopping pawl and catch on an old-style machine. I enclose drawing showing points affected. At the engaging points on pawl and catch both wear, the pawl much more than the catch. I put on a new pawl and catch recently and the pawl is quite badly worn already. I set pawl according to directions in "Linotype Manual," but it still seems to grind. I have cleaned clutch thoroughly and have taken care that no oil gets on inner surface of clutch pulley, but the trouble still continues. Another trouble I have is that the second section of the escapement cover, covering lower-case "v" to ";" inclusive, gradually rises as a line is assembled from that section, allowing matrices to fall out of proper position. Can you help me?" *Answer.*—The clutch of your machine is set too tightly and causes pawl and catch for same to come in

contact too violently before the clutch is thrown out. Adjust clutch by means of nuts on end of driving shaft until there is a space of 1-16 of an inch between the collar on the shaft and the bearing of same. Oil on the inner surface of the driving pulley would merely cause the clutch to slip instead of taking hold properly. With regard to the magazine difficulty, it is probably caused by a bent or battered matrix which does not slide freely down the channels, thus allowing the front pawl in that channel as it rises to strike the ear of the matrix, lifting the matrix slightly and raising the cover. This would be more likely if the keyboard were speeded above the proper limit, causing too quick verge action.

Gus. E. Wallin, a Chicago printer, has applied for letters patent on a device which is calculated to obviate an annoyance that has been ever present since the first Linotype slug was placed upon a galley. When the slug-casting machine first made its appearance, the "devil" showered congratulations upon himself in the anticipation of the natural lightening of



THE WALLIN LINOTYPE SLUG HOLDER.

his work in pulling proofs. Instead of the old, tiresome process of locking up the galley with side-stick and quoins, all he would have to do, he reasoned, would be to hold his finger against the last line on the galley, pass the brayer over it and pull the proof, with no fear of "pi" attached to the process. But it has been found that the results of this quick process are not always so good as those of the good old days. When the slugs get off their feet, and as the galleys in some large establishments are filled as closely to the foot as possible, it frequently occurs that there is no room for a metal base or other heavy object to hold the last few lines perfectly upright. And then, too, the loss of lines off well-filled galleys in many offices, when being placed into or removed from the rack, has always been a source of great annoyance. Mr. Wallin's appliance, a cut of which is shown herewith, is a simple holder, made of steel wire, bent and tempered, having a spring clutch on one end for adjustment to the side of the galley, and an arm extending along the upright surface of the last slug, holding the entire contents of the galley firmly in position.

Legible "Copy" Is Essential.— From Charles H. Bowers, of the Lincoln (Ill.) *News-Herald,* The Inland Printer has received what he says are several specimens of "copy" which were handed to him to be set on the Linotype in the above office. His opinion that they are pretty "tuff" specimens hardly expresses it. The Inland Printer has on numerous occasions advised users of typesetting machines that if they would expect results from their operators they must positively provide legible "copy." It is too much to ask of an operator to attempt to decipher the rudimentary hieroglyphics of every contributor to a newspaper or magazine, to supply punctuation, correct capitalization, reconstruct sentences, correct the author's spelling of proper names and generally read his mind at the rate of five or six thousand ems per hour. Machine operators' time is generally the most valuable in the printing-office, and therefore all means should be taken to cause as little interruption of his work as possible. Not only should all "copy" be edited before being put in the operator's hands, but none should be accepted that is not typewritten, unless in an unmistakably legible handwriting. The matter of size of sheet on which the "copy" is written is also of importance. Sheets should be cut to fit the size of the machine copyholder — about 7 by 9 inches — and written on the long way of the sheet. Small sheets of copy necessitate the operator handling much paper during the day's run, and means many minutes lost time, while sheets larger than the above dimensions are difficult to handle on the machine. If you would have your operators set forty thousand ems in eight hours, provide them with "copy" that can be read at that rate of speed.

What Is He Here For?— In an article in the *Quad Box,* published in St. Paul, Minnesota, A. D. Scougal gives expression to thoughts which have been in the minds of many printers since the advent of the machine and the machinist into the composing-room. The question has been whether the Linotype machinist is supposed to be an aid to the operator in getting the best results possible out of the machine, or whether his legitimate occupation is as an ornament, an autocrat, or a bully, as his mood inclines. Mr. Scougal writes: "The Linotype machines of the Twin Cities are in a deplorable condition. An operator has a hard time to get up a decent day's work because of 'sticky' letters, bad metal regulations and a general maladministration of the adjustments of the first and second elevators and the distributors. Some machines compel an operator to stop his work and get up and start the distributor as many as a dozen times a night or day. These things are all easily fixed if only the machine tender had the industry. The main fault with many machinists is that they want to sit and watch the wheels go round all day or night, as the case may be, and then go home before the operator has had time to paste up his much-abbreviated string — abbreviated by reason of the machine tender's indolence." This is, unfortunately, the condition of affairs in many other cities. While there is a large number of offices in which the machinist realizes that he is paid for keeping the machines in first-class running order, and does faithfully perform his duty, it is undeniable that there are others where a straight day's work without a breakdown is unknown, and the operator is harassed from start to finish with hot metal, cold metal, back and front squirts, letters failing to respond, and all the other troubles consequent upon the neglect on the part of the machinist to attend to his work. The machinist who allows his machines to become so run down as to keep him on the jump from morning till night may appear to be earning his money, to the superficial observer, but the man who keeps his machines in such a state of adjustment and repair as to have few stops and never half a dozen machines "down" at once, is a much more valuable man and efficient machinist. But the indolent, lazy machinist, who allows an operator to worry along day after day with a troublesome machine and refuses to remedy it so long as the machine will turn a wheel, not only puts the operator to nerve-wrecking torture, but reduces the output of the plant to an extent for which he should be held strictly accountable. Some operators, to be sure, are highly imaginative; they claim the machine is doing impossible things. An apparent attention to their complaints, however, will in every case result in a declaration that "it's all right now," and confidence is given the operator that he can depend on his machine. One great trouble has been that publishers and proprietors have come to believe that the machines can run themselves, with only an occasional oiling by the janitor. Such machines never being in proper condition to do a day's work, are never known to run an hour without "bucking," and the pressman, galley-boy or fledgling machinist is constantly oiling, filing, oiling, taking apart, oiling, hammering, oiling, putting it together and then oiling it some more. The plant is thus run "without a machinist," and the proprietor would be surprised to learn that were the machines properly cared for they would run all day and all week without a stop. He thinks breakdowns, lost time and big repair bills inseparable

from typesetting machines, and they are where an incompetent or indolent man has charge of the machines.

A Junior Linotype.—The Mergenthaler Linotype Company announces that their new composing machine, Linotype Junior, will be placed on the market in February. It is a $1,500 machine, with interchangeable brevier and minion faces, and adapted for measures up to 13½ ems. It is simple, strong and reliable. It uses long matrices similar to those used in the Rogers Typograph. These matrices hang continuously upon stationary endless wires or guides. There is one guide for each letter, and all the matrices bearing that letter travel on the one guide. The guides are separated horizontally at the points where the matrices are stored in groups upon them, to be released one at a time by escapements actuated by finger keys. The guides converge from these storage points downward as in the Rogers Typograph machine, in order to bring the matrices into a common line. From the assemblage point the guides are carried in two parallel vertical tiers to one side in order to guide the composed line of matrices to the casting



THE LINOTYPE JUNIOR.

mechanism. From the casting mechanism the guides are continued upward to the rear end and then extended downward in diverging lines to the points from which they started. There is an overhead endless chain carrying a depending finger. When the composition of the line is complete, the operator touches a handle and the finger pushes the line of matrices before it to the casting mechanism, consisting of a mold and melting pot similar to those in the ordinary Linotype. The line remains at rest until the casting operation is finished, after which the finger continues its course, pushing the matrix line upward before it to the upper ends of the guides, on which the matrices descend in diverging lines to the groups from which they started. The justification is effected by wedge spacers. All the operations are automatic; one line may be composed while the preceding line is being cast. It is stated by the Linotype Company that the machine is the result of experiments with various constructions, and that it is particularly adapted to meet the needs of the smaller offices having no skilled mechanics. The machine is not, however, adapted to do the amount or the variety of work performed by the standard Linotype, and is not intended for book-offices or job-offices having sufficient volume of work to justify the use of a larger and more expensive machine.

PATENTS.

Arthur S. Gilman, of Cleveland, Ohio, is an inventor and designer of machinery in the Linotype field. His latest patent, No. 685,980, is styled a linotyping and typesetting machine. It is very evidently more of the former than the latter, and relates principally to a distributing mechanism suited to a Linotype machine. The dead matrices fall into the top of a ^-shaped frame, and, through the action of assorting bars, are directed to the proper channels located below. The mechanism is more complicated than that of the Mergenthaler machine. Patent No. 686,029, by E. S. Crane, is assigned to Mr. Gilman, and shows special forms of matrices and minor devices suited to form parts of the Gilman machine.

Philip C. Lawless, of England, has patented in the United States No. 687,691, an automatic wiper for the mouth of the metal pot of a Linotype machine.

The Mergenthaler Linotype Company of New York has acquired patent No. 687,627, by Charles Holliwell, of England, on an improved form of mold and casting mechanism for the Linotype. The combination is designed to carry either an ordinary Linotype mold-block or a fudge mold-block.

STRIKE OF COMMERCIAL ARTISTS IN CHICAGO.

On December 7 the entire force of artists employed in the art department of the Binner Engraving Company, Chicago, walked out on strike. The Binner Company state that the strike was declared because they hired a young man as an apprentice and refused to discharge him on the order of the "Commercial Artists' Association." It appears the artists have a union called the "Chicago Commercial Artists' Association." "They have some very peculiar rules on apprenticeship," declared Mr. Hinners, the treasurer and general manager of the Binner Engraving Company, "some of the points of which are that employers are not allowed to hire any young men as apprentices whom they think have talent and would make proper timber to develop into good artists. Their rules stipulate that they will furnish all apprentices, giving the employer no voice whatever in the matter as to whom he may hire and whom he may not. Another point on which the disagreement was based, and for which they walked out, was that their association permits one apprentice to five journeymen, and this ratio is kept up in their association as a body. The rule does not stipulate that this shall be the ratio in each shop, therefore the absurd possibility exists that one shop in town may have all the apprentices and no other shop in town could have any, simply because the limit of apprentices is filled, and no young artist can work in the city of Chicago whether he would wish to join the union or not. An effort will be made immediately to settle the matter, but there can be no settlement until this rule is changed, for we as employers will insist that we have some rights as to whom we shall employ and whom we shall not employ, and shall have the right of selecting talent where we can find it."

FROM "OMAR."

A little book of verse
Underneath the bough,
A loaf of bread,
A jug of wine —
And thou
Sitting in the wilderness beside me —
Oh! wilderness, thou
Art Paradise enow.

VERSION IN GERMAN.

A pretzel, und zwei stein
Of peer — und dow
Mit sigsteen kinder,
O mein lieber frau,
Sitting der pright peer garden
Happy in —
Ach, dis wass Baradise
Alreaty now.

THE GREATEST TRADE PAPER ON EARTH.

Enclosed please find my belated renewal of subscription to the greatest trade paper on earth. I never meant to let this happen, as I can not do business without The Inland Printer. —*A. L. Chipman, Poland, Maine.*

The Laureate Series of Type used on this page is made in Ten Sizes.

Nickel-Alloy
Standard Line

EXCELSIOR ORNAMENTS

CHARACTERS IN FONTS



PRICE, PER FONT, $1.70

Font contains 4 each of 9026 and 9027; 12 pieces of 9039; 8 each of 9028, 9029, 9030, 9031, 9032, 9033 and 9043; 6 each 9034, 9037 and 9038; 4 each 9035 and 9036; 20 inches 9040 to 9042 inclusive.

THE KEYSTONE TYPE FOUNDRY

Cor. Eighth and Sansom Sts., Philadelphia, Pa.

Our 3-point No. 122 Rule can be used in conjunction with these Ornaments.

Keystone Borders and Ornaments sold by the foot if desired at regular prices.

LIGHT-FACE BLANCHARD

4a 3A, $12.00 60-Point Light-Face Blanchard L. C. $4.75; C. $7.25

COIN Gold

4a 3A, $8.00 48-Point Light-Face Blanchard L. C. $3.25; C. $4.75

Handy MENU

6a 4A, $5.00 36-Point Light-Face Blanchard L. C. $2.40; C. $2.60

MONEY Considered

8a 5A, $4.30 30-Point Light-Face Blanchard L. C. $2.10; C. $2.20

Justification IMPROVED

9a 5A, $3.50 24-Point Light-Face Blanchard L. C. $1.75; C. $1.75

PRODUCES Practical Material

18-Point Light-Face Blanchard
14a 8A, $3.20 L. C. $1.60; C. $1.60

BEST DESIGN
Printers Delight 2

14-Point Light-Face Blanchard
18a 10a, $3.00 L. C. $1.50; C. $1.50

ARTISTIC VOGUE
Money-Saving Type 3

12-Point Light-Face Blanchard
25a 15A, $2.80 L. C. $1.40; C. $1.40

SUPERIOR PRODUCT
Typographical Beauties 10

10-Point Light-Face Blanchard
28a 16A, $2.50 L. C. $1.25; C. $1.25

PURCHASERS EXAMINE
Choicest Specimen Sheets 42

8-Point Light-Face Blanchard
34a 20A, $2.25 L. C. $1.10; C. $1.15

MAGNIFICENT MODERN MODES
Handsome Novelties are Demanded 50

6-Point Light-Face Blanchard
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IMPROVING THE PRINTING TRADE
Printers' Popular Faces for Handsome Work 75

6-Point Light-Face Blanchard Title No. 2
24A, $1.00

OUR MODERN STYLES FOR MODERN PRINTING 56
PRINTERS PLEASED WITH PERFECTION

6-Point Light-Face Blanchard Title No. 3
26A, $1.00

CUSTOMERS ARE SATISFIED WITH THE RESULTS ATTAINABLE 82
THE MOST DESIRABLE DESIGNS PRODUCED IN TYPE

INLAND TYPE FOUNDRY
SAINT LOUIS and CHICAGO

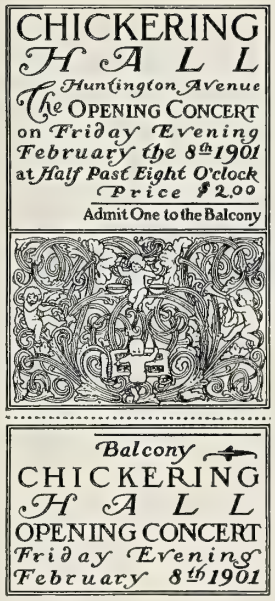
A DECORATIVE ARTIST.

The accompanying illustrations are bits of the decorative work of Mr. Adrian J. Iorio, who also designed the cover of the present issue of THE INLAND PRINTER, as well as the heading and initial on the first page of the magazine. He began his work as a designer with Will H. Bradley in Springfield, Massachusetts, in 1895, and when Mr. Bradley moved to the

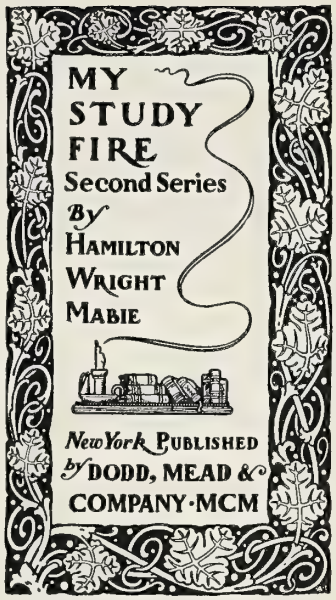


ADRIAN J. IORIO.

University Press at Cambridge, to assume charge of the Wayside Department, Mr. Iorio went with him, remaining there for some time. Later he withdrew from the University Press and opened a studio of his own in Boston, where he is now located. Mr. Iorio's work has been chiefly decorative, book illustrating and illuminating, magazine covers and advertisements, book-plates, posters and designs for the higher class of commercial printing. While all of his work shows the Bradley influence, it still has a certain individuality of its own. He is studying hard, and other work is looked for from his pen that will be worthy of notice.



A TICKET.



A COVER.

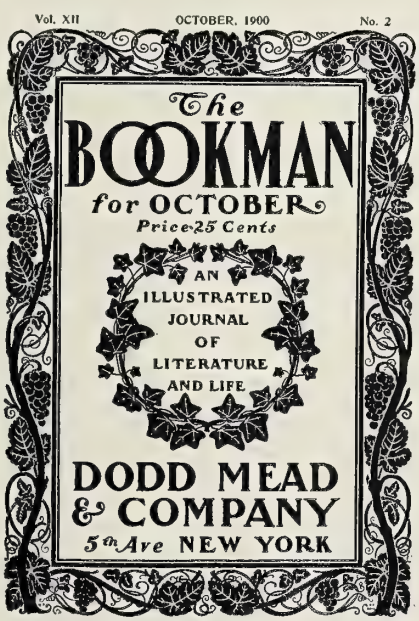
Designed by Adrian J. Iorio.

NEW USE FOR PAPER.

"Those fond of the delicacy will perhaps be interested to learn of the very latest innovation in the bologna and sausage making industry," says an exchange. "One of the largest bologna manufacturing concerns in New York city has just received its consignment of the new envelopes, which had been ordered a short time ago from a firm in Germany. These new envelopes, made entirely of paper, are to supersede the skins, which never have been entirely satisfactory from a hygienic standpoint. The new paper envelopes are made in Würtemburg."



A COVER.



A COVER.



BOOK ILLUSTRATION.

Three designs by Adrian J. Iorio, Boston, Massachusetts.



Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.

A REVIEW OF MR. DANDO'S RECENT BOOK.

A book has been written and recently published that marks a milestone on the road toward the improvement of the financial condition of the printing business. J. Cliff. Dando, in his book, "Fundamental Principles of Ascertaining Cost of Manufacture," has a message of vital importance to the craft, and the craft is in as sore need of it as ever in days of old were the tribes of Israel in need of the burning words of the prophets. While it is no doubt true that, figuratively speaking, there will arise thirty-seven thousand printers who will smile the smile of the knowing and say "Lo! another," and will say and perchance believe that nothing can ever be said or done that will in the least ever tend to supply to seven-eighths of the printers enough backbone to enable them to charge enough for their work to much more than keep them out of the almshouses, still it can be said of this thirty-seven thousand that it was not from their number that the writer of this recent publication was recruited, and the craft at large should never cease to be thankful that there have been men who have had the faith, grit and mental qualifications to get right down and do something for the betterment of the craft, while the rest of the army of the underpaid stood around with their hands in their pockets and swapped hard-time experiences.

How many printers believe that they are getting not an ample but a fair return for their efforts? And isn't it the case that a vast majority of them, in order to remedy their condition, resort to the expedient of cutting prices so that they can get a larger volume of work to do, and they really get so very busy that they do not take time to look into the painful subject of why they are not making money. Should it not be considered good business to stop for a little while and lose a little of that valuable time that you are utilizing in losing money and quietly put it in in a careful investigation as to why you are losing, and use some of your efforts in endeavoring to bring about a better condition of things even if you shouldn't live to enjoy it?

It will undoubtedly be said of this book that it was written by a man full of theories, as if that detracted from its possible worth. It doesn't take very much mental effort to appreciate that any action that amounts to anything is the result of a theory. The man with a theory is usually working along a logical line of reasoning toward a certain end, while the average man who endeavors to discount those who theorize is the man who, generally speaking, vegetates.

But this is aside from our subject. Mr. Dando, in his book, shows a comprehensive grasp of his subject, the result of most painstaking and voluminous keeping of records of cost, and the ability of an expert accountant in their analysis and classification. But it is after seeing the result of compiling and tabulating years of book records that he sees the utter uselessness of endeavoring to compute uniform actual cost of manufacture from such records. In his further study of the subject he has evolved a theory as to the best way of arriving at the cost of manufacture, and while he appreciates that absolute cost will never be accurately determined, he presents his method as one best fitted to serve the ends of uniformity. While it would appear that no two offices have the same system of making up their estimates of cost of work, there can be no general understanding between printers so long as there is such a widespread disagreement as to what can be properly understood to be embraced in the word "cost."

The schedules which have been issued from time to time by the Typothetæ and which have been printed in some of our trade journals, being a rather formidable mass of figures, have not had the careful attention at the hands of the craft that they have deserved, but when they have been elucidated as they are in Mr. Dando's book they seem to have more of meaning, and their consideration is likely to be productive of more thought on the part of the reader than has heretofore been the case.

A printer who carries on an average business, on glancing through the book superficially, would probably be threatened with heart failure upon seeing book composition rated as costing $1.2298 per hour, but when it is disclosed that in this item is included its proportionate part of the salaries of the three partners in the $50,000 enterprise, each drawing a salary of $2,500 per year (surely not an exorbitant figure), it makes him feel as though that little pointer might possibly give some light on why he has not been entirely satisfied with the prevailing condition of things while he has been figuring that his book composition was costing him very close around $0.42867 per hour.

At the present time, when Franklin Clubs and other like associations are being formed to raise prices, it is a source of gratification to note other indications pointing in the direction of educating employing printers to a proper appreciation of what their efforts are worth.

Any one desirous of adding to his mental shop equipment will find in Mr. Dando's book an investment that will increase in value as he gives it careful, painstaking study.

The following are a few extracts, which, while they suffer by thus being singled out, yet give some idea of Mr. Dando's attitude to the subject he has considered:

It may be worth $3,000 per annum as a salary to manage a factory, and the circumstances not admit of more than $1,500 — but circumstances never will admit of $3,000 unless cost is calculated at $3,000 and the product sold on that basis.

It may be possible to employ *some* competent compositors, pressmen, clerks and other help at less than full wages, but there is no advantage in it unless cost is calculated at full wages and the product sold on that basis.

Some men are better managers, more economical and more capable than others, but it is of no advantage unless they know what their product would cost under ordinary management, and sell it on that basis.

* * * * * * * * *

Here is cause for great confusion between printing manufacturers upon the subject of cost. Some are careless and extravagant in their management; some are miserly and niggardly; and still there are others who are neither careless or extravagant nor miserly or niggardly, but who operate with average liberality and conservatism.

It can not be contended that the careless and extravagant operator should be taken as a criterion for establishing a standard, and certainly not the miser or slave-driver, but, like in all other things, the *average* must be accepted as the truest obtainable gauge for establishing standards.

* * * * * * * * *

To have uniform cost, uniform profits and uniform prices, there must be a uniform basis to establish them on, and as printing manufacturers control only the labor, labor is the only sure basis; therefore labor should bear or represent all expense and profit irrespective of stock or materials of any kind. The method of using stock or material in conjunction with labor, as a basis upon which to determine the percentage necessary to cover expense, has no doubt a great deal to do with the extraordinary differences that always exist between printing manufacturers' estimates.

* * * * * * * * *

ARE YOU A SUCCESS?

Oh, no! You can not take any man's word for it. Let's figure it out. You say that you made $2,000 out of your business last year, and consider that to be very successful. Now, let's see. How much money have you in the business? $10,000. Well, you are entitled to six per cent, or $600, on that, regardless of the question of profit, aren't you? I suppose so. How much of the $10,000 is invested in type and machinery? Oh, I suppose $8,000. Well, you are entitled to ten per cent, or $800, for wear and tear and depreciation on that, regardless of profit,

aren't you? Yes, I guess I am. How much salary do you get? Nothing; that comes out of the profits. Oh, it does. Well, you are worth something to the business, aren't you? Why, certainly — the business couldn't get along without me. Well, how much do you think that you are worth to the business, then? Oh, I do not know; I suppose about $1,000 a year, considering the size of my plant. Well, we need not go any further; that is enough to show that you are not only not a success, but that you are practically not making any profit out of the business. Your $600 interest, $800 wear and tear, and $1,000 salary are not profits; they are expenses, even though you did not charge them up to expense account. They amount to $2,400, and as you only made $2,000, the fact of the matter is you actually lost $400. How much business did you say you did last year? $20,000 worth. Well, what would you consider to be a fair, reasonable profit in the printing business? That is hard to say; my idea has always been that a printer should make about twenty-five per cent. Why, that would be equivalent to $5,000 on the amount of business you did last year, wouldn't it? Yes. Well, you can not call the $2,000 you did make much of a success, can you? And taking the $2,400 for interest, wear and tear and salary off the $5,000, you should have made $2,600, or twelve and one-half per cent, net profit; whereas your accounts, by this method of bookkeeping, show $400 loss. Do you call that prosperity?

PHILADELPHIA MASTER PRINTERS AND ALLIED TRADES ASSOCIATION BANQUET.

The opportunities which a banquet gives for an exchange of views on live subjects and for getting better acquainted with each other are without doubt productive of much good. Closer relations socially, tend to emphasize the fact of the existence of an identity of interests, and when you get real well acquainted with your competitor you will usually find that he is a pretty decent sort of a chap.

The following communication tells of such a banquet recently held in Philadelphia, and the fact that it was a "cold water" affair evidently did not detract from its success in a social way or cast any discredit on the soundness of any of the views which were there expressed:

PHILADELPHIA, PA., November 19, 1901.

Editor Inland Printer:

The Master Printers' and Allied Trades Association, of this city, held its first social meeting at Dooner's Hotel, Tenth street, above Chestnut, last evening. Mr. George H. Buchanan, of George H. Buchanan & Co., presided, and in his usual happy vein introduced the various speakers from time to time. He also made an address, in opening the proceedings, which was full of valuable advice and information to those present.

Mr. Harry P. Pears, of Pittsburg, president of the United Typothetæ of America, in his address urged upon those present the absolute necessity of further activity on the part of all in the matter of building up and strengthening these organizations, pointing out the benefits to be derived, and showing that experience in the past few months in other cities will go to prove that we are only now beginning to take steps in the right direction for the improvement and uplifting of the business.

Mr. Albert Weil, of Guggenheimer, Weil & Co., of Baltimore, in a thoroughly practical talk, further outlined the policy of the national body, and the necessity that existed for local organizations and for individual members to do their share in strengthening the hands of the entire body through their own efforts.

Mr. J. C. Dando, of the Dando Printing and Publishing Company, read a very able paper on the reasons why such local organizations were necessary, and briefly outlined the process of evolution which has been going on for some years past, and culminating in the present association. In a strong and forcible manner he demonstrated the necessity for loyalty and intelligent coöperation of all engaged in these kindred trades, and to stand together, shoulder to shoulder, for the betterment and improvement of their craft. His remarks were pointed, direct and thorough, and were appreciated by every man present.

Mr. Samuel Davis, of Duncan & Co., electrotypers, followed, and dwelt upon some of the abuses that existed in that branch of the business.

Mr. Arthur H. Blackburn, of the Oxford Bindery, spoke for the binding interests of the city.

Mr. Frank Hastings, of Dill & Collins, represented the paper interests and made a few remarks. He was followed by Mr. Edward Stern, of Edward Stern & Co., who, in a witty and interesting way, set forth some home truths which appealed to all present.

Mr. William J. Dornan, who was introduced by the chairman as being one of the oldest printers in the city of Philadelphia, being over fifty-six years in constant service, man and boy, in the business, delivered an eloquent appeal for more support and harmony in the local typothetæ, and the movements carried on under its auspices.

Mr. John Macintyre followed this with an appeal to the members present for a continuance of their interest, and thoroughness in matters pertaining to the organization, and pointed out that this was but the beginning; showing where much lay before us to accomplish before our work was ended.

Remarks were also made by Mr. H. A. Gatchel, of Gatchel & Manning; Mr. Daniel Baker, of J. T. Palmer & Co.; Mr. Balch, of J. B. Lippincott Company, and an eloquent closing appeal was made by Mr. Alfred F. Edgell, of the Edgell Company, which contained many sound words of counsel and advice to all present.

The thoroughly enjoyable and interesting evening was brought to a close about 11 P.M., and the first cold-water banquet of those engaged in the art preservative of arts became a memory, but with expressions from all sides that they hoped it would soon come again. It is certain that the printing trade in all its branches has received a new impetus in its business life, and that far-reaching good will result from meetings of this character. F. X. L.

MR. BLANCHARD'S SYSTEM OF FINDING ACTUAL COSTS IN PRINTING.

There is a widespread belief, one that is held by many men of sound business judgment, that, if a man knows that a certain piece of work is costing him $100, he will, under ordinary circumstances, generally refrain from making a practice of doing that job for $83.50; and as it seems to be a well-established fact that there are quite a number of printers engaged in doing this very thing every day, some folks have come to the conclusion that they must certainly be in ignorance of what they are doing, viewed as a financial proposition.

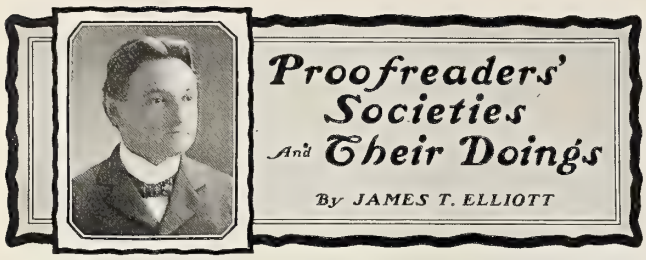
It is not the easiest thing in the world to be able to determine just what a particular job of printing does cost, and the indications point strongly in the direction that a majority of offices have no well-defined system of arriving at the cost of work, but simply flounder along, trusting that they will eventually come out the right end of the horn. The fact of the matter is that they are too busy trying to do a larger volume of work, to have time to try to find out how it is that they have such an eternal hustle to try to meet drafts and get together enough money to pay wages. There is no doubt that there are many who would welcome an opportunity of installing a system in their offices whereby they could see just what they are doing, provided they knew just how to go about it, and they would derive great and lasting benefit from it. On the other hand, there are many who, I believe, would not care to go into the subject too closely, as they have an indistinct idea that it might not be particularly pleasant reading for them. A man once told me that he had given up using double-entry bookkeeping in his business because at the end of the year when he saw how very unprofitable his business had been, it made him feel worse than if he didn't know it at all, so he had gone back to single entry, and even then there were some things that he did not enter up.

Isaac H. Blanchard (Isaac H. Blanchard, New York), in conducting his business, devised a series of forms which comprised a complete system for arriving accurately at the precise cost of work, dividing it in such a way that the cost of every portion of it is shown. He offers his system of accounting to the trade and is also prepared to furnish the necessary forms.

He could not have asked higher commendation for his system than is furnished by the fact that through the initiative and generosity of Mr. Theodore L. De Vinne, the New York Typothetæ has made an arrangement with Mr. Blanchard by which all the New York Typothetæ offices that desire to avail themselves of the offer have the privilege of using his system free, excepting only the cost of the necessary supplies, and the cost of the actual time of an accountant in instructing the office in the operation of the system.

The more offices that know accurately what their work costs them, the better it will be for the trade. If a man has enough interest in his own case to desire a diagnosis, he usually has enough backbone to take the remedies indicated.

I FEEL that no other printers' journal is so full of varied and valuable information that is really practical to the printer as THE INLAND PRINTER. Its hints are invaluable to any one desirous of being a good all-round printer, in both large and small offices.—*Al Shawber, The News, Veedersburg, Indiana.*



Secretaries of proofreaders' societies and others interested in the elevation of those engaged in proofreading are invited to send in items of news respecting the work in their respective localities. It is intended to make this department the medium whereby information not properly belonging in the department of "Proofroom Notes and Queries" can be introduced and made useful. News from foreign societies is especially desired. Address all letters intended for this column to James T. Elliott, 3744 Sixty-fourth street, Chicago, U. S. A.

CHICAGO SOCIETY OF PROOFREADERS.

To attempt an introductory regarding the profession of proofreading to the readers of THE INLAND PRINTER would be an unjustifiable assumption of the lack of knowledge on their part of one of the most cardinal and valuable adjuncts of the modern publishing house. For a long time the proofreader has been content to remain in the background, taking pride in the fact that, though the public knew him not, he was a factor of paramount import and whose dictum must prevail. This condition, so far as it relates to his seclusion and isolation, is fast becoming a thing of the past, and his desire now is to assume that importance in affairs that his knowledge, his capabilities and his opportunities will permit. Hence we find him establishing an organization wherein he may become acquainted with his colleagues, wherein they may meet and, in the interchange of ideas, crystallize propositions that will benefit all branches of the press as well as themselves individually and collectively. It was such purposes as these which brought the Chicago Society of Proofreaders into existence, and which are to-day making it one of the most important societies in Chicago and the Northwest.

In the year 1893 the idea of forming an association of proofreaders in the city of Chicago, for the purpose of mutual improvement and such helpfulness to its membership as could be suggested or devised, was talked of among a few, but it was not until the summer of 1894 that active steps were taken to that end. Meanwhile, by correspondence with the London (England) society — the only one of the kind then existing — copies of their working rules were obtained. In June, 1894, a circular was issued to all proofreaders of Chicago whose names and addresses could be secured, requesting their attendance at a meeting at the Grand Pacific Hotel, to form "an association for the promotion of their interests, to aid each other in securing employment, and to afford a means for social intercourse between the members."

This meeting was held June 17, 1894, in Parlor A of the Grand Pacific Hotel. Preliminary steps of organization were taken and a committee appointed to draw up rules to work under. At an adjourned meeting, held in the same place one week later (June 24), a temporary organization was inaugurated, report of rules committee adopted and the following officers elected: Samuel K. Parker, president; Ralph W. Norwood, secretary, and E. T. Gilbert, treasurer. The following October a permanent organization was effected, the temporary officers being elected for the full term. The society has the unique distinction of being the first of its kind in the history of the American continent, and the second in the history of the world, being preceded only by the London (England) Association of Correctors of the Press, the relations of the two being of the most cordial nature.

In the seven years of its existence the Chicago Society of Proofreaders has accomplished many reforms and has been largely instrumental in establishing a grade of competency in proofreading, generally, that has made its name a familiar one to employing printers and publishers. Among its most important accomplishments were the many valuable reforms in "style" it inaugurated, its "Stylebook" being first issued in 1895. It was the result of prolonged research and deep thought and created a stir among printers, proofreaders and publishers. Since that time it has been enlarged by many valuable additions and in its present form has run through several editions, requests having been made for copies from all over this country, as well as from many parts of Europe.

The membership is divided into four classes — honorary, active, associate and corresponding members. The first two



JAMES T. ELLIOTT.
Secretary.



SAMUEL K. PARKER.
President.



LEWIS P. HILL.
Vice-President.

CHICAGO SOCIETY OF PROOFREADERS.

are self-explanatory. Associate members are copyholders; their dues are one-half that of active members, and they are allowed all the privileges of the society except voting and holding office. Corresponding members are those residing outside the city of Chicago. They enjoy the same privileges that associate members have, but are not required to pay dues of any kind. The dues are payable every three months.

Dating from end of the first official year, the officers have been as follows:

1895-1896.— President, E. T. Gilbert; secretary, R. D. Watts; treasurer, Mrs. N. C. Bargis.

1896-1897.— President, R. D. Watts; secretary, W. J. Byrnes; treasurer, Mrs. N. C. Bargis.

1897-1898.— President, R. D. Watts; secretary, J. W. Taylor; treasurer, W. J. Byrnes.

1898-1899.— President, S. K. Parker; vice-president, L. H. Richards; secretary, Henry R. Boss; treasurer, E. T. Gilbert.

1899-1900.— President, James T. Shewbrook; vice-president, William J. Hallott; secretary, James T. Elliott; corresponding secretary, Mrs. A. V. Atwood; treasurer, Miss Susan S. Losee.



MISS SUSAN S. LOSEE.
Corresponding Secretary.



MISS MARY BUTLER.
Treasurer.

CHICAGO SOCIETY OF PROOFREADERS.

1900-1901.— President, Benjamin T. Shewbrook; vice-president, William J. Hallott; secretary, James T. Elliott; corresponding secretary, Mrs. A. V. Atwood; treasurer, Miss Susan S. Losee.

1901-1902.— President, Samuel K. Parker; vice-president, Lewis P. Hill; secretary, James T. Elliott; corresponding secretary, Miss Susan S. Losee; treasurer, Miss Mary Butler.

From its inception the society has been an active and potent factor in the profession of proofreading in Chicago and the Northwest. To-day, standing forth in the broad field of successful endeavor, backed by the energy and earnestness of a very capable and intelligent membership, it is the peer of any organization and the leader of many.

GOLD TOOLING.

The origin of the art of gold tooling in bookbinding is very obscure, but was probably first used in Venice and superseded an earlier use of gold in the decoration of books. The art was certainly brought from the East and it is said to have been used by the Syrians as early as the thirteenth century. Upon the fall of Constantinople, in 1453, a great number of manuscripts were carried into Italy, from which, according to some authorities, this manner of finishing was derived. The bindings executed in Venice in the latter half of the fifteenth century are commonly of brown leather, tooled in blind on either cover, with a border consisting of one or more members of interlaced work, between marginal lines, forming a panel, which is enriched by a knot of work similar to that of the border and contained within a circle.—*The International Bookbinder.*

I HAVE been a regular reader of THE INLAND PRINTER, which is the most valuable magazine ever yet published in the interest of printers. Have taken it through the news-dealers for over ten years, and would not know how to "keep house" without it.—*O. H. Griswold, Quick Print Printery, Newton, Iowa.*



TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

ELECTRICITY REMEDY WANTED.— C., M. & Co., of Glen Allen, Virginia, ask this question: "Can you give us any remedy for electricity trouble?" *Answer.*—A series of letters on this subject appeared in last year's INLAND PRINTER. Up to the present we have not decided on what is a remedy. Several trade houses sell what is known as "Electric Annihilator," that can be applied to press tympans.

HECTOGRAPH COMPOSITION.— F. D., of Mexico, asks the following: "Will you kindly furnish me with a recipe for making hectograph composition? What is the difference between it and roller composition? Can one be made from the other?" *Answer.*— For a small quantity, take one pound of ordinary gelatin, one pound of refined glue, one pound brown sugar, one quart molasses and two ounces of glycerin. Soak the glue in water slightly; drain off the water, melt in steam jacketed boiler; when nearly melted, put in gelatin and incorporate both by thoroughly melting; stir in sugar, then the molasses. When the mass is melted and hot, add the glycerin and stir all briskly. It is then ready to pour into pans or other shaped vessels that have been evenly oiled and moderately warmed. The composition should be poured into a mold about three-quarters of an inch deep, with a smooth and neat-fitting top. When cool and seasoned a few days it is ready for use, after washing off the oil on the face of the composition with a little spirits of turpentine.

HIS FIRST EXPERIENCE WITH VIGNETTED EDGES.— G. A. O., of Herkimer, New York, has sent us a copy of a catalogue, 6 by 9 inches, bound in rough cover-paper, title in aluminum ink, the contents being in eight pages, six pages of which show half-tone vignetted illustrations of the "Casler" sectional bookcases. In thus favoring us he writes: "I am a careful reader of THE INLAND PRINTER, and this catalogue shows my first experience with vignetted edges. There were two orders of 5,000 each, which were worked on a 10 by 15 Colt's Armory press — an old one. Trusting your criticism will be helpful, and thanking you for the good things your department gives, I am, etc., very sincerely yours." *Answer.*—The presswork

shown on this catalogue is quite creditable. Still it could have been improved had a trifle stronger overlay been made for the strong details, of which the engravings shown so bountifully consist; then you might have considerably lightened up some of the beautiful panels, as well as several of the tiers of books shown on the shelves. The detail put into the several cuts gave splendid opportunities for a really effective piece of overlay presswork. It is not our desire to discourage you by telling you this; but rather to impress upon you that there are other magnificent features in an engraving besides its vignetted decorations. However, in attending to the latter you have succeeded to a flattering degree.

Our Opinion on a Copying-ink Job.— C. W. R., of North St. Paul, Minnesota, says: "I would like to get your opinion on sample enclosed. It is my first experience with copying-ink. Does it look as good as it ought to, or could I improve on it? If so, how?" *Answer.*— Our opinion on the half-letter size receipt blank worked in black copying-ink is that it is not printed anything near as well as it could and should be done, because the ink is greasy looking, irregularly put on and printed, and nearly altogether deficient in clearness and smoothness, as far as these relate to legibility of the reading matter, which is a very important consideration when the form is dampened for copying. As it now appears before us it would be almost an impossibility to make a clear transfer copy when put through a copying-press. Your rollers, evidently, have not been clean, or have been too hard, or else so impregnated with glycerin and run in damp weather, as to cause the ink to lay in small globular masses instead of a smooth, even surface. When you next print with copying-ink, see that it is good and not too thin; after making ready the form with regular ink, clean up the press thoroughly, also rollers, and, when clean, lightly sponge off the disk of the press and face of the rollers with very weak lye or clean water. After a few minutes' time, the press and rollers are in condition to receive and distribute the copying-ink and to go ahead printing. The ink should be conveyed to the disk with a small hand roller, and the right amount of ink fed at a time.

Review of a Souvenir.—The Index Printing & Publishing Company, of Bellefontaine, Ohio, has favored us with a copy of a souvenir entitled "Bellefontaine, Ohio, 1901." The company writes: "The work is solely that of our regular staff." The contents of the souvenir is made up of half-tone illustrations of the principal scenes, buildings, parks, etc., of the city and suburbs of Bellefontaine, which are described in a very interesting manner. A deep cover, with an embossed title in white ink, tied with white silk cord, forms its outside make-up. The contents entire is printed with art purple ink on beautiful white coated paper, the descriptive matter appearing in a neat 10-point old style type, which, with illustrations included, makes a book of sixty-four pages. The composition and presswork of the text are excellent; in some cases the engravings are also well executed, but many of the plates are faulty in company with those which we have said are excellent. These faulty plates have seriously interfered with the beauty of the souvenir, as they have also exerted an apparent failure in the pressroom. With all that we have said, we desire to add that the printing of many of the illustrations should and could have been done much better, for there is little skill manifested in their make-ready, if we except uniform height to printing surface, which in nearly all cases is well done. The printing was done on a Jones Gordon press, four pages to a form; size of page, 6 by 8¼ inches. Taken all in all, we must say this souvenir is a very creditable piece of composition, presswork and photoengraving.

Wants a Remedy for Dirty Type.— F. C. H., of Johnstown, Pennsylvania, says: "I have for a long time been bothered by the accumulation of ink on my type — particularly body type — when used in long runs on book, job and news presses. I use extra thick news ink, wash the forms thoroughly when stopping press at meal times, and do everything possible to avoid the trouble, but as soon as the work of distribution begins we always find the ink has accumulated on the body of the letter (not on the face, where we can easily wipe it off) and frequently runs to the bottom of the type. Can you suggest a remedy? Is there any quicker and better way of cleaning the type after it is in case than by immersing each lot of single letters in lye water, type wash or benzine?" *Answer.*—The frequent cause of ink being imbedded in type comes from press form rollers being set too low on the form, which strike the type abruptly and squeeze the ink into the letters and lines. When type becomes clogged up with ink, a good way to wash the form is to use hot lye, and a steam spray to carry off the dirty ink. Of course, the form should be laid on a board in the trough to do this, after which it should be well rinsed off with clean, cold water. To do this more effectively and leave the type like new, wet a couple of paper wrappers thoroughly, place them on the imposing stone and lay the form upon these *face down,* allowing the form to remain in this position until morning, then it should be carefully lifted from the wrappers, when it will be found that the pulpy condition of the paper has drawn out the objectionable residue.

Wants an Opinion on His First Overlay.— E. F. K., of Johnstown, New York, has sent us a cut-out overlay for printing a half-tone illustration of a White Wyandotte hen, the engraving being 3½ by 4 inches. A printed impression (with the overlay on the tympan) accompanies the work. He proceeds to explain as follows: "Please find an overlay, which I cut out and used on the sample enclosed. This being the first sheet run, the cut appears with a few specks, but I cleaned these out with benzine and, of course, made it look better. Now, will you please tell me if I am on the right road or not? I am about to start on a catalogue with a number of such cuts as the sample, and, as I want to do justice to it, I ask your judgment on the overlay. In making up the overlay I used 17 by 22, 20-pound folio, for the first cut, and 19 by 24, 28-pound, for the second overlay; for the eye and comb and wattles of the fowl a piece of the sheet the half-tone is printed on. I have a copy of 'Presswork,' and find it one of the best and most interesting books on the subject that I have ever read. As an old subscriber of The Inland Printer, I must add that the 'Pressroom Queries and Answers' have helped me wonderfully." *Answer.*—The principle of your overlay is all right, but the detail is on the weak side; then again the cut seems to be a sheet of paper below type height, which also, to a degree, negatives the efficiency of the two thicknesses of paper made use of for the overlay. We recommend the use of a trifle stronger sheet of paper for the solids or semi-solids of the cut your overlay has been made for. From samples of overlays sent you (per request) you will be able to more fully comprehend what is necessary on the different kinds and gradations of illustrations that fall to the lot of the pressman in the pressroom. You have made a creditable beginning, and we will be pleased to see other samples of your work as you progress.

In a Quandary About Cause of Defective Printing.— E. P. M., has sent us four samples of presswork to which he asks our attention. He writes as follows: "I enclose these samples of half-tones and would like to find the remedy for printing them right. No. 1 was printed in the morning, after the press was washed up. No. 2 was printed in the afternoon. No. 3 has a blur, and at the same time, if you look close, you can see the same effect on it that is on No. 2. The trouble shows plainly on the latter — it is grayness. No. 4 is practically ruined on account of grayness. I will give my explanation as to what I think is the matter. After the press was run a while, say an hour or so, the ink takes on a look as if full of lint; this is only in the path of the half-tones. The work was done on a 14 by 22 Colt's Armory press, the paper

is 8½-cent coated book, the ink is a 65 cents a pound quality made for half-tone work. My idea is that the fault lies in the rollers, although they were made by a good firm — they are winter rollers. Can you suggest a remedy?" *Answer.*— From an examination of the several prints sent, and from what you tell us about their production, we are inclined to the opinion that the printing has been done with an inferior grade of black ink, or else in too cold a room. The color of the ink is not deep enough to secure the finer details of the half-tones, especially the more effective and solids of the illustrations. In addition to this, there ought to have been an additional overlay put on the solids and stronger portions, for there is a peculiar flatness to the cuts. We suggest that a better black ink, costing about twice as much as that used, be used on such work as shown by you; we do this because an ink that would give passable results on a four-roller cylinder press would not do as well on a small jobbing press, with its limited roller capacity. With an intense black ink, good rollers and a warm room your half-tone printing would be up to the mark of merit. The make-ready of the vignetting is really artistic. Just add a little more strength of overlay to the solids of the cuts and you will be on the right track for effective half-tone printing.

Rule Does Not Print as It Should — Why?—W. R. E., of Richmond, Virginia, has sent two copies of a postal card containing an advertisement in green ink, with a diagram rule around the same. He also includes in his samples an engraved card as an envelope corner. This is what he writes: "Please find enclosed a few samples which I would like to get your opinion on. First is postal card: You will notice on card No. 1 that the top rule does not show up. This card was fed into the press with the head down from feeder. No. 2 shows the rule border all right. This is how I proceeded: I took the form off the press and set in two nonpareil rules, bottom side up, about two inches below the job — enough to escape the feed gauges — the result is seen on the latter card. I wish to know if there is not some other method of eliminating the bad feature of the top rule not showing on card No. 1 than that adopted by me as stated. I also wish to ask you if the envelope corner is printed as it should be, that is, the impression? Should a cut of this kind be treated as a half-tone as to overlaying?" *Answer.*—The cause of the brass rule at head of card not printing as the others have done could occur if all the sheets in the tympan had not extended the entire surface of the form — this often happens when an extra sheet is shoved under the top sheets forming the tympan, and is not pushed forward far enough to take in the full size of the job. If this happened in your case the missing part of the extra sheet would permit that less impression on the top rule. The other reason for the rule not printing strong and clear may have been a low piece of rule, in which case your remedy would be to *underlay* the rule with a narrow strip of paper or thin cardboard, and thereby raise it to the *same height as the other rules.* The method you adopted was not a practical one, because there was no need of such a waste of time, when one minute's time was only necessary to overcome the difficulty. You could have improved the envelope corner by putting a moderately thick overlay over line "Battle-axe," also a lighter one on lettering "reliable footwear." The top line (name of firm) should have been lightened up a little by trimming away or cutting out the same on a thin tympan sheet.

Why Some Kinds of Coated Paper Pull Off in Printing.—J. B. L., of Brantford, Ontario, has forwarded us three samples of coated paper, also a couple of cut-out overlays, regarding which he writes: "I enclose some work which I had trouble with. On cut marked No. 1 you will notice it pulled. What is the cause? I reduced my ink, and run as little as possible on the form without entirely spoiling the job. Nos. 2 and 3 are pieces of stock that were lying around pressroom; these were run twice as fast and double-rolled without pulling off the coating. Why should the ink pull on some kinds of stock and not on others? Also, please notice a couple of half-tone overlays — are they properly made?" *Answer.*— We find that sample No. 1 is not a strongly coated paper, and that it is liable to "pick" badly on the solids of the illustration. Nothing, except good, soft, short half-tone ink can prevent these blemishes. Such a grade of ink can be obtained from any maker cognizant of the trouble badly coated paper gives the pressman. Read over the inkmakers' advertisements in this journal; write to any of them, send a sample of your paper, and they can fix up an ink that will help you. The temperature of your pressroom should not be lower than 75 degrees either, in order to have the very best conditions for running any kind of ink. The overlays sent are not good, if we except the portrait one, which is passable, but not strong enough. You have made a grievous mistake on the tableau overlay, because you have overlaid portions that should have been cut away. Finding some of these in the way, you have foolishly gone to work and overlaid these parts with thin, flimsy paper, which has only helped to cushion over and augment the primary error. What you should have done at first was to bring up the plate evenly, then taken impressions on paper as thick as that used by you, and also on another paper a little thicker. By cutting away the very light portions on the first sheet, the next in lightness out of the second, and use the third for the solids, you could easily have done much better, besides saving a couple of hours thrown away in "doctoring up" with the thin pink paper you employed on this engraving.

A New Zealand Pressman's Protestation.—J. P., of Christchurch, New Zealand, who, by the way, is a really clever pressman, and has received attention in this department before, writes about some experiences he has had with a new four-roller press (which shall be nameless here). He writes at length, as follows: "We have a new four-roller press, on which we run very heavy half-tone forms of cuts and text, a sample of which I am sending you by this mail. To get the right amount of pressure, I find that the cylinder is far 'too fat,' for by placing a straightedge over the face of the cylinder, I find that instead of the packing being about level with the cylinder bearers it is almost a nonpareil higher. This is causing wear on the edges of type and plates; and, altogether, I am not getting such good results as I should from the machine. In the first place I found the bed bearers were more than type-high; I then had them taken down, so that they are now just type-high, and I find that the cylinder is now running on the bearers when the impression is on; in fact, I have got the cylinder rather hard on the bearers. I find that after a few thousand impressions the edges of type wear down, although the form has been carefully made ready; also when running at high speed — 1,600 per hour — the cylinder seems to 'bump' when the impression is just on. Another thing which proves there is too much packing is that I have to take all the bands off behind the cylinder, except one which I run in the margin of the form, and instead of that being kept tight to the cylinder, just before printing, it becomes loose and causes slight slur. If I keep the steel bands on the press hard against the cylinder, they soon tear off the make-ready. I have hard card and zinc on the cylinder as packing, and I make the forms ready carefully — making overlays by a process which I have patented, and which stands up well under impression. Irrespective of all said, I would like very much to get your advice in this matter, because I feel that something is not right when I have to carry so much packing and thereby make the cylinder 'too fat,' trusting you will write me on this, if not asking too much. Indeed, the idea of writing to you just occurred before the mail from here closed, and I feel that I will get the right advice from you. I trust you will be able to understand my trouble and help me." *Answer.*—Your three sheets of illustrations are before us and are deserving of mention as being specially well made ready and printed. Were it not for defections in the reading matter, the work should be consid-

ered far above the average quality of such illustrated publications, because the publication is a weekly one with limited time for make-ready. We have shown your sheets to several first-class pressmen here who have pronounced the make-ready and the short time permissible to do it in, as masterly. In printing the reading matter, you labor at a disadvantage in producing that equally well with the cuts because that is made up of Linotype slugs. The paper and ink used for *The Weekly News* are both of splendid quality, but you are carrying a trifle too much color on the work. That and the "whiskers" shown on the face of the Linotype slugs somewhat detract from the better legibility of the presswork. Regarding the difficulty complained of by you of "too fat" a cylindrical surface, even after planing down the bed bearers to type height, we are



A ST. LOUIS PET.

inclined to the opinion that the cuts are higher in the form than the Linotype slugs, and that the overlays are made so very strong that when the bed and cylinder come together on the impression the slugs are merely "bridged," instead of having proper pressure to print the face of the reading matter. Whether the pages are electrotyped or not, it is apparent that the reading matter is not given attention equal to the illustrations. We notice the slur on the inside and outside of the pages. This slur is not apparent on the top or bottom of the pages, which goes to show that there is a "dip" to the cylinder as it takes and leaves the impression. We suggest tightening the cylinder journal boxes, so that no loose play can occur between bed and cylinder; build up, by underlays, the defective type parts to same height as the cuts, then take an impression on the requisite number of sheets to "patch up" on. When the "patched up" sheet has been completed and attached to the tympan on its place, cover it up with a *strong* tympan sheet. Shrink this sheet on to the cylinder by uniformly and moderately dampening it with clean water; after the sheet becomes dry, take an impression on a sheet of the paper your job is to appear on; to do so, however, place under it the exact number and thickness of sheets of paper that is to complete the packing of the cylinder. This printed sheet will show whatever defects need to be corrected. Take an impression on the shrunken tympan sheet, on which to paste on overlays and "spotting up" defective parts. After this has been done, run another impression with the requisite number of sheets under some that are to form the tympan. From this impression may be seen whatever amendment is necessary before covering it up under the last tympan sheets. This printed sheet should also show whether the tympan is "too fat" or not sufficiently strong. It is at this stage you must determine whether to lower or raise the cylinder; strengthen or let down the press bed bearers, or take from or add to the number of sheets forming the tympan. Under no circumstances should the cylinder be overpacked, because accuracy of movement between bed and cylinder is indispensable to harmony of parts and rigidity of mechanism. Some pressmen lose sight of this essential condition in exploiting how many sheets may be added to overlays and underlays, ignorant of the mechanical combinations carefully computed by draftsmen and pressbuilders. Overlay and underlay theories must be subservient to mathematical dogma — from this there is no appeal. At a speed of 1,600 an hour on your heavy forms there will be more or less "bumping" of the cylinder — that speed is too fast. Equalize the make-ready under and over the form and there will be little bumping, provided bed and cylinder of press are in unison.

PATENTS.

An impression tripping mechanism, suited to a Hoe two-revolution, is the subject of patent No. 686,376, by Joseph White, assignor to Robert Hoe.

Patent No. 686,380, by John F. Ames, of Portland, Oregon, describes a press cylinder slotted in such a manner as to receive curved electros or stereos, and clamp them on any portion within certain limits.

A long patent of seventy-four claims is No. 686,728, by Charles G. Harris. It describes a numbering machine adapted to operate in connection with the Harris press.

An arrangement of vibrating rollers that is not very original is the feature of patent No. 687,030, by James Hunter, of Newcastle, England.

A neat ink fountain for job presses is patented as No. 686,718, by James W. Eggleston, of Minneapolis.

Walter Scott, in patent No. 686,147, shows a combination of under-guides and a recessed feedboard, for assisting more perfect register, where the cylinder bearing the grippers turns rapidly.

Friedrich Forste, of Leipsic, Germany, has taken out United States patent No. 686,047, on a rotary press, having a flat bed set into a cylinder. Such machines have never proved satisfactory in use, owing to the tremendous wear on the gears.

That form of amateur press having a bed and platen, operated by a lever, has been improved by H. C. Griffin, of Franklin Falls, New Hampshire, in patent No. 687,227. He places a small airspring at the back to relieve the shock when the operator lets go of the lever after pulling an impression.

A card-cutting attachment for platen presses is the subject of patent No. 687,463, by W. F. Speight, of Austin, Texas. It operates on the perforating principle.

A new form of distributing roller has been patented by G. A. Schriver, of Brooklyn, as No. 687,659. It has a rotating and slidable sleeve mounted on a spindle.

I THOROUGHLY enjoy the contents of THE INLAND PRINTER each month. It is in itself a liberal education for any one following any branch of the art preservative.—*Will U. Mackey, Foreman, Nevada State Printing Office, Carson City, Nevada.*



(For other patents see the various departments.)

William Spalckhaver, of New York, has been granted a series of five patents, all assigned to Robert Hoe. No. 687,278 shows a cylinder press having a sheet-removing cylinder, resembling the well-known tapeless delivery cylinder, but which delivers its sheet the other way, across the top of the printing cylinder to a front delivery mechanism. No. 687,279 is a somewhat similar machine, but differs in that the sheet-removing cylinder is set at a distance from the printing cylinder, being connected by a sheet-carrier. No. 687,280 covers a device for preventing choking as the web comes from the cylinder on a rotary press. No. 687,281 describes a mechanism for closing the grippers of a cylinder under certain conditions. No. 687,282 explains a new arrangement of printing couples in a web press, the couples being spaced apart, the object being to secure a special arrangement of black and colors, as for Sunday newspaper use.

An offset device is the subject of patent No. 687,575, by Oscar Roesen, assignor to the Hoes. He makes the surface of the cylinder porous, and keeps it moistened from within, so that the surface is constantly damp and ink-repelling, just as portions of a lithographic stone are ink-repelling. The preferred means of securing a porous surface are the use of an aluminum sheet that has been etched to give it porosity.

George F. Read is the author of two more Hoe patents. No. 687,267, is of the "duplex" type, that is, having two traveling cylinders on two flat beds, and printing both ways from a roll. No. 677,268 covers a form of perfecting press in which one set of printing couples is run at a different speed from another set. Mr. Read is also the author of patents Nos. 686,336 and 686,337, on details of paste fountains for the Hoe machines.

It will be remembered by many students of printing machinery that John H. Stonemetz was the first to take out important patents in the line of two reciprocating cylinders on two flat beds. In patent No. 687,286 he again comes to the front with a unique machine for the same work, the whole being assigned to the Hoes. The press has two beds, with a short travel, driven by a movement resembling that of the Huber. Instead of cylinders, segments or quarter-cylinders are used, that oscillate, printing alternately in either direction, as they swing.

John M. Roddy, of Kansas City, Missouri, has patented and assigned to the Goss Company a stereotype-plate printing apparatus, which consists of a plate-holding band, slidably mounted on a plate-cylinder, so that it comes between and holds the adjacent edges of the curved plates. The band has a surface suited to carry something to be printed on the margins between the pages.

Another Goss Company patent (No. 686,926) is by Joseph L. Firm, and covers a three-deck press, having a single offset web, that is turned to operate in connection with each of three printing combinations.

The Chambers Bros. Company control patent No. 686,306, by Howard K. King, of Philadelphia. It describes improved details of a folding machine.

Under the title of a paper-folding machine, Henry F. Bechman, the Battle Creek designer for the Cox Duplex Company, has taken out patent No. 686,573, covering a form of folding roller.

A punching attachment for a platen press has been patented by A. O. Hayes, of Los Angeles, California. He locks within the form a little magazine to hold the waste paper disks, that are punched out of the sheet as printed, by a die fastened to the platen.

"THE ALTON LIMITED."

The accompanying picture is from the latest photograph of "The Alton Limited," the pride of the officials of the Chicago & Alton Railway. The uniform and symmetrical design of this train invariably presents a charmingly distinguished appearance, and in the present picture this attraction is especially well portrayed. The photograph was taken by the Chicago & Alton's official photographer at Summit, twelve miles from Chicago, where beside the picturesque little pond may be found the Marquette monument, erected by the Chicago & Alton Railway to the memory of Father Marquette, who, in 1675, being flooded out of his Chicago camp, landed here upon the summit of the Great Continental Divide. It is a pity for various reasons that the photographing of car interiors has necessarily been more or less inadequate, but the palatial interiors of "The Alton Limited" are an incentive to the management of "The Only Way" to secure some satisfactory negatives; so, if all goes well, our readers at no far distant time may expect to see a group of pictures conveying an idea of the beauty and luxuriousness which, characterizing the interior of "The Alton Limited," have made the wonderful red train famous the world around.



THE ALTON LIMITED ON THE CREST OF THE GREAT CONTINENTAL DIVIDE.



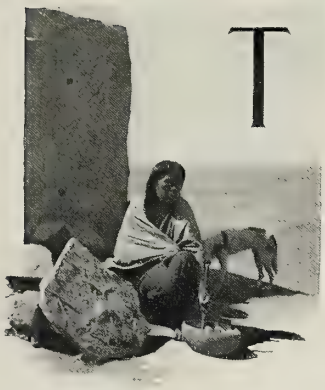
Photos by W. H. Simpson, Chicago.

VIEWS ON THE SANTA FE, AMONG THE MOKIS AND NAVAJOS OF ARIZONA.

1. Children of Oraibi.
2. A Navajo "Hogan."
3. Basketmaker of Shipaulovi.
4. Moki Belle.
5. Navajo family at trading-post.
6. A happy group at Mishonginovi.
7. Moki Madonna and child.
8. Navajo bucks playing cards.
9. Going to dinner in Mishonginovi.
10. Moki priest washing shirt.
11. Sweetest baby in the bunch.
12. After the Wolpi snake dance.
13. An interesting group, Shipaulovi.
14. Moki girl carrying placque.
15. Noonday rest at "The Fields."
16. Toreva spring, Mishonginovi.

(See opposite page.)

AMONG THE MOKIS AND NAVAJOS.



THE wind-swept desert, out in sunshiny Arizona, a mile higher than sea-level and seventy miles from the railway. This is where two thousand Indians peacefully dwell in seven adobe villages, cities of the sky, securely perched on abrupt rocky mesas several hundred feet above the sandy plain. Here, for perhaps a thousand years (certainly before 1540, when first seen by the Spaniards) the Moki (or Hopi) Indians have lived. They are true Bourbons, nearly as changeless as the frowning cliffs of their verdureless home. What their fathers did they do, and their children will do. This applies not only to their unique pueblos, but also to their mode of life, dress and religion. Nothing happens in Moki land except that which has always happened.

The men are tall, dark and supple; they till bits of corn fields — a constant warfare with predatory animals and shifting sands. They raise watermelons, herd sheep and weave blankets — when not busy with ceremonial dances, which are said to occupy half the Moki year.

The women are short, plump and very pretty; they raise large families of children, build and own the houses, make pottery, grind corn and carry water in great jars up steep paths from the springs.

They live simply and happily, anxious only that a little rain may fall on their scant crops. Men, women and children, lightly and picturesquely clad in bright garments, huddle together in small rooms fashioned tier on tier and entered by roof ladders.

Mr. W. H. Simpson, advertising agent of the Santa Fe, attended the two annual Snake Dances of the Mokis at Mishonginovi and Wolpi last August. He took along a camera. A few of his snap-shots are reproduced herein, including some taken among the Navajos at one of their big feasts.

The Snake Dance is a dramatized prayer for rain, lasting nine days. It is participated in by the snake and antelope clans. The last two days the ceremonies are public, ending in a sensational scene of twenty minutes' duration where live rattlesnakes are fearlessly carried in the priests' mouths. It is wholly barbaric and pagan. One can not realize that he is in America and that the year is 1901. Tourists come to the Snake Dance by hundreds, as if it were the Passion Play. The Mokis have other ceremonies not so spectacular but more interesting, which occur at intervals the year round.

The Navajos number 20,000 persons, occupying a large reservation on the high tablelands of New Mexico and Arizona. They live like Bedouins, shifting tents with their grazing flocks. They are handsome, intellectual specimens of the nomadic Indian type. Many of them are quite wealthy, owning great flocks of sheep and goats. Their women are famous blanket-weavers, their men expert silversmiths. The Navajos live in the saddle, and are fine horsemen.



Photo by W. H. Simpson, Chicago.

NAVAJO MOTHER AND CHILDREN.

The Atchison, Topeka & Santa Fe Railway System uses these and other Indians on its line in an advertising way. There is an Indian village at Canyon Diablo, in Arizona, right on the brink of the canyon of that name, inhabited by about one hundred Mokis and Navajos. All through California trains



Photo by W. H. Simpson,,Chicago.

CIRCLE OF ANTELOPE PRIESTS, MOKI SNAKE DANCE, WOLPI, 1901.

will soon stop at Canyon Diablo to enable passengers to witness the weird dances of those tribes. It is the next best thing to going out on the reservation and seeing the Indians on their native heath. There are also unique Indian pueblos near the Santa Fe tracks at Laguna and Isleta, New Mexico. The views shown in connection with this article are but a few of the several hundred secured by Mr. Simpson on his trip.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XVII — EDWARD MILLER.

THE subject of this sketch was born in New York in 1817, and died in Milwaukee, Wisconsin, in 1896. The best information to be had is that he learned his trade with James Conner, the master under whose instruction so many of the best typefounders in America were graduated. Later he worked also for William Hagar, and in fact he worked alternately for Mr. Hagar and Mr. Conner, as suited these two employers, who were at all times on friendly terms — terms of the closest intimacy. Mr. Miller was a general or all-around typefounder, equally skilful in the various operations of the manufacture of type.



EDWARD MILLER.

In the year 1851 Mr. Miller came into possession of a considerable sum of money, and Mr. Hagar, feeling a friendly interest in him, advised him to start a typefoundry at Albany, New York. He offered him a series of matrices, such as would be most necessary in that field, and four casting machines, with molds and other tools and implements required, such as he could spare from his foundry, at a very reasonable price. After considering the proposition, Mr. Miller made the purchase and in a short time started the Albany Typefoundry. The business proved prosperous and soon grew to considerable volume, but he found it too confining to assume the entire management of affairs, so he sold a half interest to a Mr. Gilchrist, a man who knew absolutely nothing about typefounding. A short time after the purchase the partners failed to agree, and Gilchrist offered to buy, or sell his interest, so Mr. Miller sold his interest and returned to New York.

It was about this time James Conner was preparing to establish a typefoundry in Chicago, and he asked Mr. Miller to take the management. This he declined, but offered to buy the plant and enter the field himself, which arrangement was entered into. While it was his plan to open in Chicago, on coming west he concluded Milwaukee offered greater inducements, so he established, in 1856, the Northwestern Typefoundry in the latter city. In 1861 Mr. Miller sold this business to Sias & Hill, neither of whom were practical workmen. In 1863 the foundry was again sold, this time to J. A. Noonan, who again was not a typefounder. Mr. Noonan continued in the business until 1870, having as his manager John T. Reton. About this time the foundry was bought by Benton & Gove, and later the firm was changed to Benton & Waldo, and finally to Benton, Waldo & Co., by whom it was owned and operated until 1892, when it was sold to the American Type Founders Company, and is now run as a branch of that company.

Mr. Miller was considered one of the best practical typefounders in his time, and he had the friendship and esteem of his associates. He was essentially a workman, and did not feel sufficient confidence in his business ability to take entire control of that end of it; but as an associate in business he was successful. He continued actively in the business until near the end of his life. As a workman he was accurate and practical in all his operations. Having learned his trade from one of the most eminent of his time, it was not necessary for him to spend his life in experiments which sometimes prove extremely expensive.



Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

ANNUAL DINNER OF THE EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION OF DETROIT.

Proprietors of Detroit printing establishments listened to some plain and practical suggestions from W. C. Sprague, publisher of the *American Boy,* at the fourth annual banquet of the Employing Printers' and Publishers' Association of Detroit, held at the Fellowcraft Club on Tuesday evening, December 3.

Mr. Sprague turned his toast, "Consolidation Applied to the Printing Trade," to the purpose of calling attention of the printers to what he considered shortcomings on their part. He preferred the term "coöperation" to that of "consolidation," and proceeded to explain what he meant by its use. Rather than consolidation, or the forming of a trust, he urged coöperation, which would enhance printing interests generally and not stifle competition. There should not be competition in the matter of prices. Every firm should agree that each should have a fair profit. Competition should be along the line of good service. According to Mr. Sprague, business men who want cheap work are not the class who as a rule make the best customers. Neither do they know what is best for themselves. He had found that good printing pays a profit where poor printing is a loss. The character of a firm's stationery or advertising matter is often accepted as an indication of the character of the firm itself. It had struck Mr. Sprague as strange that printers who, perhaps, better than any one else know the value of printers' ink, are themselves among the poorest of advertisers. And he regarded solicitors of printing — at least those in Detroit — as inefficient through having a wrong conception of their work.

"The solicitor as I have come to know him," said Mr. Sprague, "usually strikes me on the subject of price first. He educates me in that way against his own interests. A solicitor who gains my respect is the one who comes to me, and without harping immediately on price, tells me his firm can do better work in a certain line than any one else in town and proves it by the specimens he brings with him. And then, too, I should like occasionally to see the man who does my printing. Not the man, perhaps, who sets up the job, but the man who is in the practical part of the work and knows all about it, as, for instance, the foreman of the printing-room. I should like him to talk over the work with me, that he might give me suggestions and get an idea of just what I want. I want the best work, not the cheapest, and I believe the great majority of good business men feel the same way."

Mr. Sprague was listened to with close attention and his statements brought approving comments from those to whom they particularly applied, promising a revision of the soliciting system as a result.

James E. Scripps, proprietor of the *Evening News,* spoke interestingly of the "Origin of the Printer's Art," beginning with the efforts of Gutenberg and Caxton and following the progress made to the present day. He told of the primitive methods and struggles of the pioneers, and paid them the compliment of saying that the type of the latter half of the

fifteenth century was artistic and well balanced to a degree seldom attained now, and that the ink in those days was better even than that manufactured to-day. He felt it pathetic that financial misfortune should have overtaken Gutenberg after he had become the inventor of the separate and movable letters and of the printing-press. With him, as with many other inventors, lack of capital necessary to development robbed him of the just reward of his labors. Mr. Scripps attributed the high excellence of the art in the first half-century of its existence to the fact that printers then were in competition with one another in every branch of the business, being compelled to manufacture their own type and all other materials, as well as do their printing.

Rev. W. Warne Wilson, pastor of St. Stephen's church, gave an admirable response to the toast, "Spaces and Impressions," and Prof. A. H. Griffith, director of the Detroit



A MORNING SPIN.

Museum of Art, made entertaining references to "That Devil, the Printer." Impromptu remarks were made by Arthur E. Stevens, of the Paige-Chope Company; Joseph T. Alling, of Alling & Cory, and Prosecuting Attorney O. F. Hunt. John T. Taylor presided as toastmaster. The Four-Point Quartette sang a number of enjoyable songs, and instrumental music was provided by the Metropole Mandolin Orchestra.

In the excellence of the menu, in the number present, in the character of the addresses, and in the general pleasure of the occasion, the banquet was the most successful the association has given.

Among those present were: John Taylor, Raynor & Taylor; James E. Scripps, Evening News Association; William C. Sprague, Sprague Publishing Company; Herbert A. Simpson; Fred C. Bazley, W. E. Barie, The Richmond & Backus Company; Alfred R. Varian, Dennison Manufacturing Company; Charles T. Backus, The Richmond & Backus Company; Fred A. Richmond, The Richmond & Backus Company; James Hendrick, Jupp Paper Company; Richard C. Pohl, Winn & Hammond; James A. Perrer, George F. Kenny Paper Company; George W. Beath, The Central Ohio Paper Company; H. F. Parish, C. B. Cottrell & Sons; H. E. Beecher, Beecher, Peck & Lewis; Charles J. Johnson, John F. Eby & Co.; H. B. Hawley, The Ault & Wiborg Company; George S. Hammond, Winn & Hammond; William C. Jupp, Jupp Paper Company; A. F. Peck, Beecher, Peck & Lewis; Prosecuting Attorney O. F. Hunt; F. S. Dresskell, Dresskell-Jupp Paper Company; John F. Eby, Eby & Stubbs; James McCutcheon, Gray's Ferry Printing Ink Works; John G. Starling, William Graham Printing Company; M. M. Daniels, American Type Founders Company; J. A. Topping, J. A. Topping & Co.; T. F. Willis, Chatfield & Woods Company; Harry Normandin, Winn & Hammond; Joseph T. Alling, Alling & Cory; Percy D. Wells, Alling & Cory; A. T. Bull, Dresskell-Jupp Paper Company; W. A. Armstrong, George F. Kenny Paper Company; Robert Y. Ogg, secretary Detroit Department Public Works; William A. Raynor, Raynor & Taylor; George D. Cline, Raynor & Taylor; Thomas J. Barry, Record Printing Company; E. A. Meiser, the Detroit *Free Press;* Will G. Loomis, Berlin Ink and Color Company; Will R. Knox, T. W. & C. B. Sheridan; Arthur E. Stevens, Paige & Chope Company; J. H. Cousins, Dresskell-Jupp Paper Company; Jackson Blizard, Inland Type Foundry; Samuel T. Ford, William Graham Printing Company; Philip Ruxton, Ruxton Ink Company; W. C. Lee, William Graham Printing Company; Walter S. Conely, William Graham Printing Company; John S. Van Alstyn, Jr., Peninsular Engraving Company; Robert Williamson, Detroit Free Press Printing Company; Edward N. Hines, Speaker Printing Company; Charles W. Lloyd, Dresskell-Jupp Paper Company; A. H. Griffith, director Detroit Art Museum; Rev. W. Warne Wilson, pastor St. Stephen's church, Detroit; Edward Gillett, Moser-Burgess Company.

PRINTING-TRADE CONDITIONS IN THE "TWIN CITIES."

William L. Abbott, in an article published in the *Quad Box,* gives the master printers of St. Paul and Minneapolis a severe jolt, which is probably just as applicable to the printing trade in two-thirds of the cities of the country. He writes:

Within the past five years hours of labor have been reduced ten per cent, while cost of equipment, expense of operation and the prices of merchandise have increased materially, yet the price of the printers' finished product has fallen until it appals one to take a thoughtful view of the situation.

The introduction of new devices for saving labor and increasing production is responsible, in a measure, for the general decline in prices, but the insatiable greed of the hoggish employer is most to be blamed.

If you watch those fellows fall over one another in their eagerness to get all of the city and county printing you would liken them to a lot of hogs about a trough.

Competition of the cut-throat nature has become so intense in the printing trade that a man who owns a printing-house is more to be pitied than envied. He bears a burden of care which can not be laid aside for a day or an hour. He even envies his own employes who have the good sense to demand a fair equivalent for their services, and adopt a scale of prices which all hell can not reduce.

Learn wisdom from the journeyman. His policy is to live and to let others live. He pledges his sacred honor to abide by a scale of prices and never to wrong or to see another wrong a fellow workman. He will stand true to his principles, will even lose his situation and suffer want maybe, but he will not violate his obligation. Ah, well for the Art Preservative if the employing printer could be inoculated with the fraternal spirit of the journeyman.

No other branch of the printing trade is in a worse state of demoralization than the machine typesetting industry; no other branch is in the hands of so few men; no other branch could so easily get together and adopt a scale of prices. The man with the "one-horse shop" has been blamed, often unjustly, for the decline of prices, but the "one-horse shop" does not possess a Linotype machine. It is the grasping greed of the giants in the industry which keeps the little fellow on his uppers.

We are indebted to the journeyman for his scale of prices. It gives us all the same basis for computing cost. If that scale were raised or lowered it would be immaterial. We make no less on a job because the paper trust forces the price of paper up — we simply make the buyer pay for it. The printers' scale should be raised to at least $3.50 a day. Twenty-one dollars a week would be a good thing for the journeyman, a good thing for our cities and a good thing for us, as it would keep the best men in our enterprises, who now go where conditions are more favorable to them.

The greedy hog in our industry seeks to demoralize the workman, to destroy his organization and scale of prices, that he may browbeat and degrade him to a point where he would have an advantage over a competitor who is inclined to pay reasonably for services rendered.

One of these fellows remarked to me, not long ago, that the journeyman's scale is too high; that if the printer got less money he could not

drink so much. He seemed to think it would aid the cause of temperance to cut the scale in half.

I'll vouch that if he had the power to reduce the scale he would only underbid us a little stronger, for he lacks the sense to pocket the extra savings for himself. His customers would get all the benefit.

There is an envelope-printing machine in town. The men who own it seek to print all the envelopes in the Northwest. They don't care to make any money out of the thing, but they do like to see the wheels go round. They can take work at cost to us, divide that by four and still be able to keep the thing going. They could raise their prices from one hundred to five hundred per cent and still outclass us all. They have demoralized the whole envelope-printing industry, and no one has gained by it but the consumer.

Some time ago the master printers of St. Paul and Minneapolis, recognizing the awful results of this cut-throat competition, organized an association, formulated a scale of prices and made admirable progress toward bettering the condition of the trade. Prices were raised from their degraded state to one of reasonable profit, and a general good feeling existed among the members. We placed the price of brief printing at its legal rate of $1 a page. Many of us lost a customer who had always willingly paid 75, 85 and 90 cents for this work. Things were moving admirably, however, when, lo, the great leader in the cause for better conditions, its greed getting the better of its nature, flooded the Northwest with postal cards, 6 by 9 inches in dimension, announcing as follows: "We have twenty typesetting machines and tons of extra type besides, and a score of competent proofreaders." They cut the price of brief work to 50 cents a page. The trade had to come down to the level of this gigantic hog. It has even fallen below it. Recently I was offered a large paper book at 30 cents a page by a friend who got the work printed for that figure.

The excellent scale of prices, laboriously drawn up, was set at naught. The unscrupulous solicitor gained business by announcing: "We don't belong to the combine." We soon had all the evils of a trust and none of its benefits, so the effort failed.

Here was a band of the brightest men in the Twin Cities; shrewd, keen, alert, wide-awake fellows; masters of a glorious art; within themselves the power not only to get fair returns for their enterprises, but to become rich. They preferred to fight like mad tigers among themselves than to pursue a path of peace and prosperity.

The jobber seeks to make nothing on the printing of paper bags. The buyer gets all the benefit of the price, now reduced to 25 cents a thousand, and some have been done for 20 cents.

Five years ago our feeders worked ten hours a day at 10 cents an hour, and we got 35 and 40 cents for this work. To-day they work nine hours and receive 15 cents an hour for the same work. We must pay thirty-three and one-third per cent more rent, must pay more taxes, more insurance, suffer more wear and tear, and get less for our work. This is all due to the greed of a few men in the printing trade. This is competition which means death. And what is the remedy?

There should be a remedy. It can be achieved only by united effort. We work early and late, yet must show as much generalship in keeping away the sheriff as would be necessary to defeat an invading foe. The remedy is not in the hands of one, but in all. How shall we be delivered from this dead body? How can we restrict competition which is the death of our trade? Verily, this is a grave question. We all have many theories, and practice none of them.

RECENT TYPOGRAPHICAL UNION ELECTIONS.

Union Hill, N. J.— President, E. B. Cole; vice-president, Charles Renny; secretary, P. W. Van Skiver; sergeant-at-arms, R. J. Heuston.

Murphysboro, Ill.— President, George Horsfield; vice-president, L. B. Sheely; corresponding and financial secretary, A. L. Holmes; treasurer, George Everts.

Knoxville, Tenn.— President, T. M. Solomon; vice-president, C. A. Worwick; secretary-treasurer, Frank F. Floyd; recording secretary, Will T. Hayes; sergeant-at-arms, Jack Hopkins.

Findlay, Ohio.— President, Andy Grose; vice-president, Charles McFarland; recording secretary, Rembrandt Rowe; secretary-treasurer, John E. Heckel; sergeant-at-arms, Joseph Spangler.

El Paso, Texas.— President, C. P. Ruffner; vice-president, Paul Dodge; secretary-treasurer, Everett Foster; executive committee, C. W. Van Loon, H. Maple, Paul Dodge; sergeant-at-arms, Arthur Hull.

Middletown, N. Y.— President, W. B. Ketcham; vice-president, Frank Cox; secretary-treasurer, H. M. Norton; sergeant-at-arms, George Mikle; executive committee, W. B. Ketcham, F. Cox, H. O'Neil, C. Walter, C. Garland.

Oil City, Pa.— President, P. J. McCann; vice-president, G. C. Gaston; secretary, William L. Koch; treasurer, Frank Hanton, Sr.; sergeant-at-arms, E. G. Campbell; executive committee, G. C. Gaston, W. F. Boyle, J. G. Buser.

Danbury, Conn.— President, S. C. O'Connor; vice-president, G. E. Benjamin; secretary-treaurer, F. G. Capron; recording secretary, J. S. Warren; sergeant-at-arms, A. W. Decker; executive committee, A. W. Morehouse, G. E. Benjamin, W. F. Dobbs.

Niagara Falls, N. Y.— President, Orson Derby; vice-president, J. E. Wylie; recording secretary, William M. Mahoney; financial-corresponding secretary, T. J. Tuite; treasurer, A. E. Lovett; sergeant-at-arms, E. T. Welsh; membership committee, L. J. Hyde, J. J. Dwyer, M. F. Ohmann.

Peru, Ind.— President, C. V. Brooke; vice-president, John Diehl; recording secretary, Charley Maloney; corresponding and financial secretary, Fred Felix; sergeant-at-arms, Frank Days; executive committee, Ezra Roe, John Diehl, Claude Kiser, Fred Freeman.

Alexandria, Ind.— President, Art G. French; vice-president, Grace Arnett; secretary-treasurer, C. H. Meyer; sergeant-at-arms, Ed D. Line; executive committee, Frank M. Fidler, O. F. Line, Frank B. Kaeslin, J. N. French; auditing committee, Ed D. Line, Willie Thompson, M. L. Garrigus.

Stockton, Cal.— President, H. M. Alexander; vice-president, John Muldowney; secretary-treasurer, J. H. Bray; sergeant-at-arms, James E. McCown; auditing committee, W. H. Atkins, P. J. Matthews, James W. Black; executive committee, F. M. Gum, I. W. Allspaugh, W. H. Stanley; delegates to Federation of Trades, A. R. Hopkins, H. M. Alexander, E. J. Miller, T. W. Lowe, J. H. Bray.

Springfield, Mo.— President, Joe Acuff; vice-president, S. J. Tiffany; secretary-treasurer, Bert Woolsey; recording secretary, C. R. Ingram; sergeant-at-arms, S. B. Beville; executive committee, S. J. Tiffany, T. M. Taylor, J. D. Carbeer, Joe M. Acuff, G. H. Collins; delegates to Central Trades and Labor Council, Joe M. Acuff, S. B. Beville, C. R. Ingram, Glenn Stevenson.

Ottawa, Canada.— President, J. A. Murphy; vice-president, A. Ducharme; secretary-treasurer, George Beauregard; recording secretary, H. Bowen; corresponding secretary, Thomas Cleary; sergeant-at-arms, M. C. Fraser; executive committee, C. S. O. Boudreault, J. J. McCann, J. Morin, J. K. Pearce; sick relief committee, A. E. Morris, J. Doran, R. Niles; trustees, R. Hood, J. Watters; auditors, George Hood, J. Bettez; delegates to Allied Printing Trades Council, J. W. Patterson, J. A. Murphy, A. Ducharme; delegates to Allied Trades and Labor Association, C. S. O. Boudreault, A. E. Sanderson, H. H. Cairns.

TYPOGRAPHICAL UNION NOTES.

The Spokane (Wash.) city council has ordered the union label on all municipal printing.

Typographical unions have been organized in Woodstock, Chatham and St. Thomas, Ontario.

Connellsville (Pa.) Union has secured a twelve per cent advance in wages for its members.

Columbus (Ind.) Typographical Union has recently succeeded in inaugurating a fifty-four-hour week.

Charlotte (N. C.) Typographical Union has secured an increase of $3 per week for its members working in job offices.

The various unions affiliated with the I. T. U. contributed $4,074.27 to aid the machinists to secure their nine-hour workday.

Milwaukee (Wis.) Typographical Union has doubled its membership in the past year, and now boasts 325 members in good standing.

The I. T. U. has 38,937 members. The highest number of votes cast on any proposition at the recent referendum election was 16,601.

Jere Ryan was recently elected president of Binghamton (N. Y.) Typographical Union, No. 232, and James Doubleday vice-president.

Niles, Michigan, it is said, is after a large Chicago printing plant, and has offered its owners a bonus of $15,000 to remove to that city.

Grand Rapids (Mich.) Union is putting a new job scale into effect. It calls for $15 a week for fifty-four hours, an increase of $1 per week.

The International Typographical Union is fighting the "Job Printers' Union," of Chicago, for an alleged infringement of the union label.

The *Typographical Journal* speaks very lightly of the Chicago "church labor union," whose work it characterizes as a "retrograde movement."

Nebraska City (Neb.) Union secured an increase of 2½ cents per thousand for piece work, and $1 a week for time work, after being organized less than a month.

Union printers in Ottawa, Ontario, complain that the Dominion Government is sending printing to outside non-union concerns, instead of keeping it in the Government Printing Bureau.

Omaha Typographical Union recently put into effect a new newspaper scale, the principal feature of which is the abandonment of "boiler plate" matter by the daily newspapers in that city.

According to a report of the defense committee of New York Typographical Union, No. 6, the strike against the *Sun* has cost that publication no less than $750,000 in lost advertising and in other ways.

"A Temperate Review of a Violent Struggle" is the title of a pamphlet giving the union's side of the New York *Sun* controversy, of which New York Typographical Union, No. 6, has issued one million copies.

The New York book and job scale which New York Union, No. 6, will inaugurate this month threatens to make trouble in the metropolis, the employing printers being generally opposed to it. The scale provided is $20 per week, with eight hours a day on all State, municipal and

Engravers Old English
Letters designed and cast by American Type Founders Co

Four additional sizes of the Series are now ready, 14, 24, 30 and 36 point, greatly extending the usefulness of this popular letter in all kinds of good typography

5448A 50 CTS.

36 Point . .	Olden Earl	4A 9a	$4.75
30 Point . .	Four Nations	4A 10a	4.00
24 Point . .	Bank of Darlton	5A 12a	3.25
18 Point . .	Superior Printshops	6A 16a	3.00
14 Point . .	Revised Oldstyle Fashion	8A 24a	2.75
12 Point . .	The American Foundry Leads	9A 27a	2.50
10 Point . .	Distinctive and Clear Styles Prevail	10A 30a	2.25
8 Point . .	Beautifully Designed and Executed in Iron	12A 36a	2.00
6 Point . .	Artistic Craftsmen Demand Legible Fashions 15	14A 42a	1.75

Engravers Old English is Patent applied for in America and Registered in England

LINING JENSON CONDENSED



HE word Jenson is known to the printers and laymen of every printing establish ment in the world as being the name of one of the most useful of type faces. The letter before you is yet more useful. It satisfactorily covers every purpose of a type face

Useful alike for job work of all kinds, oldstyle book composition, magazine or newspaper ads, and is an ideal news heading Type

That 's pretty nearly everything

The Lining Jenson Condensed can be used to imitate or reproduce antique books, of narrow pages, with most excellent results. As shown here, when used for that purpose it should be very closely spaced, never more than a 4-em space, and preferably less. The object is that no light spots will appear in the page. Never widely space Lining Jenson Condensed type, wherever you use it. This advice we give for the benefit of the few printers. We apologize

The Lining Jenson Condensed Series

Comprises only the sizes that are necessary:

In 12 Sizes

From 8 to 72 Point shown on opposite page

As Body Letter, for Book and News Work

LINING JENSON CONDENSED is an admirable letter for magazine and newspaper advertising purposes.

THE 8-POINT SIZE is especially desirable for the itemized parts in advertisements of department stores, being compact and legible, with plain figures.

ALL THE SIZES are kept in stock, and ready for prompt delivery, at the various salesrooms of the American Type Founders Company, and at the salesrooms of its Special Dealers. Order from the nearest point.

All sizes are accurately aligned with even point justification

AMERICAN TYPE FOUNDERS CO.

LINING JENSON CONDENSED

A

8 Point 16 A 32 a $2.00

LEGIBLE SMALL CHARACTER Finished Straightaway Reading

10 Point 14 A 28 a $2.25

MODERN AND LEGIBLE Lining Jenson Condensed

12 Point 12 A 24 a $2.50

FINEST IDEAS CAME Number Removed $23

14 Point 10 A 20 a $2.75

HONEST EDITION Prints Strong Clean

18 Point 8 A 14 a $3.00

LIGHT FORMS Leading Modes

24 Point 6 A 10 a $3.50

NEW HOPE Grand Front

30 Point 5 A 8 a $4.00

GRAINED Broken 45

36 Point 4 A 7 a $4.75

MEANS Plentiful

42 Point 4 A 6 a $5.50

BRISK Market

48 Point 4 A 6 a $7.00

HEAD United

60 Point 3 A 4 a $9.00

SITE Cash

72 Point 3 A 4 a $10.50

DIM Bird

Lining Jenson Condensed is Patent applied for in America and Registered in England

The designing and manufacturing of type, to fully meet present-day requirements, calls for much more than artistic and mechanical skill. The typefounder to be successful, must not only understand the needs of the printers, but must anticipate them. To do this he must be thoroughly well informed as to what is going on in every branch of the business and in all sections of the country. That is the unique position occupied by the American Type Founders Company. Its salesrooms are so distributed and its patronage is so diversified that it is at all times in close touch with type users and is enabled to foresee their needs

Printers will do well to observe the liberal font schemes and the very moderate prices

Both should impress them favorably

The new Lining Jenson Condensed series shown herewith affords an example of this foresightedness. While it is nearly impossible to design a type face that can be used satisfactorily in all classes of printing, it is a noteworthy fact that the Jenson has more nearly tha any other approache such usefulness. Th is mostly due to the peculiarities of the l sharpness of cut an medium face weigh giving legibility and

JENSON CONDENSED TYPE

In Jenson type my printer knows
The height of typographic pose;
The black-faced letters cross the page
Like mummers of some by-gone age
In solemn, sad funereal rows.

No matter what is said, "it goes,"
Though doggerel verse—puerile prose,
If but its wretched rantings rage
In Jenson type.

Go, foolish rhyme, and dress your woes
In this prevailing garb of those
Who call all well that fits the gauge
Set by the mediaeval sage—
You, too, may conquer, I suppose,
In Jenson type.

AMERICAN TYPE FOUN

American Type Founders Company

48 Point Elite Border 30 inches $3.00

36 Point Bridal Border 30 inches $2.50

48 Point **Elite Border** 30 inches $3.00



36 Point 30 inches $2.50



48 Point **Bridal Border** 30 inches $3.00



36 Point 30 inches $2.50



36 Point Elite Border 30 inches $2.50

48 Point Bridal Border 30 inches $3.00

city printing; $22 and eight hours for machine composition; and a raise of 5 cents a thousand in the piece scale.

Topeka Typographical Union, No. 121, recently issued a leaflet giving the history of that organization, and a roster of its officers from December 29, 1869, on which date the first printers' union was organized in Topeka, down to 1901.

Willliam B. Eckert, who died in the Union Printers' Home November 15, was the first inmate to be admitted to that institution when it opened in 1892. Mr. Eckert was a member of the Philadelphia Union, and served as its president for several years.

Henry Walker, who died in Washington, D. C., November 23, at the age of ninety-six, was the oldest member of Columbia Typographical Union, No. 101. He began his career as a printer in Georgetown in 1818, and joined the Columbia Typographical Society — the forerunner of the union — in 1827.

Duluth Typographical Union, No. 136, reports the unionizing of an office under peculiar conditions. A union operator, pressman and stereotyper were allowed to go in and work beside non-unionists in the same department. The superiority of their work over that of the non-unionists is said to have converted the proprietors into making their plant union throughout.

All of the propositions submitted by the I. T. U. to the referendum were ratified. The first proposition, granting autonomy to stereotypers and electrotypers, was carried by 4,602, there being 10,100 votes cast for it to 5,690 against. The much-talked-of thirteenth amendment, abrogating the tripartite agreement, was endorsed by 4,715 majority, the vote being 9,857 for to 5,162 against. The new laws went into effect January 1. Judging from the attitude of the official organs, the relationship between the printers and pressmen will be decidedly "strained" for some time to come, as a result of the abolishing of the agreement.

The Leavenworth (Kan.) *Times* takes to task a member of the Allied Printing Trades Council of that city, who, in a speech before his organization, said of an employing printer: "I am a member of a church and can not speak of him as I would like, but I have just one request to make of you. That is, pray for me that I may live long enough to see him going around in rags and his business gone." The *Times* regards such an expression as one that does incalculable harm to organized labor, and adds: "Such statements reek with socialism and anarchism, and the man who uttered them should be placed under restraint."

PRESSMEN'S NOTES.

Akron (Ohio) pressmen celebrated the incoming of the new year with a ball.

Memphis (Tenn.) Pressmen's Union, No. 18, gave a ball last month to assist in raising funds for a labor temple.

St. Louis (Mo.) pressfeeders have secured an increase of $1 a week in their scale of wages, making the rate $12 for folder feeders and $13 for pressfeeders.

San Antonio (Tex.) Pressmen's Union, No. 33, has elected James A. Butler, president; Otto F. W. Heese, vice-president; John Connell, secretary-treasurer.

Martin P. Higgins, president of the I. P. P. and A. U., has been elected a member of the Massachusetts legislature, receiving the highest vote of any candidate on his ticket.

Philadelphia Pressmen's Union, No. 4, celebrated its twenty-fifth anniversary with a grand banquet October 2. J. C. Melton acted as toastmaster, and a fine list of speeches was gone through with. Harry Wigo responded to the toast, "Pressmen's Union, No. 4"; President C. E. Blelock to "The Ladies"; Benjamin Thompson, of New York, to "Our Guests"; William J. Webb, of New York, to "The I. P. P. and A. U."; William J. Dornan to "Our Employers," and C. W. Miller to "President McKinley."

The Chicago correspondent of the *American Pressman* says: "There is much enthusiasm among the printing trades over the candidacy of Mr. Henry O. Shepard for Public Printer. Mr. Shepard is a universal favorite with the trade unions of Chicago, owing to his attitude toward his employes, and is heartily endorsed by the allied trades and the locals of Chicago, the Chicago Federation of Labor also unanimously passing a resolution recommending him. This is an honor, as the central labor body rarely indorses any applicant for office, and only Mr. Shepard's record as a straightforward and honest employer of union labor secured him the indorsement of that body. Mr. Shepard's experience as a practical workman and manager of a large business eminently qualifies him for such a position as Government Printer, and he would be a valuable man in the office."

Here's the advice that President Higgins, of the International Printing Pressmen's Union, gives to correspondents asking what to do in localities where International Typographical Union members refuse to coöperate in organizing allied printing trade councils: "Create an allied trades council with the bookbinders and all those who hold charters from the three international unions of the tripartite agreement that will affiliate with you. Make application for labels at the old stand, and, if you are refused, why, we will see that you get labels of the allied trades council of your city. It is somewhat of a lack of courage on the part of pressmen and bookbinders to be complaining of the compositors not affiliating with them in the formation of allied trades councils, while in Boston we have thrown the compositors out of the allied trades councils for refusing to pay their per capita tax, and it does not hamper the work of the council or injure the prospects of the bookbinders or the pressmen in our city. The compositors have started this, and now that they have got it, also their referendum vote on the tripartite agreement, we are yet to find out what they are going to do."

The *American Pressman*, official organ of the International Printing Pressmen's and Assistants' Union, pays the following tribute to Mr. H. O. Shepard in his candidacy for Public Printer: "If there is to be a change made of Public Printer at Washington, we do not know of a more capable gentleman than Mr. Henry O. Shepard, president of The Inland Printer Company, of Chicago, for that appointment. The present occupant of that position is a gentleman more than ordinarily well fitted for it, and he has shown this by his every act during the entire time he has occupied that office. Indeed, no better man could be found. But if a change is to be made, then we unhesitatingly declare for Mr. Shepard, because he is a man of mature experience in all departments of printing — from the counting-room to the workroom. He is eminently well qualified to manage large interests, because he has demonstrated this in building up those of The Inland Printer Company and the Henry O. Shepard Company, enterprises that are favorably known everywhere. His executive ability is unquestionable; his popularity and standing high, and his practicability in every way such as one seeking such an appointment should possess."



The printing house of Henry B. Myers, New Orleans, Louisiana, has been removed to more convenient quarters at 313 St. Charles street.

Application for a charter to incorporate under the laws of Pennsylvania has been made by the Eschenbach Printing House, Easton, Pennsylvania.

The Hammond Printers' Supply Company has succeeded J. Ernest Hammond, dealer in printers' materials, 45 Eddy street, Providence, Rhode Island.

The Inland Type Foundry is now in its new home, Twelfth and Locust streets, St. Louis, Missouri, where it has a most completely fitted up establishment.

The Niagara Paper Mills, Lockport, New York, state that they received a gold medal at the Pan-American Exposition. The name was omitted from the list printed last month.

Mr. Lou F. Willoughby has been appointed manager of the American Type Founders Company, at Denver, Colorado, to fill the vacancy occasioned by the death of Mr. John Creswell.

Changes have been made in the management of the *Journal*, Crawfordsville, Indiana. J. A. Greene has disposed of his interest in the paper to the other stockholders, and retired, and the job-printing department has been sold to A. M. Smith.

A. G. Burton's Son, 42 South Canal street, Chicago, announces that he has purchased the S. K. White paging and numbering machine, and from this time on will manufacture it at the above address. The White machine has a wide reputation and will make a good addition to the perforator machinery business now being done by him.

Gotham has a new electrotype foundry. James Thorne Harper, the son of James Harper, one of the founders of Harper & Brothers in 1817, and Mr. John A. Farrington, Jr., the grandson of Thomas Farrington, who was an apprentice to

James Harper and later his foreman, have established themselves as the Cresset Company, electrotypers, at the corner of Dover and Pearl streets, New York. Landon Gurlitz is the treasurer of the new company, and R. Hoe & Co. furnished the equipment.

The business heretofore carried on by the Chicago Colortype Company, of Chicago, and the Osgood Art Colortype Company, of New York, will hereafter be conducted under the name of the National Colortype Company, with offices in Chicago and New York. No change of ownership or management is involved, and the only reason for changing the name was to avoid the confusion which has arisen through doing business under different names. The Chicago office and works are located at 1205 Roscoe street, and the New York office and works at 138 White street. The company reproduces in natural colors by the three-color half-tone process.

The Chandler & Price Company, Cleveland, Ohio, became by purchase on November 18, the proprietors of the George P. Gordon Press Works, and by reason of this purchase obtained all rights, privileges and appurtenances connected therewith, together with the right to use the name "Gordon" and all trade-marks which nominally and legally belong to the estate of the late George P. Gordon. The company claim that through this purchase, being successors of Mr. Gordon, they are entitled to all the benefits and privileges relating to the manufacture of Gordon presses, and are therefore the only firm entitled to use the name Gordon as applied to printing-presses and printing machinery

Mr. E. Lufft, of Sydney, Australia, was in America not long since, and favored The Inland Printer with a call. He left Sydney last July and has been making a tour of the world, visiting the principal manufacturing centers of England and the continent, as well as those in America. He has arranged to represent Alexander Pirie & Sons, Limited, Aberdeen, Scotland; Winterbottom Book Cloth Company, Manchester, England; Printers' Appliances Syndicate, London, and the J. L. Morrison Company and M. Gally, New York. Besides these, he has a number of other firms yet to close arrangements with. Mr. Lufft proposes to do a large business in the printers' supply line. The Inland Printer wishes him success.

On January 1 a change was made in paper mill interests by the uniting of the Champion Card & Paper Company, of East Pepperell, Massachusetts, and the Russell Paper Mill plant at Lawrence, owned by the International Paper Company, the stockholders of the newly organized company being the International Paper Company and the present stockholders of the Champion Card & Paper Company. The new concern is called the Champion International Company, and is chartered under the laws of Maine. The board of directors of the new company are Hugh J. Chisholm, A. N. Burbank, Frederick H. Parks, George F. Russell, Charles T. Dole, P. A. Hammond, Everett W. Burdett and Charles M. Gage. The active management will be under the direction of Charles M. Gage, president and general manager; George F. Russell, vice-president and manager of the paper and pulp mills; P. A. Hammond, treasurer; C. M. Gage, Jr., manager of coating mills, and Charles T. Dole, manager of sales.

DECEMBER NUMBER OUT OF PRINT.

It is impossible to supply further copies of the December number of The Inland Printer, as the issue is entirely out of print. Although 20,000 copies were printed, the edition fell far short of the demand. If 25,000 had been printed they could easily have been disposed of. If you wish to secure every issue of The Inland Printer the best plan is to send in your subscription and have your name placed on the list. Then there will be no question about receiving every number.



This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black and white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

"Sure to Score," a November blotter of the B. & O. Printery, East Liverpool, Ohio, has a chrysanthemum-headed football player rushing through the center, with the following matter to explain the action:

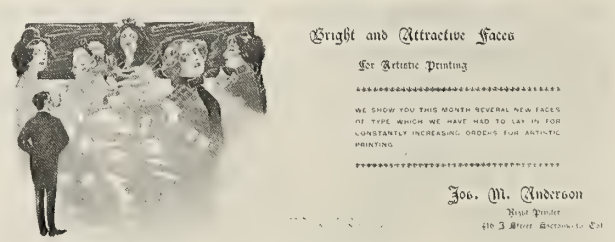
The clean, business-like, modern printing from the B. & O. Printery is sure to score many a "touch-down" for the man who uses it. Every piece of work we "tackle" we "rush" through on "time" without "interference," and every care is taken to "guard" against errors.

Just as the strongest and quickest machine is the one that is simplest, so is it with advertisements. The "Keep Hammering" blotter by Joseph M. Anderson, "A Producer of



A BLOTTER.

Good Printing," Sacramento, California, is an example of the rarest kind. It is thoroughly good — striking, handsome, well worded, yet simple. The hammer, he says, was printed



A BLOTTER.

from an electrotype borrowed from a hardware firm. It is reproduced, as well as one of his other blotters, "Bright and Attractive Faces."

Of three blotters written and set by Hal E. Stone, Launceston, Tasmania, the best is probably the one containing the portrait of Lord Roberts with "Something in His Pocket," the "something" being an advertisement of the *Examiner* and *Weekly Courier*, printed on a tiny bit of paper, folded and stuck through the slit in the sheet which is pasted on cardboard to form the top of the blotting pad. "The business man who wishes to put 'something in his pocket' must advertise his goods in these papers," says the advertisement. The blotter which is the most attractive typographically is the one for July. A handsome calendar design occupies its right half, both text and calendar being surrounded by red rule lines and rows of border ornaments in yellow. The card (for this

also was the top of a blotter pad) is embossed with an elaborate all-over design of crossed flags and royal symbols. The matter reads as follows:

THE DUKE AND DUCHESS OF YORK

Are to visit Hobart this month, and, naturally, this event is causing the utmost enthusiasm "down South." Every one will be pleased at the prospect of viewing the Empire's future King and Queen. We are sorry that they are not going to VISIT LAUNCESTON.

For we feel sure they would carry away with them truly delightful memories of some of the prettiest and most rugged scenery in the world. Nevertheless, the next matter of importance after the royal visit is the appearance of the *Weekly Courier*

ON 6TH JULY

And it will contain the finest illustrations and the best of news. The *Examiner* holds its own as the best daily in the island, and its circulations is always increasing.

THE SUTHERLAND PRINTING HOUSE, St. Thomas, Ontario, began publishing "Printing Chat" in November. The first number, of which the cover is reproduced in one color, contained eight 2½ by 9 inch pages of suggestions to merchants on various ways of advertising, all of which, naturally, are such as give work to the printer. There is first a good page on office stationery — the same old argument, but a little better said than usual. Next, in speaking of Fall Advertising, they say:



A COVER.

Rules and monogram in red.

> One of the best things we know of is the once-a-month distribution of a well-printed and strongly written circular placed in every house in the city. We have been doing this for a few leading stores for years, and they tell us that there's nothing gives them as good results for the money expended. There's no guesswork about the distributing, either, as we do it ourselves, and guarantee it being done right.

As to envelopes, one is of course advised to "avoid dead letters," and attention is called to Neglected Opportunities of putting advertising matter in packages sent from stores.

> A parcel on reaching the home of the purchaser is opened and examined before members of the household. If there's an attractive booklet or circular in it, it will be read. They bring direct returns, and they are particularly calculated to do so if the purchases with which they are enclosed have been satisfactory. This, like other kinds of good advertising, should be done systematically and persistently to get the best results. Speaking of persistency in advertising brings to mind a recent instance in our own experience: The head of one of our leading firms came in the other day, and, after stating his wants, remarked that he had been getting our blotters so often (once a month for the past five years), that he felt it was about time we were doing his work. We're doing it now. Persistency paid. It will pay you.

Under Ideas, they say:

> We receive regularly and study nearly all the good things published containing suggestions in wording and styles in advertising. Some of our customers look to us to supply suggestions when preparing their matter.

Then there is praise of the Booklet, a suggestion for the Holidays, a special notice of Calendars, advice on the use of Distinctive Marks in procuring which the House can assist them; with little things in between, like,

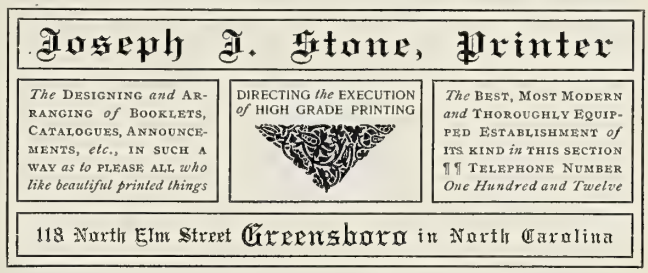
> The North Pole is not the South Pole,
> And Black is never White;
> Yet if your Printing's Left to us,
> It always turns out Right.

In regard to the results of this advertisement, Mr. F. W. Sutherland, wrote:

> We have just received a complimentary letter from a large Canadian manufacturing concern in Toronto who received one of these booklets. We have had many favorable comments from our immediate neighborhood, and altogether we think it is a good paying bit of advertising. (Later.) Since writing you we have received several orders as a direct result of this "Chat," and have several others in view, particularly for booklets, which we dwelt on at some length in our "Chat." At present writing it looks as though this will be the most profitable bit of advertising we have yet done, and we have had some extra good paying ones in the past five years.

"WE PRINT HALF-TONES AND PRINT THEM RIGHT."—This may be thoroughly believed from the perusal of an advertising blotter, containing this statement and a half-tone print, from the press of the Troy *Times*. Others of their blotters, although neat in the point of printing, have rather ineffective wording, and where illustrated by line drawings, show the hand of a novice. It is likely they will unfavorably prejudice people who are looking for art in printing.

SOME neat advertisements are these done by George W. O'Neal for Joseph J. Stone, printer, Greensboro, North Carolina. Two blotters and a note-head are reproduced.



NOTE-HEAD.

Name, ornament, street address and State in red.



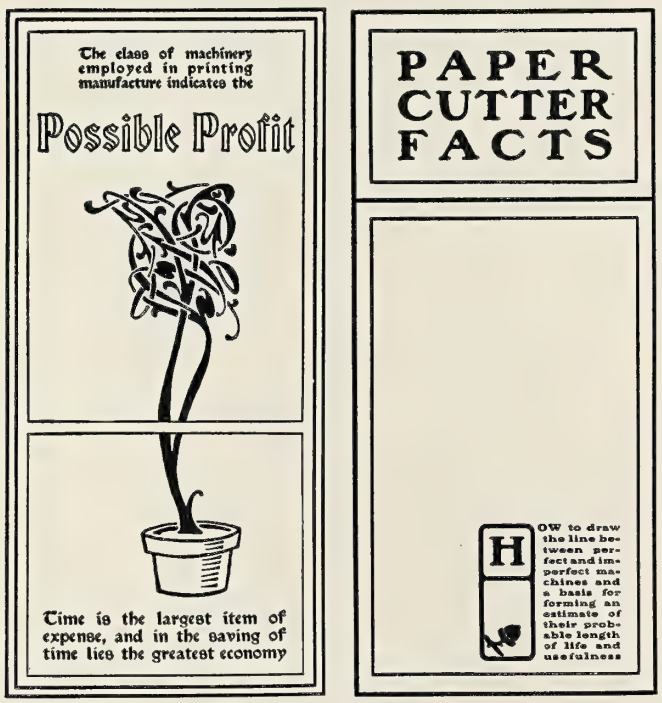
TWO BLOTTER DESIGNS.

B. D. WALKER, New Rochelle, New York, mentions in a letter "two ideas which have been of service in an advertising way." One is an announcement, "Talking About Printing" (mailed with a business card). This has a light blue cover with the title in a simple panel arrangement in dark blue, the inside being a single sheet of white stock, printed one side and tied in. Only one style of type face was used

for the whole job. Though very simple, this advertisement "produced immediate results." In equally good taste is a little folded card containing pins and "pointers," with an illustration of a dog and definitions of various kinds of pointers, taken from the dictionary. This "also made itself felt."

As a removal notice, Henry B. Myers, New Orleans, sent out a bit of matter in a circular printed on gray felt-like paper, folded into the shape of a hat. "Paste This in Your Hat," is the suggestion on the brim at one side (which becomes the top when the circular is unfolded), with lines for name and address on the other brim. This hat arrangement, as well as the tag mentioned on page 239, November number, are very possibly resultant from similar advertisements by the Inland Type Foundry some time ago. If this is the case, I am sure the foundry is willing, and the printer not to be reproved for following so good a leader in advertising.

ANOTHER source of printers' supplies that is also a source of advertising ideas is Golding & Co. We reproduce two recent



FROM CIRCULARS OF GOLDING & CO.

title designs that, while based on simple plans, still make a favorable impression and present enough matter to raise but not satisfy the curiosity.

BROOME & HERBIG, Coshocton, Ohio, printed upon red blotter stock a head of yellow wheat with green blades, having as a motto, "Reap while the Harvest is Golden." As the rest of the matter was confined to a white panel at the other end of the blotter, the effect was unusually simple and pleasing.

ON the cover of a folder used just before the holidays, the Claflin Printing Company, Chicago, set the title,

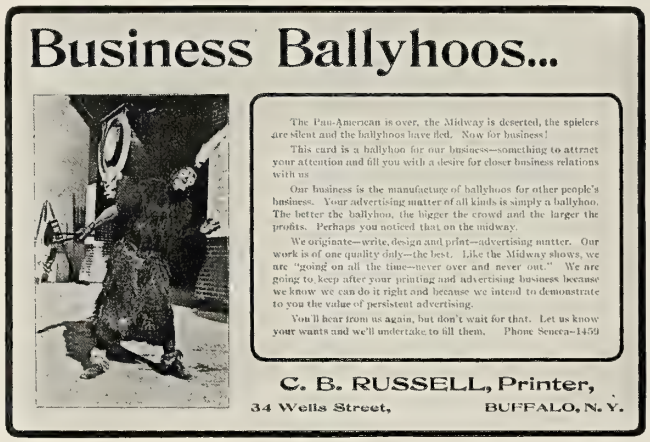
* * * YOU | NEED IT
IN YOUR B | USINESS.

The opening of the flap, covering half the under fold, revealed a change to

WHY YOU | NEED IT
IN YOUR B | USINESS.

and a panel down the side carried the point farther along, while leaving the ultimate matter which the advertisement was to divulge, namely, that good printing is needed in business, to be set forth on the inside in three colors, with handsome type and holly border. A good pen-and-ink drawing of a lady standing before a mirror is accompanied by the query: "Will it please the eye and hold the attention? This is the test to apply to all printing of an advertising nature." The Claflin blotter, consisting of a handsome green-colored stock, and simply a black blot and splatter in the middle, surrounding the name, is an old idea, but too good to be discarded.

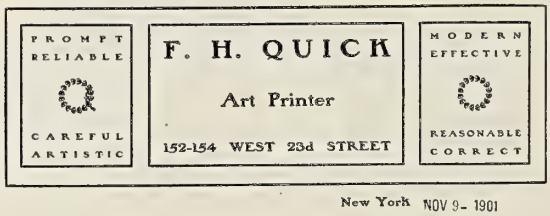
"YOU'LL HAVE TO HURRY TO" [name and place], says big type on the address side of a mailing card from C. B. Russell, Buffalo. Those who were anywhere near the exposition have



A MAILING CARD.

heard the phrase before. And the card adds, "Have a Look! At the Other Side," which presents the lovely and memorable figure of "Kiki," together with a most readable bit of matter on "Business Ballyhoos." Mr. Frank P. Stockridge, who announces that he has associated himself with C. B. Russell, printer, as manager of the advertising department, is doubtless responsible for this. If it does not bring trade in with a rustle I will be surprised. People love to be amused even in business, and they argue if a man has got something good to give you for nothing, he has something as good or better to give you for a price.

F. H. QUICK, Art Printer, New York, sends a circular letter in typewriter type which is out of the ordinary. It does not pretend to be the "real thing," but instead is clean — and *brief*. This, under its excellent advertising heading, is likely

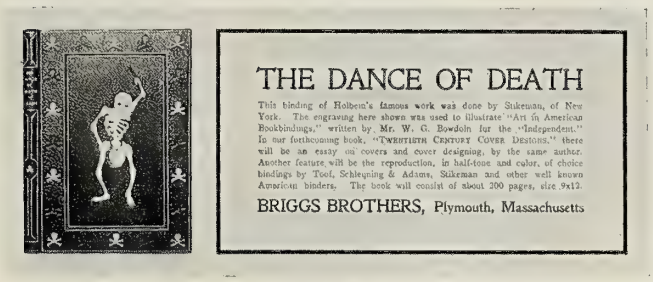


CIRCULAR LETTER.
Inside rules and wreaths in red.

to be read and to leave a good impression. A card from the same source is attractively made up on dark gray stock in black and red. F. H. Quick is not so far from being an art printer as most of those who lay claim to that title. He is an exception. The work is certainly in good taste and up to the times. Those who are lacking the opportunity that is mine, for seeing the work of "art printers" of all parts of the country may feel it is unreasonable to have a prejudice against the titles, "Art Printery," "Artistic Printers," and the like. It is the result of experience, for it is sad to relate that, in about

seven cases out of eight, such establishments show in their style some discipleship to the middle nineteenth century school of bent rules and conglomerate display. If any of such seven do not show themselves to be thorough exponents of this old school, they will at least hold some tenet that will cause them to do surprising things, and there will crop out in the midst of a good display of Blanchard or Engraver's Roman some anachronism quite comparable to the appearance of a frame of skeletonized leaves or a glass of wax water lilies in a modern parlor. There is nothing so prejudicial as an unwarranted claim. Those that use "Art" on signboard or card, certainly do so for the sake of profit, hoping to appeal to those men who want more than ordinarily good printing and are willing to pay well. But the people possessing that peculiar characteristic of wanting printing done handsomely, no matter the cost, will be found almost invariably to have such judgment as to artistic work that they are not to be caught by the name alone. They will wait till they see for themselves.

"THE DANCE OF DEATH" is the subject of a blotter by Briggs Brothers, Plymouth, Massachusetts, illustrated with

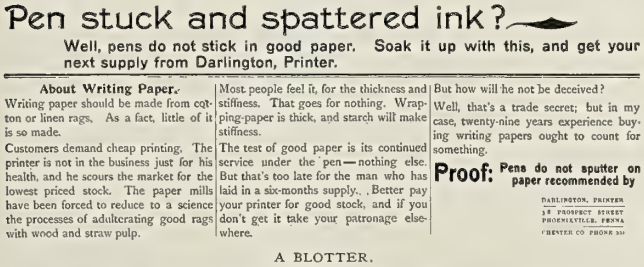


A BLOTTER.

the reproduction of a binding used upon Holbein's great work. It is not altogether a pleasing design for an advertisement, but it undoubtedly takes hold of the attention.

FASTENING a package of about twenty envelopes by a staple to the lower edge of a 6 by 12 inch piece of heavy paper, James G. Brazell, of Milwaukee, gives a generous sample of a specialty in 6¾ envelopes. There is too much matter on the inside of the folder enclosing this bunch of envelopes; very few people will do more than read it in spots. The substantial package, done up with its yellow string, will of course gain attention; and a brief, forcible statement of bargains inside would have taken better care of people's curiosity, when once they open it.

A LITTLE bunch of matter sent by Darlington, Printer, Phoenixville, Pennsylvania, while it contains no example of real typographical beauty, exemplifies however one or two excellent ideas. Darlington makes a specialty of stationery and


Pen stuck and spattered ink?

Well, pens do not stick in good paper. Soak it up with this, and get your next supply from Darlington, Printer.

About Writing Paper.

Writing paper should be made from cotton or linen rags. As a fact, little of it is so made.

Customers demand cheap printing. The printer is not in the business just for his health, and he scours the market for the lowest priced stock. The paper mills have been forced to reduce to a science the processes of adulterating good rags with wood and straw pulp.

Most people feel it, for the thickness and stiffness. That goes for nothing. Wrapping-paper is thick, and starch will make stiffness.

The test of good paper is its continued service under the pen—nothing else. But that's too late for the man who has laid in a six-months supply. Better pay your printer for good stock, and if you don't get it take your patronage elsewhere.

But how will he not be deceived?

Well, that's a trade secret; but in my case, twenty-nine years experience buying writing papers ought to count for something.

Proof: Pens do not sputter on paper recommended by

DARLINGTON, PRINTER
38 PROSPECT STREET
PHOENIXVILLE, PENNA
CHESTER CO. PHONE 310

A BLOTTER.

writes a good advertisement to that end. We reproduce a blotter—though it is much reduced, just read it. He has a neater piece of work, a folder, on the same subject, also a card with simply his imprint in the center. This imprint, which seems always to be the same as that appended to the matter on the blotter, he says is "the main advertising—goes on every job that will carry it, and has come to be understood as a trade-mark of quality." He thus depends more upon the uniform appearance of his name than upon big type. That is something for other printers to think over; is it always best to make the advertiser's name the most prominent of all? Here is the way Darlington writes an envelope advertisement:

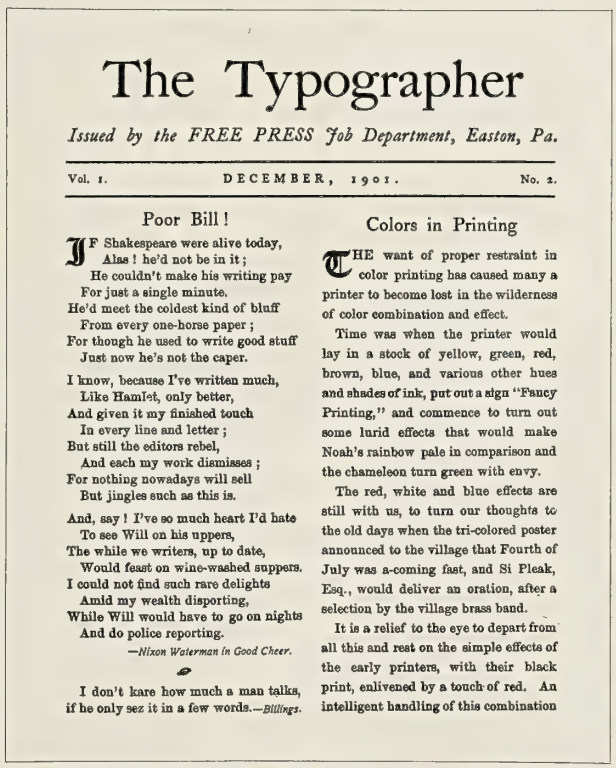
Hold it against the light, and note the clearness of the color.
Lay it alongside of any other, and observe the purity of its white.
Turn it inside out, and try a pen on it. Mark how smoothly it glides along.
It is the very best white rag envelope made by any one.
Up to date, and costs you no more than the old kind.
Try a thousand?

ALEX. N. TAYLOR, of Henderson, Kentucky, sending some neat blotters that were used for advertising the *Journal* office, says, "I think blotters the best means of reaching the business people." The use, however, of such a line as, "If you appreciate good printing, our printing will please you," seems redundant. A printer's advertisement is always a sample of his style, and should cover that point of excellence sufficiently to allow the text to take up some other point and thus double the efficiency of the matter.

"TO BE STRICTLY IN IT send your orders for printing," etc., is the opening matter on a blotter which uses the cut of a dog in a basket. Reproduction of part of another blotter by Thomas J. Davis, San Francisco, was given on page 418 (June). In regard to his blotters Mr. Davis writes:

You say they ought to get business. Well, they do. They do more. They keep business when we once get it. I enclose a copy of our September blotter, for which we have received many compliments. Of course, you will observe that most of our cuts are from THE INLAND PRINTER Cut Book, and hence the cost of getting the blotters out is comparatively small.

I would suggest that Mr. Davis' blotter advertisements would be stronger with slightly increased size of type and much decreased use of type ornaments and borders.


The Typographer

Issued by the FREE PRESS Job Department, Easton, Pa.

Vol. 1. DECEMBER, 1901. No. 2.

Poor Bill!

IF Shakespeare were alive today,
Alas! he'd not be in it;
He couldn't make his writing pay
For just a single minute.
He'd meet the coldest kind of bluff
From every one-horse paper;
For though he used to write good stuff
Just now he's not the caper.

I know, because I've written much,
Like Hamlet, only better,
And given it my finished touch
In every line and letter;
But still the editors rebel,
And each my work dismisses;
For nothing nowadays will sell
But jingles such as this is.

And, say! I've so much heart I'd hate
To see Will on his uppers,
The while we writers, up to date,
Would feast on wine-washed suppers.
I could not find such rare delights
Amid my wealth disporting,
While Will would have to go on nights
And do police reporting.

—*Nixon Waterman in Good Cheer.*

I don't kare how much a man talks, if he only sez it in a few words.—*Billings.*

Colors in Printing

THE want of proper restraint in color printing has caused many a printer to become lost in the wilderness of color combination and effect.

Time was when the printer would lay in a stock of yellow, green, red, brown, blue, and various other hues and shades of ink, put out a sign "Fancy Printing," and commence to turn out some lurid effects that would make Noah's rainbow pale in comparison and the chameleon turn green with envy.

The red, white and blue effects are still with us, to turn our thoughts to the old days when the tri-colored poster announced to the village that Fourth of July was a-coming fast, and Si Pleak, Esq., would deliver an oration, after a selection by the village brass band.

It is a relief to the eye to depart from all this and rest on the simple effects of the early printers, with their black print, enlivened by a touch of red. An intelligent handling of this combination

FIRST PAGE OF PAPER.

AN attractive and unusually simple blotter design was made up thus in four colors: Dark blue rule lines with yellow tint between formed the outside border; within this, at either end, were two panels of parallel vertical rules giving space at the middle for the words, "Printers, Binders." "Schober Printing Company," in large letters, spanned the top of the

broad central space, while the street address and "Detroit, Mich." appeared below in the midst of mauve, yellow and pink chrysanthemums printed as mere spots of color without detail.

THE numerous dainty brochures issued by printers for the stated purpose of "Introducing Mr. Charles Austin Bates" have doubtless succeeded in making that gentleman's name a little more familiar throughout the country and incidentally have given business men good arguments for using better printing, especially on their stationery. I have often wondered why printers have not taken to reprinting other good things from the advertising magazines, and now from F. L. Andrews & Co., Pinckney, Michigan, comes something that argues strongly for the use of *much* printed matter as well as good quality. It is taken from the *Advertising World,* and relates mainly to the needs of local merchants competing with mail-order houses. If you should send to this firm for a copy of this booklet, don't forget to enclose stamps.



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A FEW blotters from the Acme Publishing House, Morgantown, West Virginia, are attractive specimens of artistic display, fine presswork and good color printing.

WE show in this department a specimen of letter-head designing on the order of lithography. The plate is made by C. P. Zacher & Co., Chicago, and is shown through their courtesy.

number of bill-heads, cards, letter-heads, envelopes, labels, etc., are set in a tasteful style, and the presswork is of good quality.

C. H. FULLER, with *Evening Bulletin,* Providence, Rhode Island. The ads. submitted are fair samples of display composition, but can be improved upon, especially in the matter of joining up the rules. Allowance, however, is made for the short time in which such work has to be done.

A "THANKSGIVING FOLDER," printed by the George A. Miller Printing Company, Des Moines, Iowa, is a good piece of well-displayed, artistic composition and good presswork. Colors harmonize well with the stock, and illustrations are striking and to the point. The folder is set in one series of type throughout.

JAMES NEWMAN, with Clarke & Courts, Galveston, Texas, submits a package of general commercial printing, on which design, composition and presswork are all of excellent quality. Designs made with rule, border and card ornaments are neat and attractive, and display composition on most of the work is very artistic.

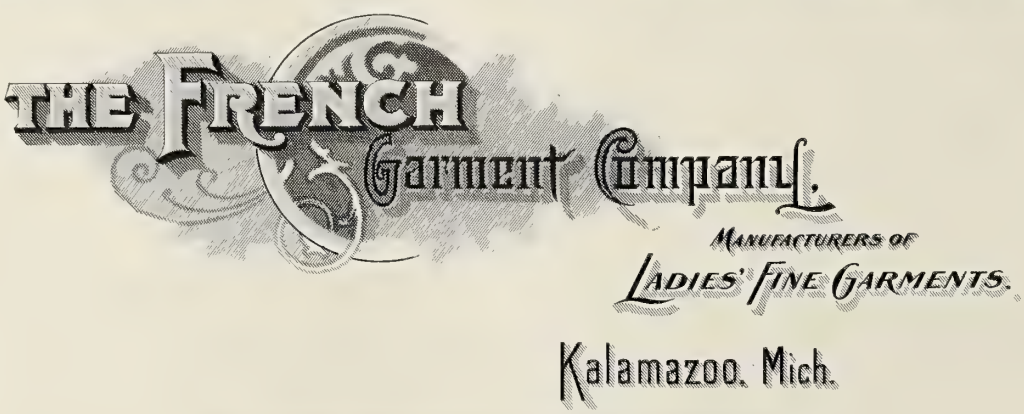
EARLE W. HODGES, Imboden, Arkansas.—The samples of printing submitted are neatly set and well printed, but you appear to have a lot of ancient type faces — such as have been out of use for some years in up-to-date printing-offices. Your blotter, printed in red and green, is well set, and should prove an attractive advertisement.

CHARLES TILSON, with Columbia Printing Company, Burlington, Iowa.—The letter-head submitted is a fair sample of composition, but the words "Job Printing" ought to be made stronger. The envelope corner card is also a fair piece of work, but the presswork on both samples is very poor; not enough ink is carried to cover the face of the type. Make-ready is very poor.

GOLDING & Co., Boston, Massachusetts, issue a large amount of printed matter relating to the printers' machinery and supplies in which they deal. One of their latest pamphlets relates to the Golding paper-cutters, and consists of eight pages and cover, 5¼ by 8½ inches, printed on good enameled stock; cover of rough gray stock, printed in red and black. The composition is good and presswork excellent.

THE A. T. Brown Printing House, Buffalo, New York, sends out a neat booklet, printed in black, red and green, advertising their business, which is calculated to attract attention. It is entitled "Bright Spots." There is no printing on the cover, which is of very dark gray rough stock, but four holes of different sizes are punched in it through which shows the bright red spots printed on the first page of the inside. The idea is a good one, and the work of excellent quality.

Jabs is the name of a new venture, "Published in the interest of mail-order men and those who are interested in the mail-order business." It consists of sixteen pages, 5½ by 9¼ inches in size, printed on rough stock, with wide margins on the outer edge and at the bottom. It is got up in neat style, clearly printed, and is attractive in appearance. The front page is illustrated with a half-tone cut of a mail-clad warrior riding a galloping charger and brandishing a quill pen of gigantic size. On the foreground is the title in prominent letters, "Jabs, by J. B. Dignam." This is printed on enameled stock, and attached by the top



ZINC LETTER-HEAD DESIGN TO IMITATE LITHOGRAPHY.

A FEW specimens of commercial stationery from H. C. Fairbanks, Oshawa, Canada, are plain, neat and well displayed in serviceable types, and presswork is of good quality.

A LETTER-HEAD and statement forwarded by John L. Robinson, foreman of the *Tribune,* Gilmer, Texas, are good samples of up-to-date display composition and fine presswork.

AN artistically designed and well printed folder is being sent out by the Peninsular Engraving Company, Detroit, Michigan, on which composition, engraving and presswork are all of the best. Three-color printing and embossing are very good.

B. FRANK BRESSLER, with the Mennonite Publishing Company, Elkhart, Indiana, is a close student of modern methods of typography. A

edge to the first page of the publication. It is attractive enough to be a winner.

THE Harmon Printing Company, West Superior, Wisconsin, has designed and printed for itself a very attractive business card. It is composed of a solid 12-point rule, printed in bronze green, red or gold for a border, a raised panel in the center with the name, address, etc., printed thereon, and the space between the border and the panel is printed with a cherry-wood grain effect. Some letter-heads, blotters, etc., are good samples of up-to-date composition and good presswork.

FROM the Bryant Press, Toronto, Ontario, Canada, we have received a package of letter-heads, business cards, book covers, envelopes, etc., some plain and some in colors, all of which are good examples of artistic

composition and fine presswork. The style of treatment is diversified enough to suit the most fastidious, but all show a thorough acquaintance with the possibilities of the material at disposal. Both compositor and pressman are to be commended for the excellent quality of their work.

The Sanderses, New York, are sending out a piece of advertising that will undoubtedly attract attention. It is composed of two small sheets of rough wrapping paper, folded and tied with a piece of green string. The front page is decorated with a red elephant and a green mouse. The inside pages are printed in black and red in a most unique style. While it is not a sample of fine printing, it is odd enough to induce people to read it, and that is all that a good ad. can be expected to do.

Australian Printing Ink, published quarterly by the Imperial Printers' Furnishing Company, Sydney and Brisbane, Australia, is a twelve-page and cover pamphlet devoted to the interest and advancement of typography and the kindred trades in Australia, New Zealand, Fiji, etc. It is



DESIGN IN BINNER MODELING.
(Illustration in wash drawing.)

neatly gotten up and well printed, and a supplement shows specimens of calendars, etc., in which a number of American type faces are used. The booklet is worthy of support and patronage by the printers of the antipodes.

Two booklets printed by Redfield Brothers, New York — one entitled "The Mediterranean, Illustrated," the other "Hotel Litchfield, Port Antonio, Jamaica," are beautiful samples of half-tone and tinto-gravure work. The style in which these brochures have been planned, the beauty of the engravings, the artistic treatment of them by the pressman, and the colors in which they are printed, show that talent of the highest order is employed in the house of Redfield Brothers. Such work is a pleasure for lovers of the beautiful in typography to behold. We wish that all printing houses could turn out such excellent work.

The Barta Press, Boston, Massachusetts, has printed a forty-page and cover catalogue for the Vose & Sons Piano Company, on the fiftieth anniversary of the firm's existence. The stock used is a very heavy enameled book, half-tone plates printed in black, with stippled borders and marginal vignettes in light terra-cotta. On the left-hand pages the various styles of pianos are illustrated; on the right-hand pages is given a description of the style and an illustration representative of the class of music that may be performed on these instruments — lullaby, dancing, march, popular, wedding, etc. The work has been carefully and artistically designed, finely engraved and well printed. The cover is printed in three colors — black, red, pink — and gold, and grained after printing. This catalogue is a very fine specimen of high-grade letterpress printing.

A calendar for 1902, issued by the University of Illinois, consists of seven sheets of enameled board, 8 by 13 inches in size, on which the border work is printed in dark blue and orange. Six of the sheets show calendars for two months, the seventh sheet serving the purpose of a title-



MODELED PLATE FROM TYPE DESIGN.

page. Each sheet is illustrated with half-tone engravings made from drawings by Prof. Newton A. Wells, of the department of Art and Design of the University, showing views of the University buildings and grounds, and incidents in college life. The presswork was done in the office of the *Gazette,* Champaign, Illinois, under the direction of Mr. Harry Muss, formerly of Chicago, and shows that he is an artist in color and half-tone printing. The calendar is well worthy of being preserved as an artistic souvenir of the University of Illinois, apart from its usefulness as a reminder of the flight of time.

Too much information can not be given out in reference to placing orders for engraving. The firm that supplies knowledge of this kind in attractive form is the one that is most liable to get orders. If you wish to see the difference between a half-tone made with a 200-line screen and one made with a 60-line screen, with all the various sizes in between, you should send to the Barnes-Crosby Company, Chicago, for a copy of their book called "The Yea and Nay of Engraving." It shows samples of all kinds of engraving — everything that an up-to-date plant can turn out. It is well printed and really a book that is not only beautiful to look upon, but extremely useful as well. The accompanying cut is a miniature reproduction of the cover. The book is sent free to any address.



The Binner Engraving Company has a new method of making plates after the modeled order. If a printer desires an advertisement or a cover-design different from ordinary printing, all he need do is to set up the job in the way he would like to have it and give these engravers a proof of it. The plate turned out is similar to the advertisement of the Steinway piano shown herewith. By this method a printer can be his own artist so far as arrangement, style of lettering and general display are concerned, and leave the rest to the engraver. By what method the plates are made the engravers do not say, for the process is their own exclusively. A cover-design by the same process is here shown, but the center picture is from a wash drawing.

THE INLAND PRINTER AS A REFERENCE BOOK.

I would as soon think of running a printing-office without presses as to try and get along without The Inland Printer. I have taken it ever since its second year of publication. We have it bound every year, and think as much of the bound volumes as any books in our library.— *Chas. J. Adams, Reinbeck, Iowa.*



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

When Frank A. Vanderlip resigned as Assistant Secretary of the Treasury he went abroad with letters to all the Ministers of Finance in Europe and spent many months investigating the financial and commercial situation, with particular reference to the inroads which American trade is making on the whole world. The first of his articles on the "American Invasion" of Europe appears in the January *Scribner's*.

The second issue of a book of modern letterpress designs, "Satz- und Druckmuster," has recently been brought out by Ernst Morgenstern, editor of the *Deutscher Buch- und Steindrucker*, Berlin, Germany. Besides showing a number of very attractive letterpress designs, arranged by means of type, borders and ornaments, it has several process-plates reproduced by the three-color and other methods. There are fifty leaves, each of which is interesting to one engaged in the printing or engraving art. Those employed in these lines of work in America can find many suggestive hints in the pages of this German publication. It is a very creditable production and deserves to be in the hands of all lovers of the art. The price is 60 cents, with 10 cents extra for postage. It must be ordered direct of the publisher.

"Printing and Writing Materials: Their Evolution," is the title of a new work by Adèle Millicent Smith, secretary to the president and instructor in proofreading of the Drexel Institute, Philadelphia. The work treats of a number of branches of the graphic arts, including printing, the reproductive processes, writing materials and bookbinding. The reader is not burdened with long accounts of the early history of printing, typefounding, etc., but enough is given to enable him to have a correct understanding of the subject. The information contained in this book will save much research, and the volume forms a welcome addition to the library of any one interested in the subjects of which it treats. The historical sketch of bookbinding is especially valuable. The manual contains 200 pages, is printed upon laid paper, with numbers of half-tone illustrations on enameled stock, bound in cloth and neatly lettered in gold. The work is from the press of the Avil Printing Company and is published by the author. The price is $1.50. It can be supplied by The Inland Printer.

The second of the very valuable series of books on "the practice of typography," by Theodore Low De Vinne, has made its appearance. It is called "Correct Composition," and like its predecessor, "Plain Printing Types," will prove of inestimable value not only to printers, but to authors, writers, stenographers and others. No one is better able to write authoritatively on this subject than Mr. De Vinne. Even a casual examination of the work unfolds to the reader a wealth of information, and a more careful reading places him in possession of knowledge of untold worth. The work gives information about the correctness of typesetting, which is not minutely taught in English grammars or clearly explained in technical manuals of printing. It is the outcome of the author's experience of fifty years as middleman between author and compositor, and in its preparation he has had the aid and advice of many able printers, editors and teachers. The methods suggested by it are those which have the sanction of usage, and are ample warnings against the common errors of printing. It is a 12mo of 476 pages, clearly printed, well arranged, and with a copious index. The Century Company are the publishers. The work can be had, if desired, of the Inland Printer Company, at the net price, $2, with 14 cents extra for postage.

THE REAL LATIN QUARTER OF PARIS. By F. Berkeley Smith. Illustrated with about one hundred drawings and camera snapshots by the author, two caricatures in color by Sancha, and a water-color frontispiece by F. Hopkinson Smith. 12mo, cloth. Price, $1.20 net; postage, 13 cents. New York and London: Funk & Wagnalls Company.

There is a seductive charm about that famous Bohemia of Paris — the Latin Quarter — which most persons know only by reputation. Wherein this charm consists is but vaguely understood. The casual visitor, who has wandered through the Quartier, or who, perhaps, has been so fortunate as to be taken through it by one who knows it, can not tell you of its fascinations. Besides writing entertainingly of it, Mr. Smith pictures for us with brush and pen and camera, the balls and studios, the grisettes, models, bicycle girls, shop girls, sweethearts, students, singers, poets, beggars, sculptors, cafés, shops, boulevards, etc. We see them, not as figures in a guide book, but as the real, pulsing elements of the most fascinating Bohemian spot in all the world. We come into closer touch with them than would be possible in repeated summer tours. After reading his book, a visit to the Latin Quarter of Paris can be omitted, if need be, with far less actual loss in the way of information, or it can be indulged in with far greater enjoyment than heretofore.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

ALL PRINTERS DOING JOBWORK

Are advised to write for free business-getting pointers, addressing the Typewriter Type Company, Boston, Massachusetts.

ALUMINUM INK.

A new aluminum ink has been placed on the market by the Berlin Ink & Color Company, of Philadelphia, which ought to be appreciated by every one who has ever had trouble with this kind of ink. The Berlin's aluminum works almost as free as black; does not separate in the can, and prints sharp and clean on small type. One impression with this ink gives an effect equal to a bronzed job.

NEW CAST-IRON FURNITURE.

The Morgans & Wilcox Manufacturing Company, Middletown, New York, call attention in this issue to a new style of furniture for printers' use. Instead of being of ordinary metal, it is made of cast iron, is said to be forty per cent lighter than the old-fashioned metal furniture, and is more accurate and practically indestructible. Heretofore it has been impossible to make satisfactory furniture out of iron, but the Morgans &

Wilcox Company have solved the problem, and now turn out furniture of this description which is true and accurate in dimensions, and in every way much superior to the ordinary furniture now in use. The dimensions and number of pieces in each font are shown in the advertisement. In looking up new things for the composing-room do not forget this material.

THE ARABOL MANUFACTURING COMPANY.

Attention is called to the padding compositions and the pressroom paste advertised in these columns by the Arabol Manufacturing Company, of New York. The products of this company have gained a well-deserved reputation in late years. A letter recently received by the Arabol Manufacturing Company from Messrs. Challinor, Dunker & Co., the well-known Pittsburg printers, reads as follows: "Send us by Adams Express a gallon of your Sphinx paste. Our dealers happen to be out of stock, and we can not wait any longer. We need it badly in our work. We can not get a substitute that is any good. Kindly send at once." There is only one voice in the trade. The Sphinx printers' paste is the ideal paste for the pressroom. It keeps soft and free from mold. There is no risk of lumps getting into the packing or overlays and battering the type. It does not swell the packing or wrinkle the paper. It is also the paste article for making a matrix paste in combination with gilders' whiting. A good many use it for backing pamphlets, and for pasting wrappers it is simply unexcelled.

AN EXCELLENT MACHINERY CATALOGUE.

A new catalogue has recently been issued by the Seybold Machine Company, Dayton, Ohio, showing the machinery manufactured by this firm. The machines illustrated and described include their Duplex trimmer, Monarch label cutter, Holyoke label cutter, Monarch power cutter, Holyoke treadle cutter, Holyoke power cutter and several other cutting machines. Besides these, descriptions and pictures are given of rotary board cutters, round corner cutters, table shears, knife grinders, embossers, stampers, smashing machines, bundling machines, signature presses, standing presses, job backers, etc. The book is well printed in two colors of ink, and bound in red cover of tasty design, lettered in white. It is a tasty catalogue and one which every printer and bookbinder desiring machinery in this line should secure a copy of. The New York office is at 8 Reade street, and the Chicago office 312 Dearborn street.

VICTORIA PLATEN PRINTING-PRESSES.

The platen printing-press is an American invention. It has experienced many alterations, and a great number of constructors in all countries have endeavored to improve and make it perfect. American platen presses are quite well known to our readers, but the "Victoria" press, made by the European manufacturers, Messrs. Rockstroh & Schneider Nachf. A.-G., Dresden-Heidenau, Germany, is worthy of mention.

These presses are built on the style of the American Gally press, although they deviate somewhat in construction and detail from machines of this kind. The compact build, straight bearers, full firm frame, and form of the platen, make the machine look a little different from some of the American presses. The platen and bridge of the Victoria presses consist of one cast piece, able to offer great resistance and stand the highest pressure. The platen guide insures double strength, made possible by the sliding planes of the bridge and by special guiding brackets. The latter are patented, and avoid every vibration and slurring. Connecting rods, constructed of the best wrought iron, bearings of phosphor bronze, and steel fitting in the wheel, make the whole mechanism strong and durable. Great security in putting in the sheets has been obtained by the automatic "side-lay" with movable gauges. A special chase holder, which is also patented, makes it possible to quickly put in and take out the chase. The straight bearers give the rollers a quick motion without jerking. By touching only one screw the patented central motion brings the running rails forward in perfectly parallel lines. The immediate stopping of the ink feed is also a patent of the factory and can be managed by a little grip of the hand. One of the special improvements which the firm has made in the press is the double inking apparatus, which has been patented in the principal States. Its advantage over the old inking apparatus consists in the fact that the rollers are fed by two similarly constructed inking devices, supplying ink above and below the form. By this means the form receives a perfect cover of color, giving by one inking a perfect impression. For three-color printing, as well as for half-tone work, this double-inking apparatus is unrivaled.

In Europe, especially in Germany, these machines are highly valued in the printing trade, and thousands are already in use for job printing as well as for first-class art printing work. The builders of this press began in a very small way, but now have one of the largest platen press factories in Europe, and besides enjoying a good trade there, have a high reputation abroad.

MERGENTHALER COMPANY'S CHICAGO BRANCH.

The Mergenthaler Company has rented the store and basement at 357 Dearborn street, Chicago, and is in readiness to receive and fill promptly orders large and small. The enterprise shown in the establishment of this branch and the great convenience derived from it by Western customers will be highly appreciated by the large and increasing number of printers who are using the Linotype. Mr. George E. Lincoln will be the manager. Mr. Lincoln is not only an experienced printer, but has a very extensive acquaintance with printers throughout the United States and has made a close personal study of their needs and requirements. He has been for several years the traveling selling agent for the company, bringing to that position a long and intimate acquaintance with the trade, both as a printer and as salesman for typefoundries. His success in everything he has undertaken has been due largely to a fairness and candor and a judgment that has been as freely at the service of the customer as the firms he has represented. These qualities, combined with sound business judgment and great breadth of view in taking into consideration future possibilities, a well-developed and practical inventive faculty, and an unfailing diligence and persistence regulated by sustained system, have given him a force and effectiveness in obtaining results that will reach a still greater development in the opportunities opened to him as manager of the Mergenthaler Company's Chicago branch.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of job composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

BOOKS.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

FIFTEEN CENTS TO CLOSE OUT — Printer's Cyclopedia — 80 pages recipes; roller and padding compositions, inks, reducers, varnishes, embossing, valuable tables, etc. A. PEMBERTON, 4 Monroe street, Buffalo, N. Y.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

HOW TO LEARN LINOTYPE, 35 cents; contains practical information for beginners. Published by BUCKNER'S COMPOSING COMPANY, Kansas City, Mo.

INTERNATIONAL BOOKBINDER, 10 cents per copy, $1 per year, issued monthly; only journal devoted exclusively to bookbinding in the United States. J. L. FEENEY, publisher, 425 G street, N. W., Washington, D. C.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY—The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

OMEGA COLD STEREOTYPING PROCESS, 32 pages, 2-cent stamp; the Art of Stereotyping, 25 cents; two lbs. composition, $2; if not satisfactory money back. WM. H. IRVING, 1055 Broadway, Oakland, Cal.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

PRACTICAL EMBOSSING teaches how to do embossing on any job press. Circulars on application to FRANK A. CUNNINGHAM, Williamsport, Pa., U. S. A.

PRESSWORK—A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. Full cloth, 96 pages. $1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proofroom Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE INDUSTRIAL SCHOOL MAGAZINE is pronounced by the press in general to be a marvel of neatness and beauty, while leading trade journals have advised all progressive printers to send 10 cents for sample copy. Address FRANK J. SMITH, Industrial School, Golden, Colo.

THE PRACTICAL COLORIST is the text-book used in our correspondence course in technic in printing. This fact is sufficient guarantee that the course is intensely practical and helpful. All who realize its value will seize this opportunity and thus improve these winter evenings. It teaches the fundamental laws of three-color process printing, and combines study and practice as can be done in no other way. Write for particulars and easy terms. THE OWL PRESS, Burlington, Vt.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CALENDAR SALESMAN with large trade wants side line of leather novelties and memorandum books. J 48.

CASH BUYER wants a good paying newspaper or job plant; consider half interest; full description. Address Lock Box I, Centerville, Iowa.

COME TO CALIFORNIA — FOR SALE: California electrotyping and stereotyping plant, located in San Francisco; good plant for man with a little money who thoroughly understands his business. Address H. L. MOISE, owner, 320 Sansome street, San Francisco, California.

EXCEPTIONAL OPPORTUNITY to purchase well-equipped office in good Iowa town; doing nice grade work; write immediately, not open long. J 63.

FINE JOB PLANT, good business, Portland, Ore.; owner leaving; cost $10,000. Will sell for one-third, part cash. J 32.

FOR SALE—About one-third interest in an electrotype foundry in a city of 300,000; for a hustling, practical man this is a fine opportunity. J 3.

FOR SALE — Electrotype foundry on good paying basis; excellent opportunity for practical men; good reason for selling. J 70.

FOR SALE — In the largest mining camp in the world, a well-established weekly mining journal; only one there. J 75.

FOR SALE — Interest in complete printing-office and bindery, largest in the State; Linotype, 3 cylinders, 4 jobbers, complete bindery; first-class run of work. H. W. GREENBERG, Spokane, Wash.

FOR SALE — Job printing plant doing $10,000 cash per year in a special line at good profit; prospective purchasers meaning business invited to enter office for a month to investigate; price $4,000. J 69.

FOR SALE — One of the best equipped and best paying newspaper and job plants in Vermont; doing business of $6,000 per year and earning $2,000; price, $6,000; terms, $1,000 down and balance easy payments. WM. L. PACKARD, Wilmington, Vt.

FOR SALE — One of the best equipped and best paying newspaper and job printing-offices in Michigan; model office; fine job business; if you want to buy and have the money, write for further particulars. J 84.

FOR SALE— Printing-office, established 23 years, with modern equipment for English and German work (3 cylinders, 3 jobbers, large power cutter, electric motors, fine wood-type outfit for posters, etc.), doing a large and profitable business; occupies 3 floors, 25 by 70; large stationery and blank-book store on ground floor; city of over 300,000 inhabitants, close to New York city; inventories at $16,000; investigation solicited; price low; good reason for selling. J 64.

I HAVE A JOB PRINTING-OFFICE that must be sold by February 1; business averages $250 a month; estimated value $3,000; any reasonable cash offer will be considered. J 6.

I WANT TO CORRESPOND with some newspaper or publishing company that is thinking of putting in a moderate priced engraving plant; have a snap. H 7.

LARGE PRINTING PLANT, in full operation; full line of cylinder, job and embossing presses, etc.; 40-horse boiler and engine, and electric lighting plant; business established over 15 years; located in central part of Philadelphia; can be purchased at low price; party retiring from active business; immediate possession. J 56.

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ONE OF THE MOST SUCCESSFUL calendar houses in Boston desires to make arrangements to job high-class Western line for 1903. H 48.

PARTNER WANTED in fine small job printing office, or will sell; good opportunity; will write itemized description. J 37.

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WANTED —What have you in way of paying newspaper or job office for sale; middle West preferred; answers should give particulars, with price, in full confidence. J 14.

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Complete Bindery Outfits furnished promptly.

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Send for our new booklet "THE YEA AND NAY OF ENGRAVING." It should be in the hands of every user of printing plates.

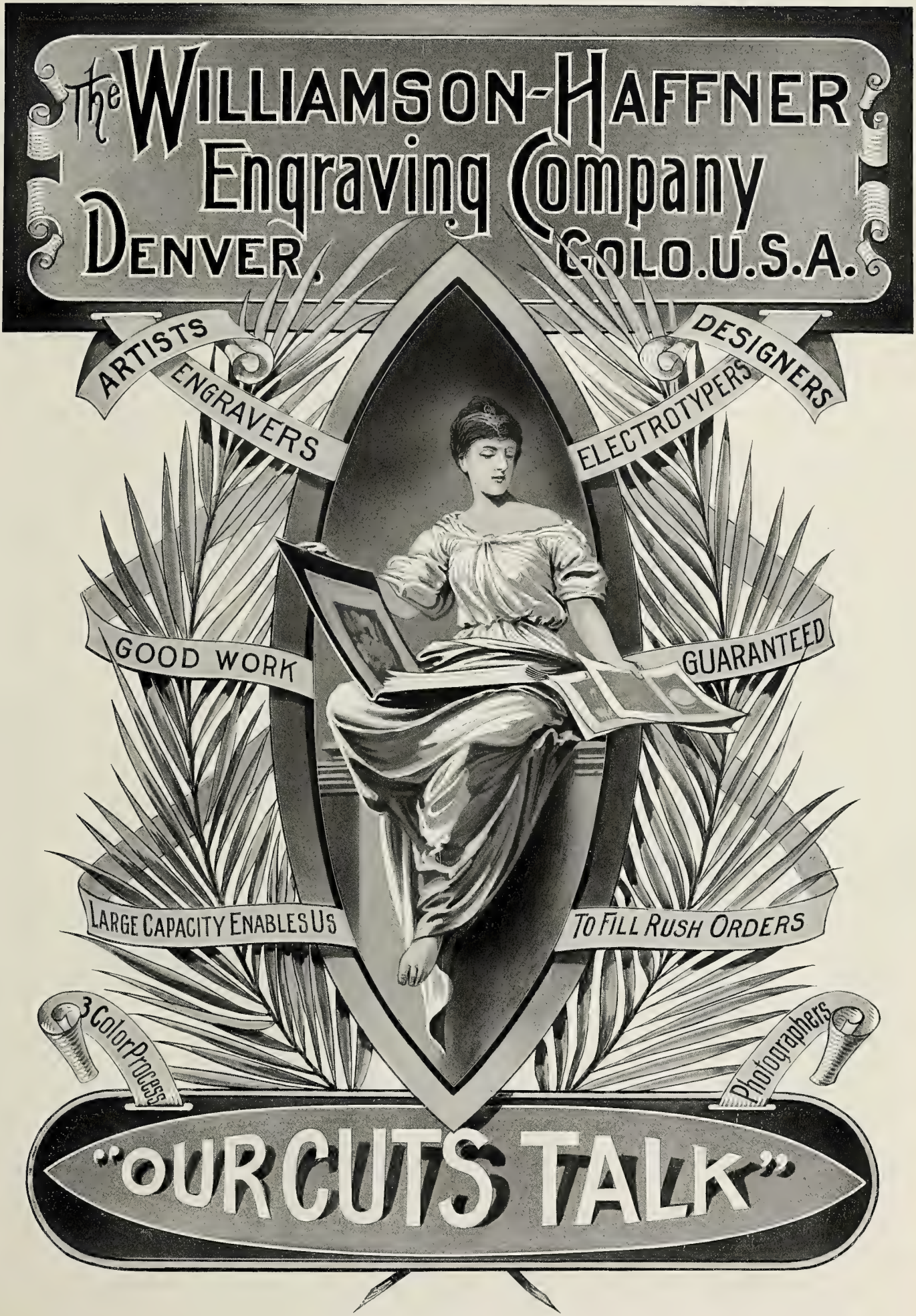
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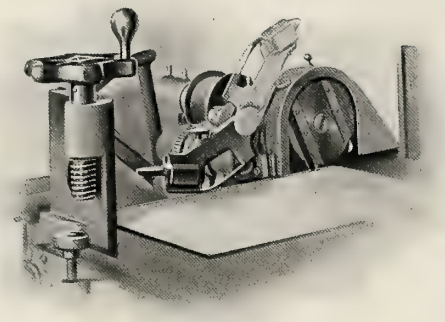
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is a machine of which we can not speak too highly. It speaks for itself, too, more loudly than we can. Nothing better can be said for it than that leading engravers in all parts of the world find it indispensable.

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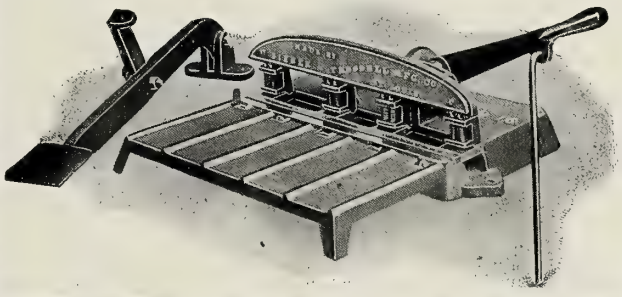
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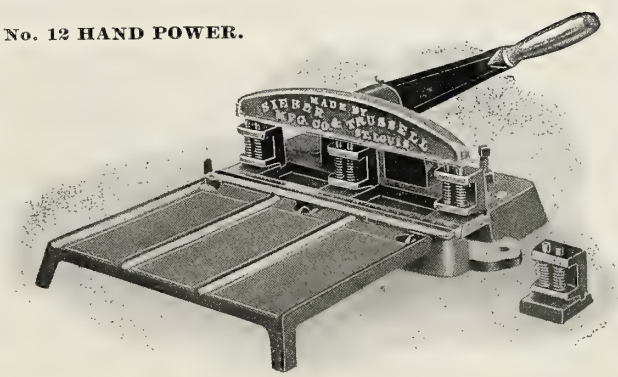
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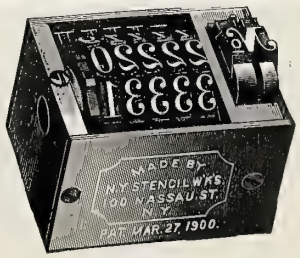


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We take pleasure in announcing that our home office and factory are now permanently located in the magnificent, new fire-proof building at the **Southeast Corner of Twelfth and Locust Streets, Saint Louis.** With **65,000** square feet of floor space—over one and one-half acres—and light on every side, we have been enabled to largely increase our facilities. Every addition which could improve our product, facilitate the dispatch of business, and add to the comfort of our employees, has been installed, and we are now better able than ever before to handle your business.

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A few days must necessarily elapse before our factory can be put into perfect order, and you are therefore most cordially invited to attend our formal opening on **FRANKLIN'S BIRTHDAY, JANUARY 17, 1902.** We trust you will be able to accept this invitation and inspect the best equipped and finest typefoundry in the world.


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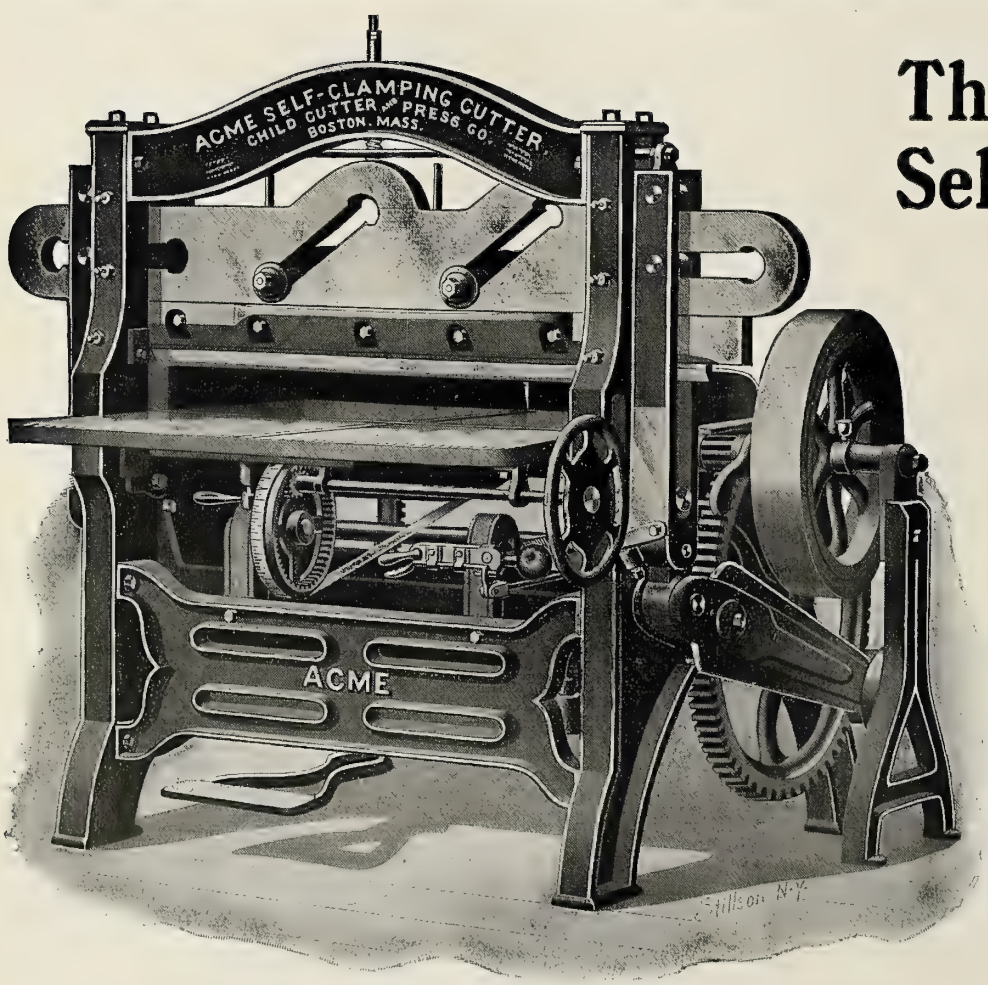
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Godfrey & Co., printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

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PRINTING PRESSES—SECONDHAND.

American Type Founders Co. See list of branches under Type Founders.

Preston, Richard, 45 Pearl street, Boston, Mass. Printing, cutting, folding and wire stitchers.

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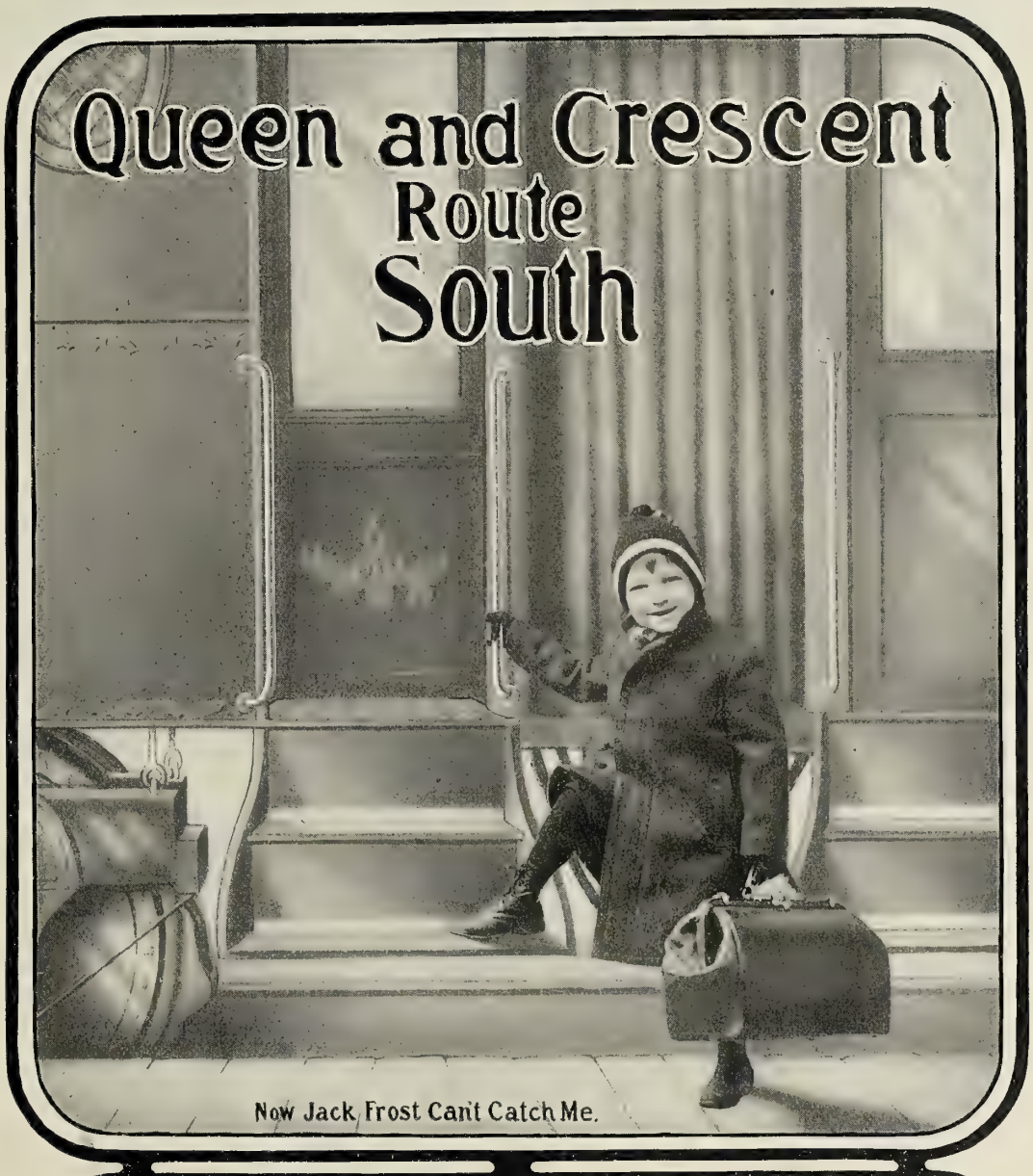
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If a job is done for a customer, and he orders it duplicated in a week, a month or a year afterwards, you can instantly turn to your Account Book, which gives you every item of information in connection with doing the work in the first instance, even to a memorandum of where the material or paper was purchased, the grade, size and weight of the stock and how it cut, and shows how much money was made or lost in the first instance. If the work was done at a loss, or at too small profit, you know instantly what percentage more you should charge for the second job.

In estimating on new work, you can not overlook an item of cost with this book before you, and, if a loss is made, it must be done with the estimator conscious of the fact. This Account Book will do more toward educating printers to get fair prices and fair profits on their work than all the superficial instruction and literature on "how to figure cost" in the world. This Book, or System (for such it is), has been used by hundreds of printers for the past seven years, and once in use, it is never discontinued. It costs about the same as an ordinary ruled blank-book, but saves hundreds of dollars to the printer, which would otherwise be lost in oversights and errors in estimating and figuring costs. It disposes of the necessity for all other records pertaining to jobs turned out in a printing-office, and serves as an order book, record, cost book, guide in estimating cost, and sales book. Bills are made from the original entry and charges are posted direct to the ledger.

The Printer's Account Book is 11¾ x 15¾ inches. Each page contains entry blanks for five different jobs, of any size and description. It is flat-opening, has two ruled columns for dollars and cents, is printed on stock usually found in first-class sales books, bound in green cloth with leather backs and corners, and is as substantial as any ordinary blank-book. It is paged throughout, and so complete and simple in its use that no bookkeeping education is required to use it to the best advantage. It is the result of many years of experience and study on the part of a practical man, well informed as to the pitfalls and snares which cause loss to the printer in selling his product.

Price of 200-page book, for 1,000 jobs, $3.50 net.
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THE GIFT BOOK OF THE YEAR

If you have a choice friend—and who has not at least one—make him or her happy by present=ing this poem



OMAR KHAYYAM whose verse is the topic of the day in literary circles, was a Persian poet and astronomer of the eleventh century. Astronomy has made great progress since his time, likewise the art of bookmaking. His delight can only be imagined could he see his stanzas clothed in the beautiful form just brought out by Henry Olendorf Shepard, the Chicago publisher, entitled "The Rubaiyat of Mirza Mem'n." The book contains 131 quatrains, some 37 of which are taken directly from Omar Khayyam, the others being the work of a Chicago poet whose nom-de-plume is "Mirza-Mem'n."

The *Omaha World-Herald* says: "It is printed in many soft tints and luxuriously illustrated. The verbal portion has been constructed with supreme care, every word weighed for the purpose of carrying the deepest import. It is well worth one's while to purchase as a gift-book, for its binding and illustrations are in keeping with the beauty of the verse."

From the avalanche of ephemeral novels which threatens to overwhelm us, it is refreshing to turn to this exquisite poem—to be carried back to the eleventh century by the subtle charm of the verse—to contrast the philosophy of the old tent-maker of Persia with the philosophy of today.

XXVI

With Omar's poem, Orient Pearl of mine,
The Palm slow dripping for us fragrant wine,
The "nectared mangusteen" hung at our lips,
And thy low Singing:—Ah, 'twould be divine.

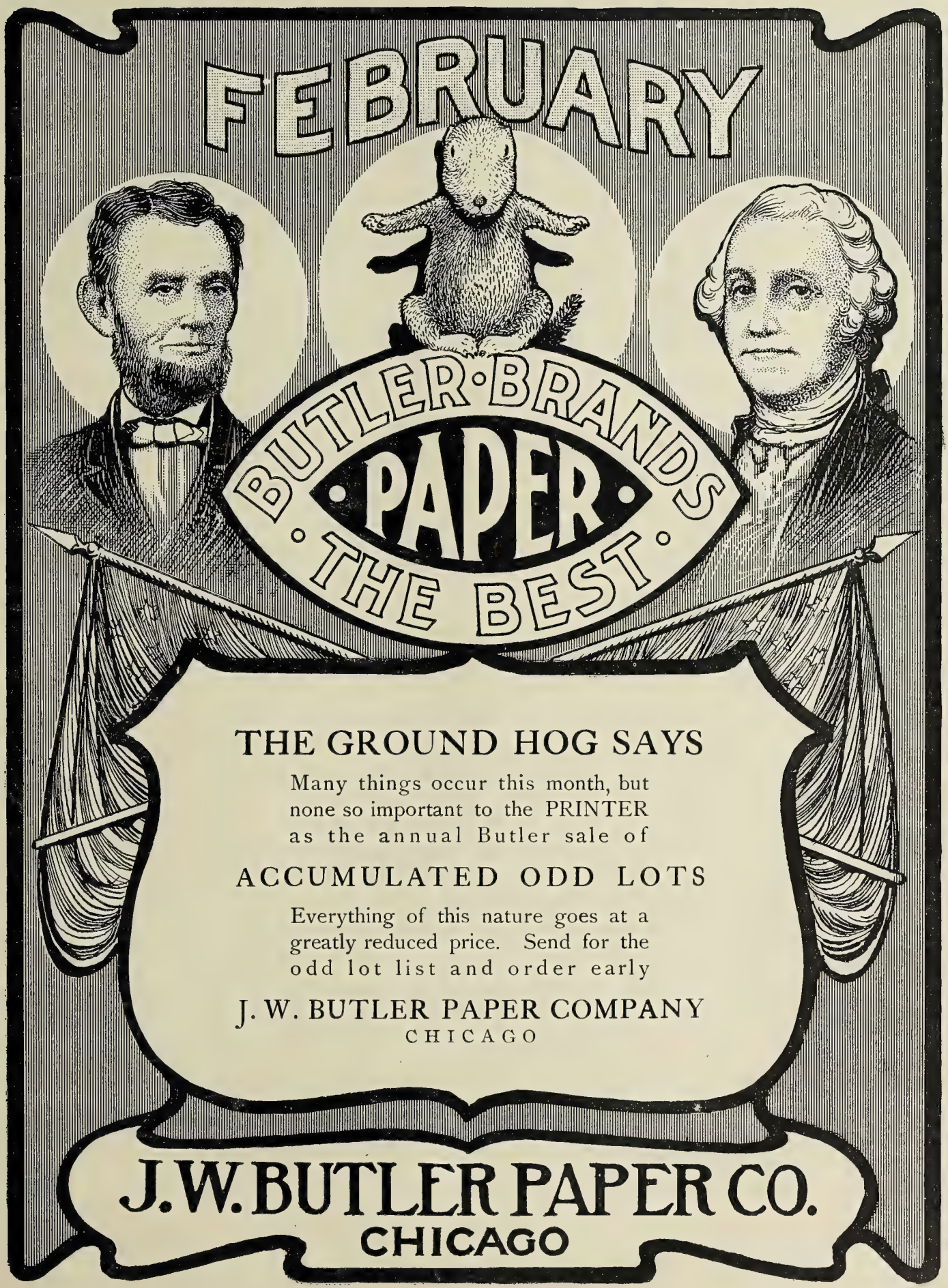
An appreciative reader says: "I read The Rubaiyat of Mira-Mem'n twice running, with a full and honest endeavor to find fault, turning the pages in all lights to discover slips in typography and also in the work of the poet—any of the little things that one finds in press-work and in almost every modern effort in rhyme-writing. I do not find these things; poem and setting both are exquisite. Pen, pencil, brush and press have devised with such perfect art that naught remains for desire."

This book is printed from tint-blocks, with a decorative border to each page, and is illustrated with twelve full-page half-tones from powerful drawings by Braunhold, hand-tooled by Hess—the typography and binding being in the best style of The Henry O. Shepard Company. Size of Book, 7¾ x 9¾ inches.

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Everything of this nature goes at a greatly reduced price. Send for the odd lot list and order early

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Not a New, Untried Machine — Hundreds in Use.

Simplex One-Man Type Setter

There never will be an inferior Simplex.

"IMPROVEMENT is the order of the age"— not retrogression.

THE publisher wants the best there is — not something admittedly inferior. Every purchaser of the SIMPLEX will always get the best machine that can be built

If we ever felt compelled to offer the trade two machines, a superior and an inferior machine, we would naturally not make the inferior machine any better than we must, lest it interfere with the sale of our better machine. The publisher would soon discover that it costs just as much to operate an inferior machine, with poorer result — and would wake up to the fact that results count more than first cost.

The fact that the sales of the SIMPLEX have increased more rapidly than those of any other machine shows that it best meets the wants of the publishers of interior dailies, weeklies, etc.

One operator on the SIMPLEX does the work of three or four compositors. If a still larger output is desired, two people can be put on one machine and the output doubled. The user of any other machine must buy two machines if a double output is desired, which means double investment, double expenses, etc.

The SIMPLEX requires no gas, no expensive machinist, only nominal repairs, and its price is only half that of any other first-class machine.

Every purchaser of the SIMPLEX gets the best value for his money— most efficiency, most service, most satisfaction — the least expense of operation, the least complexity, the least bother and worry.

The SIMPLEX is the simplest, cheapest and best proposition. Sold on easy terms, or leased with option to purchase.

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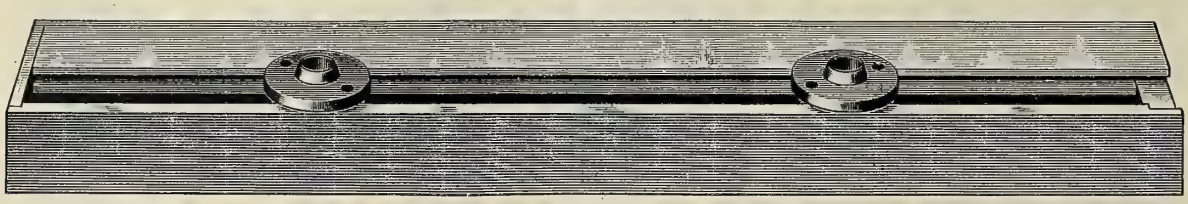
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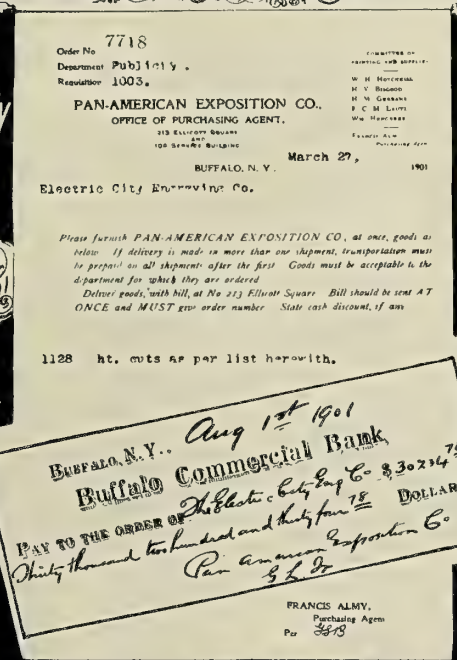
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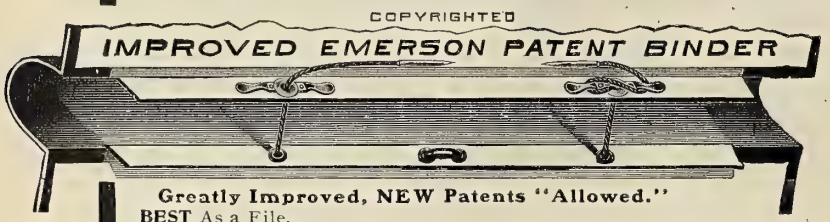
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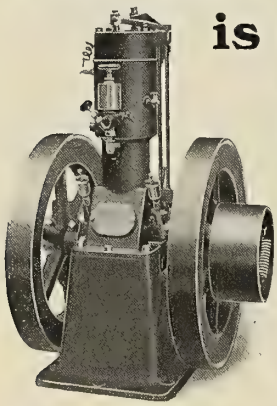
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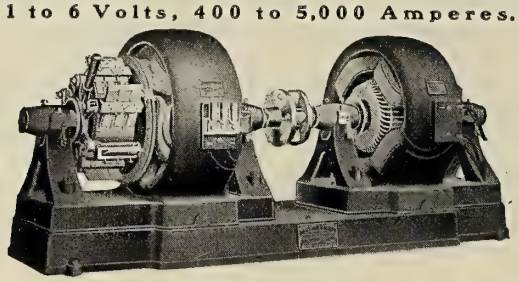
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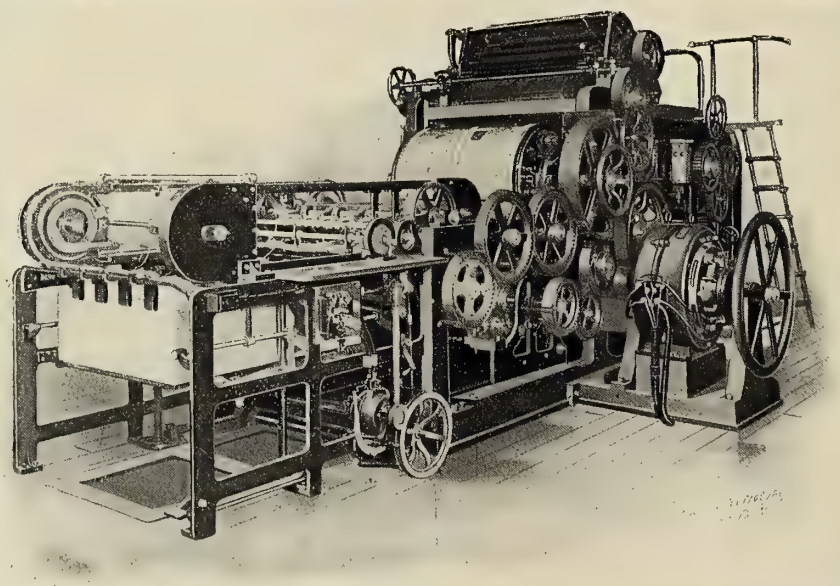
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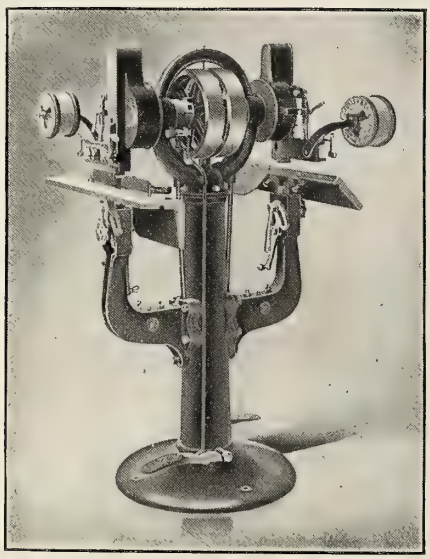
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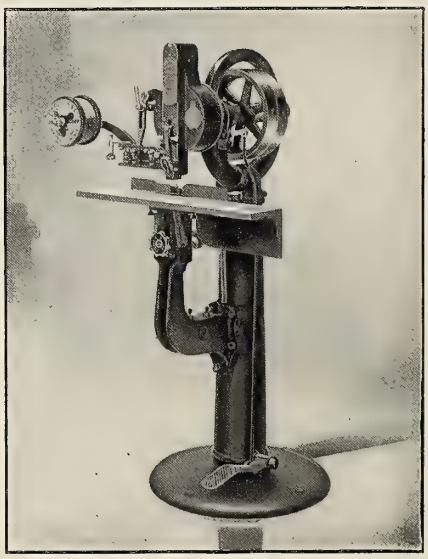
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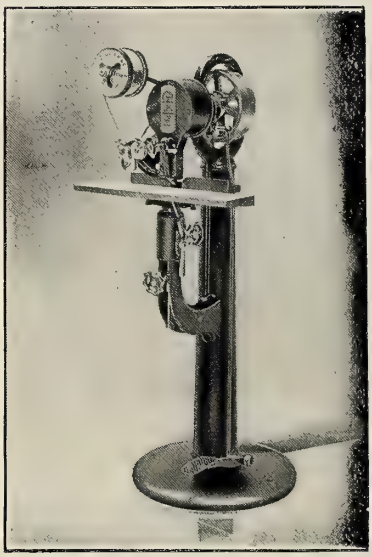
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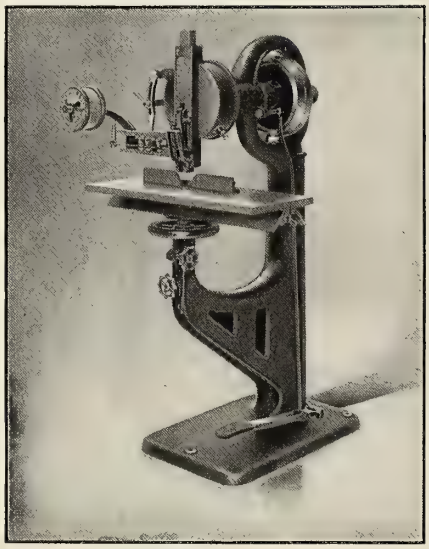


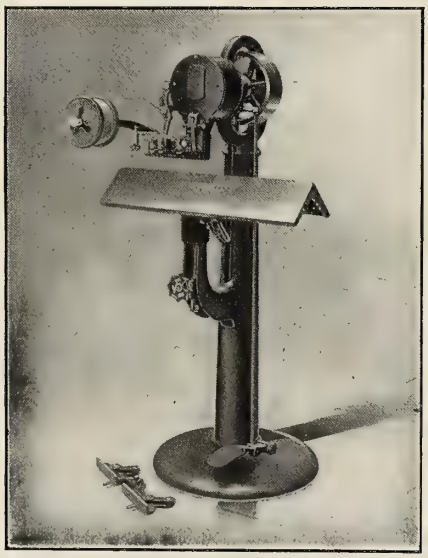
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All working parts are of the best quality of Steel, hardened and carefully tempered.

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Built in FIVE SIZES, adapted to all requirements.

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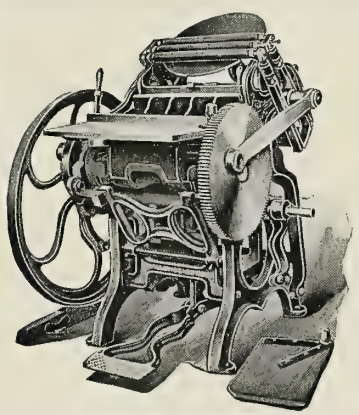
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Patented. Seven Sizes.

SOLD BY DEALERS EVERYWHERE

Manufactured by THE CHALLENGE MACHINERY CO., 2553 Leo St., CHICAGO

THE CHALLENGE POWER.. CUTTER

A giant in strength—a model of mechanical excellence—entirely within control of operator without moving from his position. An opportunity to send circular giving complete description and prices is requested.

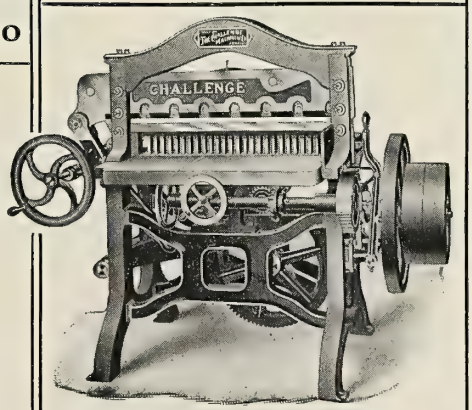


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Three Sizes: 30, 32 and 36 inch.



Court of Excellence Poster, five colors and gold, sent for Ten Cents.

YOU DISPLAY NO ECONOMY

when you shrewdly (?) buy half-tones at one-eighth of a dollar per square inch. Buying cheap half-tones is not economy, but inexcusable extravagance, and we can prove it. We do not advertise that

Binner Plates *mean* Perfect Plates

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W. F. HALL PRINTING COMPANY,
PRINTERS AND BINDERS,
CHICAGO, ILL.

BINNER ENGRAVING CO., Chicago: January 11, 1902.

Gentlemen—As a matter of information to you, I wish to say that, in a general way, we have had splendid success with your cuts, both in making ready and lasting qualities. I have in mind one particular case that illustrates their superiority. You recently furnished us *two* sets of half-tones for a run of 80,000. We completed the *entire run in good shape* with *one* set of plates. Another engraving firm furnished us *two* sets of plates for an almost identical job of the same quantity. *Both* sets of these plates *were worn out* when the work was completed, and the printed sheets at the end of each 40,000 impressions were *no more than marketable.*

As both jobs were printed on the same press by the same pressman, it seems that the facts in the case must indicate something.

Respectfully,
EDWIN M. COLVIN,
W. F. Hall Printing Company.

The Binner Engraving Company, 21-23-25 Plymouth Court Chicago

21-23-25 PLYMOUTH COURT

W. A. HINNERS, Treas. and Gen. Mgr. H. C. LAMMERS, V.-P. and Art Dir. J. L. SHILLING, Sec. and Sup.

O. E. BINNER, President and Resident Manager
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Reproduction from Oil Painting.
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Denver, Colo.

Printed with Photo Chromic Colors
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The Ault & Wiborg Company,
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INDEXED.

— THE —
INLAND PRINTER

THE LEADING JOURNAL OF THE WORLD IN THE GRAPHIC ARTS

VOL. XXVIII. No. 5. CHICAGO, FEBRUARY, 1902. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra

PATENT OFFICE FEB 8 1902

SWIFT AND SLOW LINOTYPE OPERATORS.

BY WILL J. ROHR.

MMMM MMMM
MMMM MMMM
MMMMM MMMMM
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MUCH has been written pertaining to the Linotype. And more can be said. In all that has come to the notice of the writer, he has failed to discover any attempt to cover the ground from the beginner to the acknowledged swift. What is it that is one of the most essential things to an operator that causes his fellows to apply to him the title of "Swift"? To answer this question it will be necessary to go into the matter from where the beginner takes his first lesson or instructions from the machinist.

In the first place it is to be assumed that the beginner is a competent printer, and in the second, that he has a fair amount of confidence as to his ability to master the intricate piece of mechanism placed before him. This being the case, he is informed that to become one of the swifts, it will be necessary for him to use all the digits which nature has given him, regardless of how awkward some of them may act. Usually, this part of the lesson ends with the beginner using such fingers as he can readily control without going to the trouble of taking the other hand and placing the finger wanted on the "right" key. As he becomes acquainted with the workings of the machine, he, as a usual thing, is left to find his way along the best he can. And what is the result? He falls into habits that in the end will prove costly and unprofitable. Should he be of a somewhat observing nature, he will naturally be governed, to a greater or lesser degree, by the way his fellows do their work.

To better illustrate the subject under consideration, it may not be amiss to give the following:

Two operators, one of eight months' standing, the other from the advent of the machines, were slowly wending their way homeward after putting in a strenuous night on one of the morning dailies. Mr. Beginner remarked that he wished some one would inform him why it was that ten men working side by side, hung up strings that varied from one thousand ems to twenty thousand. And how it was that the man who did not always have a line "hung," measured up the longest string.

Mr. Swift thought for a moment, and then replied: "To answer you it will be necessary for me to do it in a way that may seem roundabout, but, on the other hand, I believe you will be able to better comprehend. Beginning at machine one, the operator whom we will call Mr. Slow, is slow in several ways, the first of which is that he is slow by nature; second, that he is slow from lack of confidence in himself as to keys touched; third, he is slow to collect his forces when something goes wrong.

"Operator No. 2, whom we will call Mr. Methodical, fails to bring out his full capacity by reason of 'everything just so.' Always satisfying himself by looking at each and every line before sending it up; stopping to run down one particular letter to see if there is a full number just because the matrix did not drop. He can not work unless he goes through this performance each and every time he sits down to a different machine and every time he goes to work.

"Operator No. 3, whom we will call Mr. Pounder, makes his work so hard that when the night is half consumed his dabs come with less and less precision and finally he ends up with cussing the machine and everything else. He starts in like a pile-driver and ends like a tick-tack.

"Mr. Nervous, on No. 4, accumulates a pile of matrices on his sort case; misses and runs short of letters; condemns the working of his machine and the machinist, and when that worthy informs him that he must not expect the matrices laid away (brought down

by false motions) to hop over into the assembling stick, his nerves become overwrought; he is 'up in the air' the first thing, and his night's work is spoiled.

"Mr. Slothful, who occupies the chair on No. 5, starts in with his copyholder in the machine room, where he had it half an hour before trying to 'fix' it; his matrices accumulate, leads, dashes and sorts are lying around in a frightful state of chaos. When he wants any one thing, valuable time is wasted in hunting; you can not tell him why it is that he don't set some one to listen to him, while he tells them something which they, in all probability, read in their primer.

"Mr. Happygolucky, on No. 8, does not need the money, and simply hangs around because he likes to be spoken of as one of the operators on the *Morning Dew*. He might be better employed at sticking his finger in a pail of water and then searching for the hole.

"Then comes Mr. Observer, on No. 9. There is a fellow who will make an operator. Notice the way



Photo by Geo. Stark, St Louis, Mo.

"THEY'RE OFF!"

more type. He knows everything is against him — and what's the use?

"Mr. Rule, who is given No. 6, follows copy literally, and it has been said that where he finds wide spacing on typewritten copy, he casts up a blank line to 'make good.' He has a certain route laid out from the machine to the 'dump,' and if a truck or anything is in the way, he cheerfully waits until it is removed. He can not adapt himself to conditions as they are, or as he finds them.

"No. 7, whom his fellows call Mr. Buzzer, can not read something which he has not before seen, but must needs impart the wonderful information to his fellows and distract their attention from their work. He undoubtedly is left severely alone away from the office, and this is the only opportunity he has of forcing he sizes up the actions of his colleagues; the way he imitates the man on No. 10; how he queries the machinist as to the why and wherefore of things; how he can save time in every way possible; who looks at the bulletin board for any new style that the office or chairman may have posted, and numerous other ways how he can make things easier for himself and others; realizing that by so doing he betters the condition for all.

"Mr. Fastman, the last but not least, who operates on No. 10, is the man who availed himself of the opportunity to observe others, and tried to improve on what he saw. The same precise and alert movement which you observe while he is at the keyboard, follows him while absent with dumping a take; he does not always take out the stick which holds the lines set,

because the makers made it easy to do so, but if he observes that he can remove the lines set without going through that formality, he makes time in not having to bother with it while taking copy and refastening when he returns. If something goes wrong with his distributor he does not lean back in his chair and try to wake the machinist, should that worthy have gone to sleep, but at once gets up and investigates, only to find that he is able to fix the trouble and return to his seat long before the other fellow had succeeded in waking the tender. You may say he does not get paid to fix those slight annoyances — true; but, on the other hand, you must remember 'that God helps those who try to help themselves.'

"Another thing which you say interferes with your progress is that you are not able to read your copy and keep your fingers moving over the keys. This is a common handicap, but can be overcome in a great measure by trying to let your intuition guide your hands when the last word is reached which you have in your mind. The eye, as a rule, does not follow the full movement of the hand as it moves over the keyboard; it only serves as a guide in a general way. As to illustrate: The phrase or sentence ends with 'coming.' When the fingers start on this word, a glance fixes the location of these letters in the mind, and intuition or



Collection of H. W. Fay. Photo by Rowley.

IN DISGRACE.

familiarity with the keyboard relieves you of the necessity of following each finger to the different keys; the eye is raised and fresh copy is taken into the mind and no time is lost. However, steady practice eventually will overcome this to a greater or lesser extent, and you will find that if you, as a beginner, try to pattern after Mr. Fastman, you will most assuredly get all there is in you. If you happen to work where there are no other operators, watch yourself; try and find out in what particular you fall down, and resolve to overcome it."

At this point Mr. Swift halted, as he had reached his corner, and, turning to bid Mr. Beginner good-night, he said: "If there is anything else that you wish to know, do not hesitate to ask me; for if my experience will be of any benefit to you, you are welcome; although there is a great deal for me yet to learn."

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XVI.—THE METAL POT.



THE Operator was just beginning to think he knew all there was to learn about the machine, when he ran against a snag. "What is the matter with the metal on this machine?" he asked the Machinist. "It keeps squirting behind the mold disk. It don't appear to be too hot, as the metal gets cold if the heat is reduced. This is a new one on me, so I'll have to ask you to help me out."

"Let's see," said George. "Perhaps a lump of metal has gathered on the pot mouthpiece and is preventing the pot from locking up tightly against the mold."

George lowered the vise, removed the jaw guard on the mold shield, disconnected the mold slide, drew the disk forward and examined the mouthpiece and the back of the mold.

"It doesn't seem to be that this time," remarked the Machinist. "The mouthpiece is most likely warped by the constant heat and needs 'facing up.' There are several ways of doing this, but I'll show you my way, and I have always found it effective. It is this: Spread prussian blue over the back of the disk at a point between the molds — not on the mold itself. There is a perfect surface there and it's just as true as the mold itself. I then connect up the disk in such a position that when the machine is started by pulling out the controlling lever, that portion of the disk covered with prussian blue, instead of the mold, is presented to the pot mouth. The pump-stop prevents a line being cast, but the pot mouth, coming in contact with the prussian blue, leaves its impression therein and itself receives a transfer on its face, thus showing, when the disk is drawn forward again, just what spots are highest on the mouthpiece. These spots must be smoothed with a file and the test again applied, repeating the process until the impression shows an equal pressure the whole length of the mouthpiece.

"Of course, if you allow the disk to revolve after making the impression, the back knife will scrape the prussian blue from the back of the mold disk, but if

you remove the ejector blade and the mold-turning pinion, and hold the disk in position with your hand, it can be kept stationary while the machine completes its revolution.

"The cross vents must be put in again after filing the mouthpiece," continued George. "A small cold chisel is best, but the file should be rubbed over the mouthpiece afterward to dress down the marks of the chisel. Care must be taken to not extend the vents above the top of the holes in the mouthpiece. These vents are for the purpose of allowing the air to escape from the mold cell when the slug is being cast. When the mouthpiece is properly faced up, only the cross vents and the jets are trimmed by the back knife. A smooth bottom on the slug indicates an imperfect lock up.

"You must be wary, however, of filing the mouthpiece too freely," cautioned the Machinist. "Take off but little at a time, and hold the file squarely with the face of the mouthpiece. If the impression taken shows that the pot is locking very tightly on one end and not on the other, it is sometimes better to swing the pot around by means of the adjusting screws in the bottom of the pot legs. For instance, if the impression indicates that the left-hand end of the mouthpiece (*X*, Fig. 23) is being pressed too tightly against the mold, loosen the front screw (1) and screw in on the back

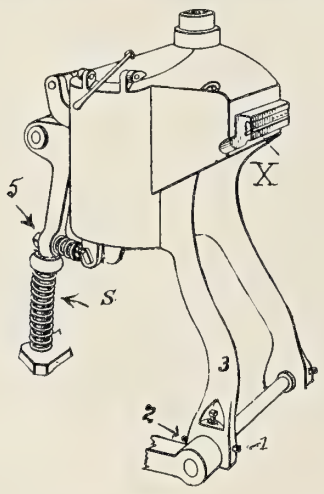


FIG. 23.

screw (2) on the left pot leg. This will throw this end of the pot mouthpiece further back, and, if done carefully, will result in a square lock-up. The screws must be tightened and the jam-nuts also, or the pot will work loose and give trouble."

"What are those other screws (3, 4, Fig. 23) for?" asked the Operator.

"They are for the purpose of adjusting the height of the pot to cause the mouthpiece holes to align with the mold cell," George replied. "When they are set right, the jets will show in the center of an agate slug, and will always be in line with the smooth edge of all sizes of slugs."

"Does the lever back of the metal pot need adjusting?" was the Operator's next question.

"No," responded the Machinist; "when it is once set right it will be all right if left alone. That is a spring action to lock the pot against the mold with spring pressure. If the lever is set so as to allow the spring to act, that is all that is necessary. When the pot is forward there should be a space of 1-16 of an inch between the lever and the outer nut (5) on the eyebolt. The roller in the pot lever has anti-friction



Collection of H. W. Fay. Photo by Ellwood.

"OVER THE HILL TO THE POORHOUSE."

roller bearings, similar to ball bearings, and for the purpose of relieving the roller from the weight of the pot, a balancing spring (*S*) is seated beneath the pot lever to help support the pot."

"I notice, also," said the Operator, "that when a machine has been running on short measure for some time, that the unused mouthpiece holes get plugged up, and I always have to run a steel wire through them to open them up again. I have even seen people drill them out, they were plugged up so tightly. Does poor metal cause this?"

"Not always," the Machinist replied, "though that will make it worse. If heat is applied to the mouthpiece when the wire is pushed through the holes, they will generally open up readily. It is sometimes necessary, though, to take out the mouthpiece to clear out the dross behind it. This is done by driving the mouthpiece toward the keyboard to loosen the wedge-shaped key which holds it in place. It can then be removed and the dross cleared out. The utmost care must be taken when driving the mouthpiece out to avoid battering the end, as this battered end will break the mouth of the crucible while you are driving, and cause leaks when replaced. When replacing the mouthpiece, if a mixture of oil and graphite is spread on the beveled edges it will help to prevent leaks.

"Here's a job for you, by the way," said George. "Take out the pump plungers and brush the dirt and oxide from them. Scrape the inner side of the well

to remove the scale, which if left will prevent the free action of the plunger. The rings on the plungers after a time become worn and allow metal to escape around them when the pump descends to make a cast, and a porous slug is the result. The rings can be removed and new ones applied by removing the nut on the bottom of the plunger."

(To be continued.)

Written for THE INLAND PRINTER.

THE PRINTER AND THE PLATEMAKER.

BY F. W. THOMAS.



SUCH progress has been made in process engraving in a very few years, relatively speaking, that the results are indeed marvelous. It seems almost as but yesterday that Mr. De Vinne was using wood engravings nearly exclusively for illustrations in the *Century Magazine,* and doing his utmost to encourage and develop that art; yet to-day it is practically supplanted in all pictorial lines by the half-tone and zinc etching.

Great skill and ingenuity have been exercised in perfecting the printing portion of process plates. Artists are trained to make wash drawings in a way to give the highest effects when reproduced. Etching has been brought to a degree of perfection that results in clear, deep-cut and durable plates.

Paper with a surface like a mirror has been made, and made at a commercial price. The ink men have added their skill to the combination. Finer presses have been built, with ink distribution of a quality never before imagined, with a strength of impression and an accuracy of register very near to perfection. And a new quality of pressmen has worked these plates on their presses and are turning out work of great mechanical perfection and high artistic merit.

With all this rapid progress in view, it is perhaps hypercritical to find fault with existing conditions, and yet there is one feature of platemaking that has almost stood still for a dozen years — yes, more. In this one respect we printers have become so accustomed to existing evils that we take them as a matter of course.

I refer to the defective *mounting* of plates. Nor am I speaking of the occasional very poor piece of workmanship, but of what is ordinarily considered first-class work.

We all know that there are platemakers, and especially electrotypers, whose work is slovenly, who beat up their plates so hard as to mash down fine lines, who pay no attention to mounting plates squarely on their bases, and to whom "type-high" means anywhere around an inch. I am not talking about such work, but about the mountings that, through long-suffering endurance of worse evils, we have come to look upon as good.

Everything that goes inside of a chase is made accurately except cuts. And by accurate I mean that degree of accuracy that is measured in thousandths of an inch; but the cuts — they go by the "square inch," with considerable doubt even as to the "square" part of that. The inventor of point-system bodies for cuts has not yet arisen.

About the only tangible improvement in mounting cuts, except in somewhat better workmanship, that has been made within my recollection is the laminated wood base. And that is only an improvement on a makeshift, for, as a matter of fact, a wood base of any description has no business on the bottom of a good plate.

Admitting, for the sake of argument, that a laminated wood base, carefully made, is good enough for a



Collection of H. W. Fay, De Kalb, Ill. Photo by Rowley.

AMONG THE BIRCHES.

plate that is to be used but once, it must be admitted, even then, that it is only approximately accurate, and makes the compositor no end of trouble. But when it comes to plates that are to be used to the limit of their durability, all pretense of favorable argument must cease, for a good half-tone plate in regular use in the ordinary run of work will outlast several laminated wood bases. The wood swells, shrinks, warps and checks, and the plate is high, low or uneven, as the case may be. It is ludicrous to consider the subject of trim-

ming to points at all in connection with wood bases. Metal bases, as made, are better because more durable, more solid, and they do not swell or shrink with each passing cloud or ray of sunshine; but they are prone to hollow spots which do not yield to underlaying. If cast solid they are wofully heavy, and if cast open the bridgework is so weak as to allow a give in the surface of the plate.

What we need is a revolution in the whole matter of mounting cuts. They should be mounted on metal of some kind, cored from the bottom so as to be light, but with *close-woven* bracing. It should be a metal of sufficient elasticity to yield to slight underlaying under the extra heavy parts. They should be trimmed to points as accurately as type, leads, slugs or metal furniture, and they should be type-high to the thousandth of an inch. And the plate should be absolutely square on the mounting.

I realize that this is a big undertaking, that it involves study, ingenuity, experiment and the devising of new machinery to make such mountings, but the end would justify it. And some day it is coming, just as surely as came the point system and the point-set in type bodies. When it comes, we will look back on the present days and wonder how we lived through them. Stop and think of it. Wasted time in the composing-room, cardboards and tinkering to make type alongside of cuts lift. Wasted time in the pressroom; underlay after underlay under low cuts; cut-out after cut-out for high ones, and finally when you get clear down to the iron, and the cut still punches through the stock, then out with the form, unlock it, take out the cut, put it in the vise and plane it off — yes, I have done it, so have you, so has every other printer — we have to. Not long since I used an etching for the *second* time that was mounted on plain wood — we do not get even laminated wood on etchings unless specially ordered — and this block, about 6 by 8 inches in size, had warped until it rocked on the stone like a baby's cradle. We hung it over a gas jet until it warped back. A thing like that is ludicrous enough in a business using point-set type and tissue-paper overlays.

I want to see the day when cuts will be mounted as accurately as type, when cardboard justifications will be unnecessary, when cuts do not have to be skewed in the form to get them straight with the type, when underlaying and cutting out are reduced to a minimum, when type does not work loose and pull out on account of rocking or wedged-shaped cuts, when the base of a cut lasts as long as the face of it, when platemakers realize that a good cut needs good legs as well as a good face. I sincerely believe poor cut-mounting to be the most crying evil in the mechanical end of the printing business to-day. And there can be no doubt as to the practicability of remedying it when once the ingenuity and resourcefulness that has been applied in other ways is turned in this direction.

With proper facilities, the increased cost of making such mountings need not be great, and it would be a genuine economy for printers to pay for it, and pay well for it.

The platemaker has been too prone to consider his duty ended with the pulling of a good proof.

The printer has been puttering long enough with makeshift mountings.

He now demands and should have cut mountings that conform in accuracy and durability to the other portions of type forms.

Written for The Inland Printer.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XIX.— DETAILS OF NEWSPAPER WORK.



THAT no mere system of rules could be devised for punctuation, even for use only by one permanent set of workers, which would serve adequately as a guide to reasonable practice, is an assertion often made, and is probably true. Rules can not be made so clear that only one result in their application can be possible — that is, no rule that has any other than one specific application can be so made. Even the prescriptions common to nearly all books on the subject, that certain words, under certain circumstances, must have a comma each side of them, are frequently misunderstood, so that some compositors think that the word however, or therefore, for instance, must never be used without a comma.

One of the reasons why punctuation is so little understood must, it seems, lie in the fact that those who have tried to systematize it have made too many rules. An author probably more widely known than any other as a punctuator gives twenty distinct rules for the use of commas, and as many more which he calls exceptions. Of course, no one ever really learned them. The author himself did not, for the book in which they are printed violates nearly all of them in its practice.

No learning by rote of any elaborate system is necessary. What is needed is thorough understanding of a few principles — so thorough that they must enforce their own application by any person deliberately preparing matter for print. Commonly, on a newspaper, the compositor is the first to handle the work with deliberation with reference to form, and the compositor should be able to supply the punctuation, which too often reporters and editors think they have not time enough to do, and leave undone. Therefore compositors especially need to learn the principles.

It is no part of our intention here to give anything like a full exposition of even the principles. The purpose is simply to endeavor to persuade as many as may be persuaded to recognize the importance of a better

understanding of the subject. Nothing could better illustrate this than a few examples of shortcoming, accompanied with correction in each instance. Such examples could be selected from almost any newspaper. Our examples are mainly from one paper, but that is one that has more than once boasted of its good punctuation. Newspapers with really good punctuation are not nearly so common as they should be.

Here is a sentence with a comma inserted where none is needed, and one omitted where propriety demands its presence: "Only at the very first was there any trouble with the authorities and that was simply the result of an excess of caution on their part, and their inability to understand how we managed things." It should be almost impossible for an intelligent compositor to set this sentence so, and absolutely impossible for a good proofreader to pass it with any but the following pointing: "Only at the very first was there any trouble with the authorities, and that was simply the result of an excess of caution on their part and their inability to understand how we managed things."

The sentence is plainly resolvable into two parts only, the division between these parts being, beyond question, where it is marked by the placing of the comma in our correct form. All that follows that comma is but a citation of two causes, in words as closely connected in sense all through as words can be.

An article on tea had the following: "Dividends on tea estates have been reduced, and, in many cases, have vanished." "The sale of Ceylon teas has been increasing steadily not only in Great Britain but in outside markets." Both of these sentences were set by one man, and read by another without changing. No proofreader should be capable of reading through them without striking out two commas in the first and inserting two in the second. The last part of the first sentence is as continuous in sense as the first part, and the other sentence has three distinct members, not continuous in sense.

In beginning to write this, the intention was to give a number of actual instances of misuse and omission of commas; but those given are sufficiently typical, and may serve well enough.

Undoubtedly the largest number of punctuation errors consist in omission of commas, and the kind next in number is erroneous insertion of commas. Proofreaders should endeavor to be nearly enough consistent in general practice to enable compositors to decide by judging that practice. Very frequently the only guide a compositor has is his guess as to which way of pointing is most likely to pass through the proofreader's hands unchanged.

Some of the worst punctuation in newspapers, as well as in books, results from orders to follow copy. When such orders are given, however, the proofreader has no choice. His only safe procedure is to make a note of the receipt of the order, as evidence for use if some one possibly higher in authority complains of the bad punctuation, and then to have all the points read to him the same as the words, and have them reproduced, no matter how unreasonable they may be. Such an order was given recently in a certain office, relative to a certain editor's manuscript. Soon thereafter that editor wrote a leading article — an editorial. His pointing was not followed by the proofreader in one of his sentences; another editor read a proof of it, and marked in a comma, and the writer added another comma on the same proof; the editor in charge, whose wish, of course, was final, merely signed the proof, evidently without reading it. That sentence had been set as the editor in charge would have written it; the proof was sent to him by a reviser, asking him to look at the punctuation of the sentence, and he restored it as first passed by the proofreader.

Next to erroneous use and omission of commas is common neglect or misuse of the semicolon. Probably no more forcible means of calling attention to error of this kind could be had than that afforded by the following example, given just as it was printed: "Mr. Rice's only near relatives are William B. Rice, an uncle of No. 7 West Sixteenth Street; Elizabeth H. Guild, an aunt of Boston and two aunts, Mrs. Bamuelos and Mrs. Sartiges, who are in Europe." Study of this sentence will show, as well as anything could, how to discriminate between occasions for insertion and those for omission of commas; also, it discloses a clear clue to the use of semicolons. In respect of each point, a principle is exemplified which is applicable in all cases.

The best way to ascertain this principle begins with a showing of the sentence rightly punctuated: "Mr. Rice's only near relatives are William B. Rice, an uncle, of No. 7 West Sixteenth Street; Elizabeth H. Guild, an aunt, of Boston; and two aunts, Mrs. Bamuelos and Mrs. Sartiges, who are in Europe."

As printed, the first statement reads that a man is an uncle of a street — evidently wrong; the second is that a woman is an aunt of a city and two aunts — equally absurd; and the remainder has sense, but not the full intended sense.

Plainly, the principle is the one embodied in this, from Mr. De Vinne's "Correct Composition": "A knowledge of grammar is of great value in enabling a compositor to punctuate properly. He who has been taught to parse and to dissect construction should be qualified to separate a complex sentence into its component parts. . . . The marks of punctuation . . . divide the sentence so that the reader can more quickly catch its meaning."

(To be continued.)

"DELIGHTFUL AND INTERESTING."

While I am not a printer, I do not know that I have ever taken a publication that has given me so much pleasure as The Inland Printer. In fact I have looked forward with eagerness each month to its perusal. Such work is a delight to the eye, to say nothing of the interesting subject matter. —*J. Warren Andrews, Organist and Choir Director of the Church of the Divine Paternity, New York city.*



STREET IN VENICE.

Half-tone engraving from a pen drawing.

— THE —
INLAND
PRINTER
THE LEADING JOURNAL OF THE WORLD IN THE GRAPHIC ARTS

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

The convenience of sectional cabinets or cases for specimens of printing, and the adaptability of classification, are being taken advantage of by many printers with increasing satisfaction to themselves and their customers.

Is it not time that the duty upon pictures and other objects of art should be removed? If wealthy Americans are disposed to enrich the art treasures of America with purchases of historical pictures and marbles from abroad, they should be permitted to do so and not be restrained by an embargo that causes a distinct loss to the nation.

Superiority of the bicycle pump over the printing-office bellows for cleaning cases is vouched for by Mr. Charles E. Carlson, printer, Chicago, and by Mr. Thomas Rees, manager of the *Illinois State Register,* Springfield, Illinois, a letter from the last-named gentleman on this matter appearing in the correspondence department of this issue.

Adequate illumination is one of the first necessities of the printing-office, and printers will therefore hail with satisfaction the announcement that a great improvement is in an advanced experimental stage toward replacing the film of the ordinary electric lights with a mercuric gas which will give greater illumination at a reduced cost, not only for electricity, but also for the lamps.

The practice is increasing on the part of many professional men and others of importing through the postoffice book-covers, etc., from the low-priced binderies of Germany and France. While each package is under the dollar standard, the number brought into the country in this manner aggregates a very respectable figure—a direct loss to the binders of the United States.

Educating the employing printer is the task that some of the more progressive branches of the United Typothetæ have set themselves. "Actual Costs of Printing," by Isaac H. Blanchard, of New York, the selling price of which is $10, may be obtained by printing-houses members of the United Typothetæ of America, upon paying all or such part of the $10 they may choose, plus the forwarding charges. The balance of the purchase price will be paid by a gentleman in New York city. This is certainly a very generous proposition and displays an earnestness of purpose that can not be too highly commended.

In the November issue of The Inland Printer a note appeared in this column urging that a study of the theory and practice of design would be helpful to many printers. A correspondent who omitted to give

either his street or town address writes that there are a great many ambitious young compositors who are very anxious to build on the suggestion, but do not know how to go about obtaining the necessary instruction. In the principal cities there are institutions where such instruction may be obtained, and there are also a number of text-books, among them "Lessons on Decorative Design," by Frank G. Jackson, S.M., price $2; also "Theory and Practice of Design," by the same author, price $2.50. Both of these books may be obtained through the Inland Printer Company, and a diligent and careful use of them and of the principles expounded will be very useful to the ambitious young compositors.

THERE is a great awakening in the trade press and among employing printers on the matter of estimates and the cost of printing, and it is to be hoped that the agitation will be sustained until a better condition of affairs results to printers in every section. A writer in the *Progressive Printer* confesses that he is rather bewildered by the conflicting opinions of experts. That while he has a copy of Mr. Dando's book, "The Cost of Manufacturing," he considers the estimates therein too high as the business is being run, though none too high for a legitimate profit. This is certainly a strong indorsement for that publication, which the writer additionally strengthens by suggesting that it be accepted as the standard. While the question of competition is a powerful detergent, "a competition that not only rakes the hair off, but the epidermis as well, and often cuts into the hide itself . . . it is quite possible that by evolutionary processes the trade may be brought to his (Mr. Dando's) standard, just as by the evolution of competition and ignorance it has been brought to its present low estate."

"WHAT A PRINTERS' SALESMAN SHOULD DO AND HOW HE SHOULD DO IT."

WITH a view of stimulating interest and discussion in the matter of the duties of the printer's salesman — upon whose shoulders rests so much of the responsibility for the employer's success — Mr. Isaac H. Blanchard, of the Blanchard Press, New York city, authorizes THE INLAND PRINTER to invite the contribution of papers on the subject of "What the Printer's Salesman Should Do, and How He Should Do It." It is a live topic, and should excite much interest.

THE INLAND PRINTER has pleasure in making the announcement and trusts that a large number will respond to the invitation. The articles should not exceed three thousand words, and the contributors are confined to those who are *not* employing printers.

Prizes amounting to $25 will be given by Mr. Blanchard to the four contributors whose articles are accepted by the judges, divided as follows: First prize, $10; second prize, $6; third prize, $5; fourth prize, $4.

Each contribution must be marked with a number, letter or insignia for identification, and be accompanied with the name and address of the contributor and the identifying number, letter or insignia, in a sealed envelope.

Contributions must be mailed so as to reach the office of THE INLAND PRINTER, 214 Monroe street, Chicago, Illinois, not later than March 1, 1902.

The judges selected by THE INLAND PRINTER to make the awards in this competition are:

Mr. S. H. Treloar, superintendent of The Henry O. Shepard Company, Chicago.

Mr. H. Flinn, of The Inland Printer Company, Chicago.

Mr. C. F. Whitmarsh, associate editor THE INLAND PRINTER and secretary of The Henry O. Shepard Company, Chicago, Illinois.

In addition to the amounts offered by Mr. Blanchard as prizes, THE INLAND PRINTER will remit, at regular rates, for any of the contributions it may select for publication.

PREPARATION OF COPY FOR ADVERTISEMENTS.

IF advertisers would give one-half the thought and care to the preparation of copy, after they have arranged for advertising, that is given to the consideration of whether they ought to take space or not, the results would be a good deal more satisfactory. Some firms will correspond, discuss, think over and postpone the placing of an advertisement for many months, and then after deciding to take space, will furnish copy for the advertisement and allow it to run month after month without change. It often happens that few inquiries are received at first, and the advertiser wonders whether he has made a mistake in the selection of the proper medium to reach the trade. He feels certain that something is wrong. It should be borne in mind that even with a good medium, care should be exercised in the preparation of advertisements. Do not run an advertisement intended for a certain class of readers in a paper that does not go to those readers. Study the wants of the people who take the paper you are advertising in, and write your advertisements as concisely, carefully and directly as possible. Besides this, change the advertisement often. New matter placed before the readers each month keeps up the interest in your business.

INVITATION OF THE GERMAN BOOKTRADE ASSOCIATION.

IT will be remembered that, early in 1901, THE INLAND PRINTER had the honor, by authority of the German Booktrade Association, to extend to members of the United Typothetæ and master printers of the United States generally, an invitation to visit that important institution, a description of which appeared in Volume XXVII, No. 2, pages 189-199. Later this invitation was repeated by letter to the United Typothetæ by Mr. Arthur Woerlein, superintendent, by authority of Dr. Ludwig Volkmann, the first director. Mr. Horst Weber, a special representative of the association,

is now in this country to further an acceptance of the invitation and also to obtain a general interest in the association's specimen exchange. Elsewhere in this issue will be found the full text of the circular letter issued by Mr. Weber, together with the prospectus of the association. A generous response to Mr. Weber's letter will, we hope, be the reward of his labors. Printers interested will reach Mr. Weber by letter, care of Mr. G. Whiting, Lexington, Massachusetts.

THE MAKING OF WORKMEN.

IN an editorial in the *Electrical Review,* one of the most admirable and well-conducted trade journals in that industry, dealing with "The Making of Workmen," it is asserted that "when one contrasts the method of training men for the mechanical arts to-day with those that obtained a generation ago, the difference is so great and so striking as to lead inevitably to the natural inquiry if the next generation will perpetuate the traditions that have marked the past and produce such examples of inventors, mechanics, engineers and men of science as have ornamented the recent history of these States. Perhaps under the present circumstances one may take a pessimistic view and say that the race of skilled artisans is becoming extinct in the United States." The technical schools are blamed for turning out a large number of theorists, and the question is asked, "Where are the schools that turn out the artisans—the men who work with their hands—the really productive factors in the nation's advance?" The apprentice system, in vogue a generation ago, it is claimed, produced the splendid average of mechanical ability displayed by artisans to-day, but "this system, through the devices of labor unions, has been practically strangled, and to-day few or no recruits are added to the ranks of handicraftsmen from this source."

This is a heavy responsibility to place upon the labor unions, many of which are doubtless culpable for many oppressive acts and seemingly unreasonable and restrictive legislation, though to beg the question, it is doubtful if these organizations are more culpable in their mistakes than the associations of men brought together for their mutual interest and protection usually are. "The splendid average of mechanical ability displayed by artisans to-day" presupposes a very fair degree of intelligence among these workmen, and it is very generally admitted that within the ranks of trade unions the best workmen are to be found. The restriction of apprentices by these men is therefore assumed to be for the purpose of limiting the number of workers, and by this means to sustain or to obtain higher wages. This presumption is certainly not logical in view of the degree of intelligence ascribed to the mechanics alleged to be guilty of "strangling" devices.

Twenty years and more ago, in the printing trade — the electrical trade journals were not in existence then — there were a number of offices which resembled boys' training schools, a foreman and perhaps another adult hand or two and a pressman, and a collection of boys and youths of all ages and sizes — typestickers, scrubs and drudges. These offices took work at all prices. As the boys grew to an age when an approximation of a man's wages was demanded, they were dismissed — incompetents to prey upon the efforts of employers to maintain prices and of the labor unions to better the conditions of the worker. The labor unions saw very clearly that a limit must be put upon the practice, and a proportion was established between the number of journeymen and the number of apprentices employed. The effort of the union is toward the training of apprentices to be good craftsmen, though it must be admitted that in their fight for existence at times they have been forced to measures that detracted from the standard of technical and mechanical skill that should be their assurance to the favor of employers.

The time is, we trust, not far distant when the labor organizations will have such recognition and be conducted on such principles in connection with employers' associations that the high standard of American craftsmanship will be in no danger of sinking to a lower one.

REFORM IN SECOND-CLASS MAILING PRIVILEGES.

ON another page of this issue will be found an article under the above title calling attention to the efforts being made by the Postoffice Department to correct the many abuses of the second-class mailing privileges. In this article, the manner in which the present condition of affairs has been brought about is clearly pointed out, and publishers informed as to their rights and privileges. Because former officials have allowed abuses to continue is no reason why the present postal authorities should not use every effort in their power to check the tendency being manifested by unscrupulous persons to use the pound-rate privilege too much to their own advantage. The question is an important one, and the article should have a careful reading by publishers and others interested.

THE DANGER TO AMERICAN INDUSTRIAL SUPREMACY.

MR. FRANK A. VANDERLIP, formerly Assistant Secretary of the Treasury, contributes to the January *Scribner* the initial paper of a series of articles on "The American Commercial Invasion of Europe," which is exceedingly interesting and instructive, giving the views and forecasts of some of the ablest statesmen and economists in the world. Mr. Vanderlip interviewed, among others, M. de Witte, the Russian Minister of Finance. "America," said M. de Witte, "is already one of the richest countries of the world; perhaps in natural resources quite the richest. There we find not only remarkable natural richness, but combined with that wealth the most pronounced initiative met with anywhere. With such a combination, the country is bound to make the very greatest progress. It will go on and on, and will be greater and still greater. America is especially fortunate in that she has no great military burden. Militarism is the nightmare

and the ruin of every European finance minister." The advice of President Schwab, of the United States Steel Corporation, finds, however, a curious echo from Mr. Vanderlip, who says: "The most important of all obstacles that the development of our foreign trade is likely to encounter is the same one which has proved the most dangerous rock in the path of English industry — the growth of a spirit of trades-unionism which attempts to regulate the business of employers in other matters than those relating to wages and hours of labor. I believe the decline of English industry can be attributed to the success of labor organizations in restricting the amount of work a man may be permitted to do more than any other single cause. We have encountered that spirit too frequently in our own labor field, and it is one which if successfully persisted in will cut the ground of advantage from under our manufactures quicker than anything else I know of."

Written for THE INLAND PRINTER.

PERSPECTIVE IN PRINTING.

BY WILLIAM RUTHVEN FLINT.



WHO can deny that, from the esthetic point of view, the half-tone bears the same handicap as the photograph? As it is true of the latter, so also is it true of the former that, while in itself it is not art in the highest and best sense, yet it may be executed in an artistic fashion. Properly speaking, the half-tone is merely a reproduction by mechanical means, and must necessarily be bound by the limitations to which its method of making subjects it. The comparison between photography and painting is so old and so well known that it need not here be rehearsed.

When, however, the discussion turns upon the artistic printing of half-tones, there is much to be said. Almost every printer contends that the work done in his shop is the best in the market. And yet, notwithstanding, the quality of half-tone printing, even of what is best, is below what it might be and should be from the artistic point of view. The most common fault in the execution of half-tones is, perhaps, a lack of due proportion between the essential and the non-essential details. This follows in part from the limitations of the photographic method by which it is made in the first instance, and also in part from the fondness of the printer for bringing out detail, especially in backgrounds. He fails to comprehend that the principle of suggestion is as potent in painting as in literature.

This same partiality to detail also produces another fault. It often destroys the effect of perspective brought about by variations in tone. Where detail in the background is brought up so as to be all alike, as is often done, the faulty perspective induced thereby minimizes the effect of the work. This result may be due to the lack of acute discrimination between tones on the part of the eye, or to the dogmatic forcing in of solids and semisolids where no such tones are called for. Perspective is one of the fundamentals of all art, and consequently no half-tone print can lay claim to being artistic that is lacking in this respect.

All those forms of art whereby three-dimensional space is represented in two dimensions depend directly upon the principles of perspective. The artist discriminates two phases of the subject — linear perspective, the representation of relations of distance by lines and angles, and aerial perspective, or the representation of relations of distance by variations of tone and color. With the former we shall have nothing to do in this discussion. The latter, which we may conveniently term "tone perspective," is closely concerned in the artistic execution of half-tones.

It would seem to be quite needless to go into the subject of vision, and the physiological and psychological causes of color and tone. By the process of photography, variations in color and tone in the original are transformed into variations in tone merely in the reproduction. And, in the half-tone, they are expressed by the different sizes of the dots on the plate. The evolution from a given view, as of a landscape, which it is desired to reproduce, to the half-tone print as turned out from the press, is a degeneration. To the eye, the landscape is rich in coloring in the foreground, with its vivid greens, its warm browns, and the deep blue of the sky over all; as the eye travels back, the atmosphere mixes in more and more, producing a shading off toward gray in all the colors, until, in the far distance, the mountains are seen as misty, blue-gray masses, their tops merging into the blue-gray of the sky. The artist with his palette and his pigments perhaps succeeds in catching something of a single phase of the scene, but he can never hope to represent those subtle changes in the aspect of things which are induced by changes in illumination and variations in the density of the atmosphere, and which play an important part in the pleasurable sensations derived from such a view. But he achieves the best result he can, and of it the photographer makes a photographic print. All color is done away with in this, and light and shade alone are called on to represent the whole. But even here there is a decided step down in the progress, for the length of the exposure of the negative is an empirical matter also; the right amount of time for a given light is far from sufficient for a given dark tone. The operator must "strike a happy medium," therefore, for all the tones, and none is rightly rendered in fact. The result is accepted much as is the tempered scale in music, and the perception of tone variation is blunted.

In the photographic print, perspective is still expressed by a modification of tone. The high lights and solids, or, in other words, the whites and blacks, of the foreground mix together in the background and form grays of different shades, the tone of the farthest

back being the limit toward which both lights and shades tend. That is to say, the intensity of the two classes of tones varies inversely with their distance from the foreground. This principle holds equally true when the photograph is made through a screen and, as has been remarked, the gradations of light and shade in the photograph are transmuted into different-sized dots upon a copper plate. In the half-tone print, however, the principle upon which the variation in tone is based is somewhat different. Every dot in the proof is equally black with all the rest, as may readily be noted with a microscope. The high light is due to the fact that where dots are small in area the white light reflected from the unblackened paper around and between them is sufficient to overpower in great part, in its effect upon the retina, the black areas, the black mixing in with the white in larger and larger proportion as the dots become larger, and the tones become darker, forming all the shades between black and white.

It is now apparent why and how the printer can produce so many different results from the same plate. Each dot is in reality a minute mound with a flat top of specified area. When it is printed flat, the area of the black spot produced by it on the paper is exactly the same as its own area. And therefore, when in a given plate every dot is printed flat and all the dot areas on the print correspond exactly in size to their producing dots, the proof must be of necessity a perfect reproduction of the plate. But it is possible, by exerting pressure enough, to force a dot into the paper so that it will print down around its edges. The area of the printed dot will then be larger than that of the printing dot, and there will be less white light from the paper to mix with the black. The resulting tone will therefore be darker than that which the plate calls for, and, assuming that the tones of the plate are correct, there will occur a distortion of tone in the printed proof. A similar distortion, in the other direction, will occur if the whole area of the dot be not expressed in the proof. The pressman with his overlay, therefore, has it in his power to vary the tones at will, and in fact it is utterly impossible for him to reproduce them exactly. Make-ready, even of the finest and most painstaking order, is but cumbrous compared with the delicate and discriminating action of light. There is, then, an unavoidable amount of distortion of tone, and consequently of perspective, due to the empiricism of make-ready.

But when, in addition to this, there is also present in the mind of the printer a fixed idea that blackness is a special virtue in a half-tone, and that detail must be brought out even if there be none present, the case becomes one of out-Heroding Herod. The possession of a fixed idea is usually to be regretted, because it ordinarily leads astray. Given a pressman possessing the true artistic temperament, he could be trusted in the main not to produce inartistic work. But how many pressmen are so endowed? Few, it must be confessed. The large majority are much like the one who on occasion declared that the half-tone dots of a plate are all of exactly the same size — his idea being that, therefore, "more squeeze" is needed on solids, an idea highly ingenious but rather funny. To back up his statement, he asserted further that the electrotyper of the establishment said so! It was, by the way, one of the largest and best equipped printing establishments in New York city, while the pressman referred to was admittedly the star printer in the shop, a well-read and intelligent fellow on most topics, and capable of putting out good work. When it was suggested that with a magnifying glass and by the application thereto of his eye he could see for himself, he immediately tried it, to the astonishing effect that while "it does seem so, it isn't really"! Pride refused to admit defeat.

With average pressmen and average plates, the printer can trust more safely to the latter for good effects, in spite of their limitations as above set forth. A pocket microscope will always tell unerringly what the plate calls for. It is poor judgment to plug a screen full when of itself it testifies to being open. In the year-book of a prominent New York insurance company the writer once saw a cut that illustrates the point precisely. A scene in one of the office-rooms was depicted. Clerks were at their desks in the foreground, some were in the act of walking back, and in the farthest background a door gave a glimpse into another room. Through it could be seen a man, standing probably about in the middle of the floor. Strangely enough, the figures were all "solids," equally black; but oddest of all, the figure seen through the doorway could with difficulty be imagined to be in the far room. His solidity insisted on bringing him up into the foreground. Apparently the figures were all in the same plane, although one knew that they were really at various distances from the foreground. Examination showed, as could easily be predicted, a plugged screen in the cases of the figures and some other portions. All that was needed was to let the screen speak for itself, but that does not often suit your printer who is fond of his solids. A proof properly taken from the same plate from which the book had been printed showed the whole matter up conclusively. The figures in the background, relieved of their solidity, were rendered in their true positions, simply because the factor of tone perspective was restored to the cut.

A stricter attention to artistic effect and more discriminating criticism can not fail to improve the quality of half-tone printing, in respect of perspective as well as of other equally essential factors. But the necessity for tone perspective is fundamental, for no amount of excellence in other particulars can atone for failure to preserve right relations of light and shade.

"ESTABLISHING A NEWSPAPER."

The *Times*, of Port Jefferson, New York, has this to say of O. F. Byxbee's new book, "Establishing a Newspaper," just issued by THE INLAND PRINTER: "To a newspaper novice it is replete with valuable and helpful suggestions, and an old newspaper man can profit by its many practical and sensible hints. It ought to find its way into every newspaper office."



Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Writing for the Press.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

Contests in Typographical Arrangement, Volume II, containing 128 letter-heads, submitted in a contest conducted by The Inland Printer, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

The *Crusader* is a new weekly at Hoboken, New Jersey.

L'Araldo Italiano (the Italian *Herald*), published at New York, uses a color press to good advantage.

The Poughkeepsie (N. Y.) *Sunday Courier* is proud of the fact that it has attained a circulation of 10,000.

Frank A. Munsey, publisher of the *Munsey*, has purchased the Washington *Times*, the consideration being about $250,000.

The Walton (N. Y.) *Chronicle-Times*, an exceptionally neat and newsy weekly, entered upon its thirty-fifth year in December.

John Stapleton Cowley-Brown is publishing a new magazine at Chicago which he has named the *Goose-Quill*. It is decidedly unique.

Jay R. Hinckley, a Wisconsin newspaper man, has purchased the Walden (N. Y.) *Herald*, formerly published by the late Chauncey A. Reid.

B. D. Stevenson has sold his interest in the *Times*, Orion, Illinois, to his partner, W. A. Bolles, and accepted the position of editor of the Dixon (Ill.) *Star*.

On December 19 the Woodstock (Ill.) *Sentinel* published a "Twentieth Century Edition" of twenty pages, printed on calendered paper and profusely illustrated with very fine half-tones.

The Newburgh (N. Y.) *Journal* has purchased the building corner Smith and Third streets, in Newburgh, formerly known as the Bigler building, and intends to move into it next spring.

C. L. Clement has started, at Hilo, Hawaii, *Side Lights on Advertising*, "a monthly magazine of interest to advertisers, publishers and busy people who wish to reach the money of Hawaii."

On Thanksgiving day the St. Mary's (Ont.) *Journal* sent a neat booklet to its correspondents, expressing thanks and appreciation of past efforts, and urging more vigorous work in the future. It was neatly arranged.

The Washington (N. J.) *Star*, always in the front rank of progressive papers, embodied a most commendable feature in its Christmas number, and one which must have endeared it to its four thousand subscribers. It published eighty letters, averaging a half-column each, from former residents who had moved away from five to fifty years ago, each illustrated with "thumb-nail" half-tones of the writer. The cuts were well printed, and the mechanical work on the twenty-four eight-column pages deserves much praise.

Dansville (N. Y.) *Breeze*.—An excellent quality of paper is used on the *Breeze*, which enhances a careful make-up and neat ads., making a most creditable paper. With a smaller page, advertising could be banished from the first. This would be a commendable move.

T. Burr Thrift, *Lucky Dog*, Springfield, Ohio.—The December number of the *Dog* is certainly a nice piece of work, and you are fully entitled to enter the professional ranks, both as an editor and a printer. The *Dog* continues to improve and grow handsome with age.

Distinguished citizens of Saint John, New Brunswick, to the number of more than one hundred, gave an elaborate dinner on the evening of December 16 to John V. Ellis, editor of the *Globe*, in honor of his connection of forty years as editor of that paper. It was a well-deserved compliment.

On November 21 the Chelan (Wash.) *Leader* published a specially illustrated edition of twelve pages, nicely printed, on supercalendered paper. It contained an elaborated exposition of Lake Chelan's natural resources, and was intended to commemorate the tenth anniversary of that paper.

Greenfield (Ill.) *Argus*.—Nearly three years ago a copy of this neat weekly was received for criticism, but the suggested change in the publisher's announcement has not yet been made. Very creditable ad. display is a feature of the *Argus*, and the make-up and presswork are also good.

The Telegram Printing Company, Limited, Winnipeg, Manitoba, publishers of the *Morning Telegram*, favored The Inland Printer with a menu of a dinner given by that paper


SPECIAL THE TELEGRAM 8.30 P.M.

COMMERCIAL CLUB, WINNIPEG, SATURDAY, NOVEMBER 23, 1901.

HO! ALL YE JOLLY FELLOWS

You Are Welcome to the Feast.

IT ISN'T MUCH, AS YOU SEE

But What There is, Make the Most of, and Dont Complain Unless You Feel You Have to.

9.30 P. M.--EXTRA

SOUND ADVICE BY THE DOCTOR

Eat Too Much, Drink Too Much, Smoke Like a Furnace, But Don't Forget the Morning After the Night Before.

FIRST PAGE OF BANQUET MENU.

on November 23. Ninety jolly fellows sat down, and a most enjoyable evening was spent. We give a reproduction of the matter on the first page. The inside pages were devoted to "Assignments" and "Takes."

West Union (Iowa) *Argo*.—The *Argo* is a great paper for news and advertising, and it is apparently growing in popularity, as its patronage frequently compels an increase in the number of pages. Ads. are nicely displayed and the presswork deserves particular mention for even color and impression.

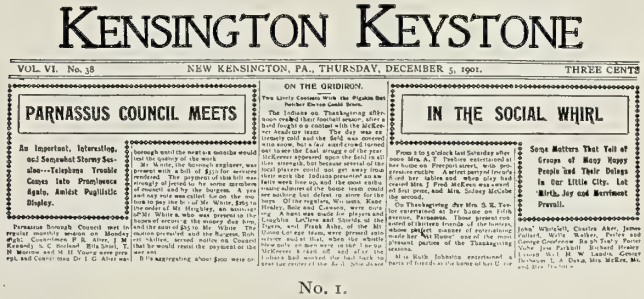
Hingham (Mass.) *Journal*.—The *Journal* is remarkable for its neat presswork. The appearance of the first page is marred by being almost filled with advertising; however, this is nicely displayed. There is a column of forty-nine two-line ads., under "Business Directory," which make a neat appearance.

Henry Pride and Arnold Nuttall, of Melbourne, Australia, send samples of ad. composition and presswork that deserve much commendation. The display is nicely balanced and

has the proper contrast, while a perfect register of the color-work and an even impression serve to enhance the appearance of the ads.

D. E. Booth, Arkansas City (Kan.) *Traveler.*—Your ads. are all nicely displayed. That of Newman's deserves the nice words which were said about it, the panel arrangements in that, and also in the others, being particularly attractive features of your work. In the Simmons ad. the signature would have looked better if set straight.

Kensington (Pa.) *Keystone.*—You have a large amount of well-displayed advertising, and the paper shows every sign


KENSINGTON KEYSTONE

VOL. VI. No. 38 NEW KENSINGTON, PA., THURSDAY, DECEMBER 5, 1901. THREE CENTS

PARNASSUS COUNCIL MEETS

An Important, Interesting, and Somewhat Stormy Session—Telephone Trouble Comes Into Prominence Again, Amidst Pugilistic Display.

ON THE GRIDIRON.

IN THE SOCIAL WHIRL

Some Matters That Tell of Groups of Many Happy People and Their Doings in Our Little City.

No. 1.

of wide-awake progressiveness. The presswork can be improved by a more even color. Two of its novel first-page arrangements are shown herewith.


KENSINGTON KEYSTONE

VOL. VI. No. 36 NEW KENSINGTON, PA., THURSDAY, NOVEMBER 21, 1901. THREE CENTS

BRAEBURN STATION ROBBED.

GOUNGIL MOVES IN THE RIGHT DIREGTION

New Railroad Station Wanted—The Committee is Empowered to Close Terms at Once With Railroad Officials—Paving Assessments to be Collected Without Further Extension of Time—The Corbing That Disappeared Is the Right to be Locked After

IN THE SOCIAL WHIRL

No. 2.

A medical notice from a Kansas paper: "If you have frequent headaches, dizziness, fainting spells, accompanied by chills, cramps, corns, bunions, chilblains, epilepsy and jaundice, it is a sign that you are not well, but are liable to die any minute. Pay your subscription a year in advance, and thus make yourself solid for a good obituary notice."

Centerville (Ind.) *News-Record.*—There is a marked improvement in the ads. since the *Record* was criticized, nearly two years ago, and the presswork is much better. A two-line head, at least, should be placed at the top of one of the columns on the first page, and the box-head on the local items on the third would be an improvement.

H. F. McFarlin, Billings (Mont.) *Gazette.*—The *Gazette* is a very creditable paper; news is well featured and nicely made up. The ads. are particularly creditable, and the compositor who can set in one day two page ads. with as much matter and in such good form as the two appearing in your issue of December 21, has ability above the average.

Hartford City (Ind.) *Times.*—The make-up of the *Times* is quite out of the ordinary; no advertising whatever on the first and second pages, and but three columns of reading matter on the remaining six, the third, sixth and seventh being occupied by page ads. The news on the first page is well featured, but imperfect presswork detracts from its appearance.

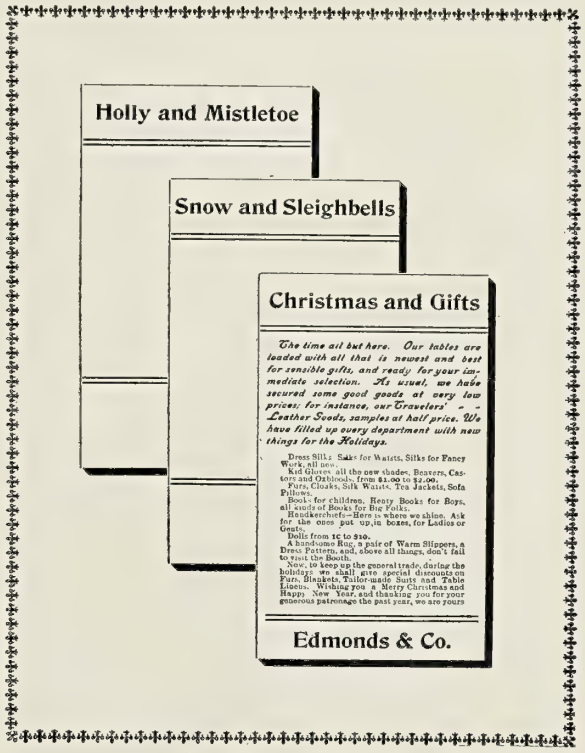
Arthur H. Willis, of Bridgewater, Massachusetts, sends me a copy of the Bridgewater *Advertiser,* a semi-monthly advertising sheet, published from his office. It is distributed free by carrier and is well patronized by home merchants. The Christmas number consisted of twenty three-column pages and cover, very nicely printed, eighty per cent of which was advertising, the balance being write-ups and humorous miscellany. A similar publication is being successfully published by C. H. Munn, of Carbondale, Pennsylvania.

Newton (Miss.) *Record.*—The first issue of this new weekly is a decidedly neat number, the advertising being all neatly displayed, the paper carefully made up and neatly printed. I would suggest that the items under "The People You Know" be set in larger type, and made a prominent feature, and that editorial comments deal more with local matters.

H. H. Owen, Oneida (N. Y.) *Dispatch.*—Some of the ads. in the *Dispatch* have too much display, notably those of Underwood & Paul and W. H. Millspaugh. Otherwise the ads. are very good. The paper is nicely printed and well supplied with news, which is properly made up, except that the items of correspondence should be graded, with a lead between the paragraphs.

Quarryville (Pa.) *Sun.*—Publishers who would like to see a neatly made up and nicely printed paper should send 3 cents to Forbes & Reynolds for a copy of the *Sun,* and note the neat box-heads, carefully graded items of correspondence, well-displayed ads., and the excellent presswork. The plate matter is the only thing that mars the paper, but this is handled fifty per cent better than in the majority of cases.

H. L. Blake, Eaton (Colo.) *Herald.*—The *Herald* is remarkable for its many news items and well-displayed ads. It would be difficult to say just which ad. is the best, but that of Edmonds & Co., which is shown herewith, is among the best



of the several specimens of rule panels. Other good ads. are those of the P. & R. Mer. Company, Allen's Pharmacy, Goodman & Wasley and the Colorado Telephone Company.

Some interesting statistics were contained in a recent article in the *Fourth Estate,* pertaining to the equipment and expense of publishing a New York daily paper. Such a paper's pay-roll runs from $30,000 to $60,000 per week; fourteen presses are required, each costing from $75,000 to $100,000, this battery of presses being capable of turning out the entire edition of a country weekly of one thousand circulation in less than three seconds; the amount of paper used in a single

edition would equal the load of two good-sized freight trains; from $2,000 to $3,000 a month is spent for wrapping-paper and twine.

Fort Plain (N. Y.) *Standard.*—Creditably printed and nicely made up, but the paper lacks prominent heads. I would use four display heads on the first page, with more of the double heads on the longer articles. Your "Holiday Supplement" was nicely gotten up. There were twelve four-column pages, half of which contained appropriate Christmas matter, while the other half was advertising, printed in two colors.

J. H. Appling, Urbana (Ill.) *Courier.*—The ads. you have marked in nearly every instance show that you have the proper idea of display. In that of W. E. Coffin it would have been more appropriate to feature the first three lines instead of giving prominence to the last half of the ad.; there is too much display at the bottom and too little at the top. There is too much sameness; they look very nice artistically, but the practice detracts from the business-getting qualities of the ads.

Solvay (N. Y.) *Gazette.*—A new weekly, seven-column quarto, with mechanical features well handled. There is a good supply of correspondence and interesting miscellany, but the paper is a little "shy" on local news. I am not superstitious, but some people are, and these will consider that the publishers of the *Gazette* do not lack nerve when they learn that the first issue of this new venture appeared on Friday, December 13.

Ronald Spalding, a boy of seventeen years, publishes the *Comique,* at Monroe, Michigan, a little "hand-made" magazine of thirty-two pages. There is but one copy of each number issued, as it is all done with pen and ink. It is a very creditable piece of work, the cover being in colors, and nearly every page containing a different drawing. Three of the pages



THREE PAGES OF "A LIMITED EDITION" BOOK.

a lack of system in the make-up, articles of various sizes being put in promiscuously, and items of correspondence are not graded. Presswork is poor, many electros being too high or too low. The running-title needs attention and several standing ads. should be reset.

An "antique" bit, "The Editor's Mistake," is worthy of reproduction:

"I'll paste this fellow once," he said,
(He was the wily editor)
"I'll swat him fore and aft, by Jove!"
(The other was the creditor)
"I'll rip him up the back," he said,
(He grabbed his trenchant pen)
"I'll spare no lurid epithet;
(He grabbed some paper then)
"I'll swat him and I'll paste him."
(But he showed such reckless haste
That when he reached out for the ink
His pen stuck in the paste.)

Hal Sevier, Sabinal (Texas) *Sentinel.*—Your weekly, devoting its entire reading space to news, is nicely made up and well printed, and it does not seem possible that the body type has been in constant use for thirty years. Ads. are nicely displayed, but the practice of running those with the same border all together does not seem advisable, as it makes are reproduced, giving a general idea of the work. The young publisher should have his name, and the date and town of publication appear.

Sturgeon Bay (Wis.) *Advocate.*—Mechanical features are all well handled, particularly the make-up and ad. display. A double-column box-head for "Lake Marine News," with two single-column display heads, would improve the first page. The heading "Short Takes" would be very appropriate for a printers' trade journal, but is not suitable for a publication reaching the general public, as the expression is not familiar outside the craft.

Estherville (Iowa) *Democrat.*—The *Democrat* has a prosperous appearance, during the holiday season publishing ten and twelve pages to accommodate its advertising patronage. If the half-page ad. on the first page could be inserted at the bottom it would be a great improvement. The make-up is good, except the plate matter, which should be given more attention, as many of the columns are uneven both at the top and bottom. Ads. are creditable.

The Palmer (Mass.) *Journal* conceived an excellent idea when it offered two prizes to the public school children for the best border designs for the first page of its Christmas issue. Twenty-six designs were submitted, the winners being seven-

teen and thirteen years of age respectively. The successful borders were used on the first and last pages of the cover, enclosing advertising which was probably secured with little difficulty under the circumstances.

C. H. McAhan, St. Joseph (Mo.) *News*.—Your ads., as usual, are excellent, and I would like to reproduce them all, but space will not permit. The page ad. of the Enterprise



REPRODUCTION OF A FULL-PAGE NEWSPAPER AD.

Furniture and Carpet Outfitting Installment Company, which is something out of the ordinary, is shown herewith, however, greatly reduced.

Ad.-setting Contest, No. 11.—For the eleventh contest in the series that has been conducted in this department at regular intervals during the past three years, I have chosen an ad. with but little wording. It was taken from a paper with almost perfectly displayed ads., this particular one being the only exception. Here is the copy:

Grand millinery opening at Edgerly & Killeen's, Friday and Saturday, September 20-21. The ladies are invited to call and see our new fall line of pattern hats and one of the handsomest stocks of general millinery ever shown in Decorah.

This is the form of ad. that puzzles many a compositor every spring and fall—nearly all "millinery opening" ads. are written this way. The lines that would naturally be displayed are all in a bunch—"Grand Millinery Opening," the firm name, and the date—with only one little catch line, "at," which, instead of relieving the situation, is only in the way. The original ad. was set in three inches, double column, and in this case we must depart from the usual custom in these contests and not allow compositors to transpose the wording. The submitting of one hundred slips of each ad. by the contestants, so that each can be provided with a full set, has proven so popular that this feature will be continued. The rules are as follows:

1. Set 26½ picas wide and three inches in depth.
2. Contestants limited to two specimens.
3. All the words in the copy must appear, without any change in their order.
4. One hundred and five (105) printed slips of each design to be mailed flat to "O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania."
5. One hundred (100) of above slips shall bear the name and address of compositor, and time consumed in composition, printed in 6-point roman in one line at the extreme left of the bottom margin.
6. Use black ink on white paper, 4 by 5½ inches, *exactly*.
7. Each contestant must send 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. If two designs are submitted, no extra stamps will be required.
8. All specimens must reach me on or before April 1, 1902.

Three competent judges will be asked to select the best specimens, and the winning contestants will be ascertained through the system of points used in the past. If there should be more than one hundred contestants those who are the first to submit designs will be first supplied with complete sets, but it is expected that one hundred sets will be sufficient, as there were but seventy entries in the last contest. The adding of the time consumed in composition is not intended to influence the judges in any way, as this will not appear on the specimens submitted to them, but will be of interest to the compositors when they receive the complete sets.

Holiday Issues.—An exceptionally large number of Christmas and holiday issues reached my desk during the closing days of December, and it is only possible to briefly mention a few of the more meritorious. In many instances criticism is requested, but criticism of a special number is not nearly as beneficial to the publisher as when it is given a regular issue, and while in some instances the mention made below may, in a general way, be of a critical nature, no effort has been made to enter into detailed criticisms. As a whole, holiday issues of 1901 indicate a very prosperous condition of the country, the amount of advertising carried in nearly every instance being an increase over that published on any previous similar occasion. The following publications deserve particular mention:

Poughkeepsie (N. Y.) *Courier*.—Twenty pages, appropriately illustrated.

East Liverpool (Ohio) *Tribune*.—Enclosed in a well-patronized advertising cover.

Archibald (Pa.) *Citizen*.—Sixteen large pages, filled with well-selected holiday matter.

Chambersburg (Pa.) *Public Opinion*.—An enlarged number, with timely illustrations.

Concordia (Kan.) *Blade*.—Forty four-column pages, enclosed in a very neat cover.

Monroe (Mich.) *Democrat*.—A neatly printed number, enclosed in an appropriate cover.

Canisteo (N. Y.) *Times-Republican*.—An extra large number, with cover printed on colored paper.

Pepin County Courier, Durand, Wisconsin.—An extra large number, enclosed in an illuminated cover.

Somerset (Ky.) *Republican*.—An appropriate issue in magazine form, but a little "shy" on ink.

Lestershire (N. Y.) *Record*.—An extra large number, enclosed in a handsome illuminated cover.

Maryland Hospital News, Catonsville, Maryland.—Enclosed in an appropriate and nicely printed cover.

Wesley (Iowa) *News*.—A neat number, in magazine form, exceptionally well patronized by advertisers.

Gunning County Democrat, West Point, Nebraska.—An illuminated cover and nicely printed supplement.

Potter Democrat, Coudersport, Pennsylvania.—A neat number, with a cover nicely printed in red and green.

Tuscola County Courier, Caro, Michigan.—Thirty-six pages in magazine form and enclosed in a pretty cover of green,

printed in black and red. It formed a neat and handy Christmas number.

Kensington Keystone, New Kensington, Pennsylvania.—Sixteen pages of well-selected matter and neat ads.

Newmarket (Ont.) *Express-Herald.*—An enlarged and creditable issue, although the advertising appears to have been set hurriedly.

Hudson (N. Y.) *Republican.*—A handsome number, nicely illustrated and containing a generous supply of appropriate reading matter.

Vinita (I. T.) *Leader.*—Nicely compiled and neatly printed. The issue shows no signs of the difficulties under which it was printed.

Ludington (Mich.) *Record-Appeal.*—Sixteen pages, with seventy-three columns of advertising—the largest paper ever published in Ludington.

Meyersdale (Pa.) *Republican.*—Santa Claus occupies the first page of a unique cover of red, the twenty pages inside being printed in blue ink.

Suffolk County News, Sayville, New York.—Printed on calendered paper, profusely illustrated, with a full-page bird's-eye view of Sayville as a supplement.

Monroe City (Mo.) *Democrat.*—A large picture of Santa Claus formed the title-page of a timely number. The children's letters should have been run continuously.

Boys' Industrial School Journal, Lancaster, Ohio.—An exceptionally creditable issue, with the cover handsomely printed on enameled white stock in red and green inks.

La Junta (Colo.) *Tribune.*—Eight pages, including an illuminated title. It is a very creditable production, but seven columns of reading matter is too little for a Christmas issue.

Anaconda (Mont.) *Standard.*—Seventy seven-column pages, fully illustrated with nicely printed half-tones, several pages in colors, forming a most complete and valuable souvenir of the holiday season.

Chicago Heights (Ill.) *Star.*—A handsome and appropriate issue. If the venture did not pay a handsome profit, I fear the advertising rates are too low. I would not give up the plan of hustling for extra business at the holiday season, but would either increase the rate or cut out the time and expense of the colorwork.

Deseret News, Salt Lake City, Utah.—The largest and most elaborate issue of them all—eighty seven-column pages, enclosed in an elaborate cover, printed in harmonious and delicate colors, all nicely trimmed. The entire product, including the designing and printing of the cover, was the work of the *News* men and plant, and they deserve great credit for the beautiful result.

The Oneida (N. Y.) *Dispatch* appeared on November 26 as a souvenir number, consisting of sixteen pages, finely illustrated, on a specially prepared paper. The presswork and general appearance of this edition reflect credit upon the management, Messrs. G. W. and H. H. Owen, who recently purchased the newspaper plant at that place, and have made vast improvements in the paper.

ANY COLOR, SO IT IS DIFFERENT.

James Gordon Bennett of the New York *Herald,* who spends a good deal of his time in Venice, has a white gondola trimmed with gold, which he uses as a runabout when he comes here, and creates a great sensation because all the other gondolas are black. They look as if they were draped in mourning, the bodies being painted a dull black and the upholstering being black broadcloth, such as is used on coffins. This has been the rule since the fifteenth century and was adopted in order that the citizens might escape the surveillance of the spies of the government, because one black gondola can not be detected from another.—*W. E. Curtis in Chicago Record-Herald.*



The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

AN ACCIDENT.—We had a letter that should have been answered last month, but it has been lost, and its contents are not remembered clearly enough for answer without it. It had two or three questions, one of which related to the forms North America and North-American. If this sufficiently identifies the letter to its writer, we should be glad to have him write again, and to give the questions the full answer they deserve.

ONE'S SELF.—H. C. F., Denver, Colorado, asks: "Which is the better form—'one's self' or 'oneself'? Webster's International Dictionary has the single word." *Answer.*—"One's self" is far better than the other form, and until recently was prevalent in usage, though it would be difficult to determine which is most used now. The form "oneself" was adopted by some one who must have thought it was analogous to "himself," etc., and seems to have found favor to a great extent. The International Dictionary does not favor it very strongly, for it says, "Commonly written one's self." Richard Morris, a noted English grammarian, says the single word is better, and many philologists are of the same opinion; but the writer of this answer does not think so.

DIVISION INTO SYLLABLES.—E. T., Moundsville, West Virginia, presents a strange question, as follows: "In your work on 'Punctuation,' under the head of 'Hyphenization,' I find the word pre-judice, and you say, 'Prejudice is included here because j never properly ends a syllable, as it is never used at the end of a word. Likewise, while g soft begins many words, g is never soft as a terminal letter, and it is more reasonable to preserve its initial position.' Now, if that be so—and it ought to be—how will you divide judging and judgment? Will you divide between d and g—jud-ging, jud-gment?" *Answer.*—This is called a strange question because it is beyond comprehension that any one should seriously suppose it possible for a sane man to prescribe a division like judgment, or even jud-ging. These words are almost as far removed from the operation of the rule under which they are placed by our correspondent as if they had no g in them. In these the sound under discussion is not represented by the one letter, but by two, which in such use are inseparable, and belong, of course, in the first syllable.

NUMBER IN GRAMMAR.—Compositor, New York, is puzzled by number, thus: "I am a compositor on one of the local papers, and in one of the ads. not long ago occurred the phrase 'The company have property rights,' etc. The copy was reprint, and, thinking the original compositor had made an error, I changed the copy to read 'The company has property rights.' Our proofreader marked the word changed back

to 'have,' and the foreman sustained him. I made the change, and while doing so the proofreader came to me and explained that the word 'company' is a collective noun, and either 'have' or 'has' is proper to use in such a phrase as the one quoted. I do not say the proofreader was wrong, but would like to have your opinion. I never saw the word 'have' used in such a case, nor heard of a 'collective noun.'" *Answer.*— No compositor should make such a change from copy, especially in an advertisement. This one was wrong in doing so, and the proofreader would have risked severe faultfinding if he had left the word uncorrected. A compositor will seldom gain by taking such a matter to the foreman, for nine times out of ten — or oftener, and rightly — the proofreader will be upheld. It may often happen that what is in the copy is not actually the best way of saying what is meant, or even that bad grammar is used; but advertisers pay for the publishing of what they write, and even bad grammar must frequently be left unchanged, because the advertiser will probably insist upon having what he wishes. Especially in a case where there is no absolute error in what is written must copy be followed literally. The proofreader in this instance was right in saying that either "have" or "has" is correct in such a phrase, because "company" is a collective noun. He meant that one who chose to say "the company have" was right in saying so, and that one who said "the company has" would also be right. The Century Dictionary says that a collective noun is "a noun in the singular number signifying an aggregate or assemblage, as multitude, crowd, troop, herd, people, society, clergy, meeting, etc. Collectives as subjects can have their verbs either in the singular or in the plural, the latter by preference in familiar style; but usage varies as to different words of this class, according as they express more prominently a unity or a complexity; they take attributives, however, in the singular: as, the jury meets or meet, but this jury meets." A contradiction is here seemingly expressed by saying in the definition that such nouns are singular, and later that they may take plural verbs, which is in effect saying that they are sometimes considered plural; but the full fact, requiring too much space for statement in dictionaries, is that they are singular in form, but sometimes plural in sense, depending on the form of thought of the person using them. Sometimes such a noun must be used as naming a number of individual entities as one group, yet with evident reference to its members as individuals, and then a plural verb is right. Thus, an editorial article in a prominent newspaper, on the day of this writing, speaks of the Panama Canal Company, and although it does not use the exact words "the company have," it does say, referring to the company, "they have," "they will," etc. This was because the writer thought of the persons, rather than of the company as one body, and he had a right to use the plural, though many other writers, under the same circumstances, would, with at least equal correctness, have said "it has," "it will," etc. In any writing by the editor of this department "the company has rights" would be the form used; but he would not change either way on proof the writing of any one else, excepting reading-matter written both ways, which he would make uniform. In advertisements, he would not do even the latter without permission again. He did it once, in a plain case of very prominent confusion, and got anything but thanks for it. The advertiser demanded reproduction of what he had written, without change, and got it.



From collection of H. W. Fay, DeKalb, Ill. Photo by Ness.

THE STOCKMAN.

UNIQUE CALENDAR ILLUSTRATIONS.

Elsewhere in this issue will be found two half-tone illustrations made from original photographs by George R. Woodruff, of Ravenna, Ohio. Mr. Woodruff is using these cuts and two others of a similar nature very successfully in his calendar work. He prints beneath the pictures the following matter:

A TRIBE OF PUMPKIN-HEAD DWARFS DISCOVERED.

These queer little people were found in a cornfield and seemed greatly surprised to see our big photographer, and explained in their peculiar way that they had never before appeared in daylight. It seems strange, however, that their presence had never been discovered until our staff photographer accidentally ran across one of their camps. They are a kind and affectionate little people, rather shy at first, until they understand their rights are not to be interfered with, when they manifest great pleasure associating with white people. Their language seems to be Indian, and professors of several colleges and experts from the Smithsonian Institute are trying to trace them back to the ancient Mound Builders. We are sure they will find that their small size, at least, can be traced to the fact that they never used any of those growth-promoting ads. made by —

Then follows the name of his house and other information in relation to the calendars. Considerable ingenuity has been displayed in posing and arranging the groups, and something entirely original thus obtained. We understand the calendars have made a big hit. They certainly deserve it.



See page 701.

Copyrighted by Woodruff Ad. House, Ravenna, Ohio.

IS THERE A HEAVEN FOR PUMPKINHEADS?

Notes and Queries on Process Engraving



By S. H. HORGAN

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

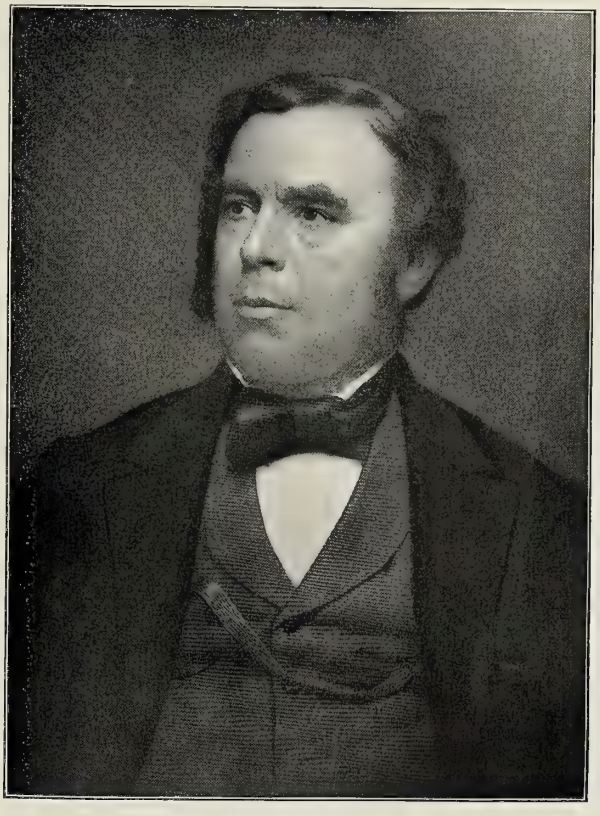
PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

CARE OF THE SILVER BATH.— H. Jenkins, the author of "Manual of Photoengraving," in an article on "The Silver Bath" in the "Process Year Book," has this to say about the care of the silver bath: "Keep it absolutely clean by frequent filtering through cotton, avoiding the use of bottles or funnels that have any trace of dirt or chemicals about them. Keep it isolated from the fumes or chance spattering of other chemicals. Keep it covered when not dipping plates. See that the plates that you immerse are clean and that your collodion is well filtered. Keep its strength up by adding fresh acidified silver solution as required. See that the hands are free from dirt and chemicals when liable to come in contact with the bath. Attend to these three points — purity of constituents, cleanliness, and attention to the daily condition of the solution, and you will have a minimum of trouble with your bath."

TO KEEP BLEACHED SILVER PRINTS FROM TURNING YELLOW. W. T. O., Lynn, Massachusetts, asks: "Can you tell me of a bleaching solution for silver prints that will render them permanently white? I find that when bleached with corrosive sublimate they are very apt to become discolored in a short time." *Answer.*— If you will use Clemon's matt surface paper and sensitize it with clean nitrate of silver solution, print and fix in a pure hyposulphite of soda solution and then wash the hypo thoroughly from the print before drying. It is neglect to rid the print entirely of the hyposulphite that causes the print to afterward turn yellow. Draw on the print with a waterproof india ink, and after bleaching with bichloride of mercury (corrosive sublimate) hold the bleached print under a tap of running water until all the bichloride of mercury is washed away, and after drying you will find the bleached print to be permanent.

THE FIRST PORTRAIT BY PHOTOGRAPHY.—Miss Dorothy Catherine Draper died recently at Hastings, New York, in her ninety-fifth year. Sixty-two years prior to her death the portrait of her reproduced here was made by her brother, Prof. John W. Draper. It was the pioneer of all portraits ever made by photography. So many misstatements have been printed as to how this first photograph was made that Professor Draper's own account of it will be of interest. He wrote as follows: "When Talbot's experiments appeared, in the spring of 1839, they interested me greatly, as I had been so many years at work on the action of light. I repeated what he published, with variations. I tried to shorten the long time required to get a picture of a house or tree, by using lenses of large aperture and short focus, and from this germ portraiture finally arose. This was prior to the publication of anything by



JOHN WILLIAM DRAPER, M.D., LL.D.

Professor of Chemistry in the University of New York, who made the first portrait photograph.

Daguerre. My first knowledge of the particulars of Daguerre's process was from the publication in the London *Literary Gazette*, which contained Arago's report of the meeting of the Academy of Sciences, on August 19, and this I saw at the time of its arrival in New York, in September, 1839. I at once bought some of the common silver-plated copper, and directly after tried Daguerre's process. I succeeded without other difficulty than the imperfection of the silver plating, in copying brick buildings, a church, and other objects seen from my laboratory windows. I now returned to the attempts at portraiture, and upon the principles I had ascertained before Daguerre's publication. I resorted to a lens of five inches diameter and seven inches focus. I dusted the sitter's face

with flour and pushed the back of the camera to the violet focus. At this period I did not well understand the manner of illuminating an object, and, making the trial in a room, succeeded in getting an impression. But, observing that the dark spots of the dress impressed themselves, I perceived it was needless to whiten the face, and found on trial that the fore-



MISS "DOLLY" DRAPER.

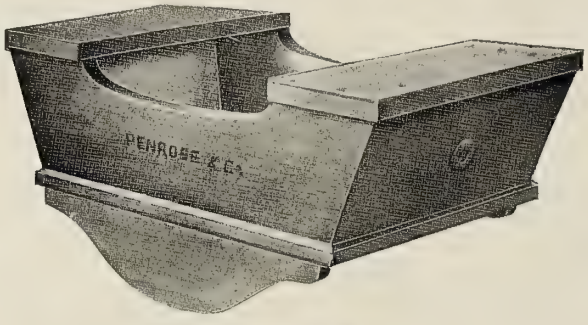
The first portrait photograph ever made. Time of exposure, six minutes, with the face powdered white with flour. This daguerreotype is the property of the heirs of Lord Herschell, and was exhibited at the Chicago World's Fair.

head, cheeks and chin, whereon the light fell most favorably, would come out first. By augmenting the illumination and prolonging the time I could get the entire countenance. At this time the problem of portraiture might be regarded as virtually solved."

THE "PROCESS YEAR BOOK" FOR 1901.—Process men who have secured copies of the "Process Year Book" in previous years are undoubtedly looking forward to the new volume. A copy has just reached this department and a hasty glance through it shows that there are fifty-three articles, running into 148 pages, and illustrated in three-color, photogravure and half-tone, with the work of nearly one hundred engravers. Among the articles furnished from this country are the following: "The Progress of Three-color Printing," by Frederick E. Ives; "The Silver Bath," by H. Jenkins; "Some Reflections on Half-tone in Grain," by Max Levy; "Process Work in the States," by M. Lamont Brown; "Light-Hardened Gum Solution in Surface Printing from Metal Plates," by Emanuel F. Wagner; "Importance of Accurate Type-High Blocks," by Paul Shniedewend; "American and European Process Notes," by Herman J. Schmidt; "The Three-color Printing Process," by M. Wolfe. This handsome volume, substantially bound, may be had through The Inland Printer Company, or from Tennant & Ward, 287 Fourth avenue, New York, for $1.50.

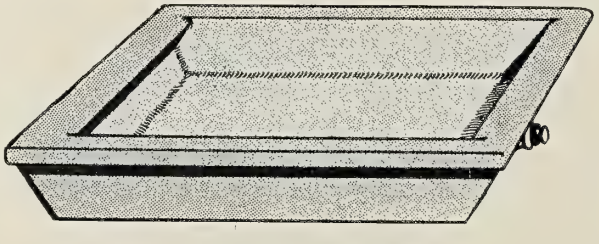
A WONDERFUL PROCESS.—Mr. William Gamble has the leading article in the "Process Year Book" on the half-tone process. It presents the history of the development of the process in a concise and well thought-out manner. In the beginning of his story, which takes twelve pages, he says: "The man who is working the half-tone process every day would probably say there is nothing very wonderful about it, yet I hope to persuade him that the process he is engaged in may fairly claim to be regarded as one of the most wonderful inventions of the nineteenth century. So quietly has the process grown and improved and worked its way into more and more extended use, that its advent has been hardly noticed; and certainly it has scarcely been realized how great a change has been wrought in the character of our books and periodicals by means of this process. And why is it called half-tone? The expression arose in this way: In the early days of the process it was usual to advertise the new method as 'a process for reproducing all the half-tones of photographs,' or some similar phrase embodying the words 'half-tone.' Naturally it was soon shortened into 'the half-tone process,' and this term is now applied almost universally to blocks produced by the ruled screen, although the method of production may vary in detail." These extracts give an idea of the style of Mr. Gamble, who is a most reliable writer on processwork.

ENGLISH ETCHING TUBS.—Those who have had trouble with leaky etching tubs will appreciate the solidity of those used in England, as illustrated and described in Penrose & Co.'s catalogue, reproduced here. This wooden one is made of the best seasoned deal, thickly pitched inside. It has a lead-lined outlet, with an india rubber stopper. The tubs are



WOOD ETCHING TUB.

larger than the plates they are designed for, thus giving plenty of room for the wash of the acid, and allowing for a little larger plate if necessary. The size for 8 by 10 plates is said to be popular for fine etching half-tone work. The largest size in stock is 16 by 18 inches. These troughs are specially



STONEWARE ETCHING TROUGH.

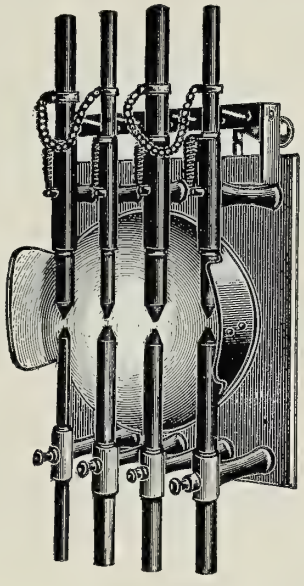
manufactured for etchers' purposes. They are heavily made of hard stoneware, and the enamel glaze is not attacked by acids, so that they are said to be everlasting in wear. The turn-over ends prevent splashing, and there is a stopper for emptying.

MULTI-CARBON ARC LAMPS.—There is an improvement in electric lamps for processworkers' use shown in the Penrose catalogue that I have been long looking for. It is a number of arc lights arranged close together and burning in series,

without extra expense for current. Herewith are reproductions of the cuts of this style of lamp. There is no mechanism shown for automatically feeding the four-pair lamp, as it is intended for a printing lamp. This would not be a serious objection, as the printer could feed the carbons by hand. The reduction in time of exposure through the increase in the amount of light without increase in the amount of current



TWO-PAIR LAMP.



FOUR-PAIR LAMP.

would effect a saving that would pay for these lamps in a short time. It is claimed also that the plan of alternately reversing the carbons, as shown in the cuts, gives greater equalization of light. With the positive (thicker) carbon on top the light is thrown downward, while with it at the bottom the light is thrown upward.

PHOTOGRAPHING CLOUD-LAND.

How to photograph and measure clouds is a subject treated in the January number of *Pearson's,* and some truly beautiful photographs illustrate the text.

The oldest, the most obvious and the surest way to forecast proximate weather change, says the author of the article, is to look at the sky and observe the clouds. The newest and the most important improvement in connection with this primitive method is to photograph the clouds, to measure them, and to prophesy weather-changes by the results.

Amateurs will find cloud photography fascinating, but difficult. In the first place, the utmost accuracy is essential, if reliable conclusions are to be drawn from the results. In scientific cloud photography each cloud is photographed from two separate points simultaneously. One of the leading authorities in this special branch of meteorology, founded by M. Hildebrandsson, of the Upsal Observatory, is M. Teisserenc de Bort, and at his observatory at Trappes, near Paris, the two photographic stations are placed about three-quarters of a mile distant, and are, of course, exactly on the same level.

They are connected by telephone. The cameras are so mounted that the angles at which they are inclined may be easily read off on a vertical scale. A horizontal circular scale gives the exact direction of the cloud. When the operators at the two stations have agreed, over the telephone, on a particular point of the cloud at which to direct their cameras, two photographs are taken at precisely the same instant. The length of the base line being known, and also the two angles at which the cameras are inclined, a little calculation furnishes the exact height of the cloud.

After a short interval two more photographs are taken, to be carefully compared with the first. These will give the distance which the cloud has traveled in a certain time, so that the velocity of the air current which carried it is revealed.

Clouds make very rapid impressions on sensitive plates, but the blue background of the sky acts almost equally quick, so that unless precautions are taken there will be no contrasts. When the clouds are in large, dark masses on a light background of sky a very brief exposure is necessary — from one-fiftieth to one-hundredth part of a second.

When there are white clouds against a blue sky, a too short exposure would give too feeble a negative; the blue rays from the sky should be intercepted by a yellow screen, so that the clouds appear, to the eye of the camera, as yellow masses on a dark background. When the negatives are printed the clouds will then be in strong relief. Exposures for clouds should never exceed a second.

One of the most delicate parts of the operation is the measurement of the impressions on the negatives, the slightest error on such a reduced scale sufficing to cause the calculation to be completely thrown out. The distance and height above the ground of the cloud being determined, its volume may be approximately estimated by an inspection of the photograph. A nearer approach to accuracy in this particular may be arrived at if several other points in the cloud have also been photographed. Thus, the height above the earth of a point as near the summit as possible may be determined as well as of a point at the base, the difference between the two results necessarily being the height of the cloud itself. When cloud photography has been extended, and when results have been obtained in widely separated localities, experts in meteorology will have far more data than at present to aid them in forecasting weather. As it is, forecasting still remains one of the most uncertain of sciences.

THE TORNADO — A PHOTOGRAPHIC ILLUSION.

Among printers an increasing interest is being taken in photography, and it is interesting to note that the study of picture making is an aid to the development of the taste in display composition. But, as Kipling says, "that is another story." Among the contributors of photographic curios Mr. Philip Wertheim, foreman of the composing-room of the Dayton Paper Novelty Company, Dayton, Ohio, occupies a



THE TORNADO.

A photographic illusion by Philip Wertheim, foreman composing-room, Dayton Paper Novelty Co., Dayton, Ohio.

place of honor for the interesting illusion of "The Tornado," reproduced above, much reduced. The result was obtained by a process of heating the negative, and we presume that we may now look for many oddities of this character. Mr. Wertheim also submits a very fine photographic reproduction of the two pages of the McKinley memorial from the November INLAND PRINTER, highly creditable to his technical skill as a photographer.



See page 701.

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THE QUEEN OF THE PUMPKINHEADS IS SHOCKED AT THE FREQUENT USE OF CORN JUICE BY HER SUBJECTS.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

BLANK PAGES WITH MEMO. CALENDAR PADS.

To the Editor: MADISON, WIS., January 1, 1902.

Permit me to suggest to those of your readers using memo-pads as advertisements that they bind them with half a dozen blank pages for notations for the following years. Such a feature enhances the value of the pad, as it allows the user space from which to post memoranda of the following year into its pad. I know that this is a little early to talk about next year's pads, but I think the idea will keep.

OTTO KNEY.

THE PRINTING-OFFICE BELLOWS VERSUS THE BICYCLE PUMP.

To the Editor: SPRINGFIELD, ILL., December 26, 1901.

Anent the subject of blowing out cases, which is always a slow and irksome job in the printing-office, I would suggest that the best way to do it is to take an ordinary large size bicycle pump, one of the kind with a stirrup for the foot and a long piston rod to make the wind; attach a few extra feet of hose with a nozzle to the same; place the pump on the floor or a box — say six inches high — and the case by an open window; work the pump handle vigorously; direct the nozzle of the hose into the various boxes of the case, and you will be surprised to see how rapidly and beautifully the dust will be removed. We have tried it and we know it is a success. It beats the old-style bellows a long ways.

THOMAS REES,
Manager Illinois State Register.

HOLIDAY CELEBRATION OF THE TRENTON TIMES.

To the Editor: TRENTON, N. J., January 5, 1902.

In response to the following invitation thirty-two newspaper people in Trenton, New Jersey, participated in a feast of reason and a flow of soul:

TRENTON TIMES,
TRENTON, N. J., December 24, 1901.

You are hereby cordially invited to partake of a holiday dinner to be given by the proprietors of the *Times*, at Hildebrecht's, on Hanover street, Saturday evening, December 28, at 5:30 P.M. sharp, in commemoration of the holiday season, and in appreciation of the loyalty shown by the employes in making the Trenton *Times* preëminent among the daily journals of this section.

Kindly indicate to Mr. Cutler in the business office your acceptance of this invitation.

Wishing you a very happy holiday season, we are,
Yours very sincerely,

A. C. REEVES,
OWEN MOON, JR.,
A. W. WISHART,
WALTER H. SAVORY.

The invitations were given to everybody employed in any capacity on the *Times* — devil to delivery clerk, inclusive — and everybody accepted.

General Manager Savory acted as toastmaster, and after the cigars were lighted gave out the speech assignments. He had his assignment list all made out, but, contrary to his usual custom, had neglected to prepare for the unexpected, and so was nearly bowled over, when the first speaker refused to cover his assignment. The general manager's confusion increased when editor Wishart presented him with a scarf pin set with diamonds and pearls, the gift of the *Times* family. Like the good newspaper man he is, however, Mr. Savory thanked the givers and then insisted each should tell his story as per program. The only exception countenanced was that of the office boy, and he danced a jig.

The banquet was all the more enjoyable for the absence of formalities and set speeches. Each speaker's story was carefully and conscientiously edited (while he was telling it) by his fellows. At the conclusion of the affair a cheer was given for the *Times* and its proprietors.

The Trenton *Times* has had a varied career, having had in its two decades of existence many owners, and at times its hold on life has been but slight. Since the present proprietors have taken hold of it, however, it has taken a front rank in New Jersey journalism. Among the many improvements installed in the few months the new management has had hold is a big three-deck Goss straight-line color press.

One of the proprietors is also the editor, the Rev. A. W. Wishart, who is not unknown to the world of literature as the author of "Monks and Monasteries." In addition to being an author of note, Mr. Wishart is an advanced and strong thinker on sociological questions, and he has brought the *Times'* editorial columns up to a point where they are a power in the community.

Mr. Savory, the general manager of the paper, is well known as one of the best managing editors in the East. He is thoroughly imbued with the progressive spirit of the age, and has succeeded in infusing much of that spirit into his subordinates. The result is that the high tone of the editorial columns does not suffer a handicap from a weak and wearisome news department.

The two other proprietors, Messrs. Reeves and Moon, while not actively engaged in getting out the paper, are men of high standing in Trenton, both socially and financially, and, as such, are undoubted factors in the success of the Trenton *Times*.

L. G. B.

HELPFULNESS OF THE INLAND PRINTER.

To the Editor: FARIBAULT, MINN., November 14, 1901.

Enclosed please find draft for $2.50 for another year's subscription to THE INLAND PRINTER, without which I do not think I would be able to keep my boys in good humor. I have charge of the printing department of the Minnesota School for Feeble Minded. I employ four of the inmates — boys — three of whom have been with me for the past year. One is my pressfeeder; another, a boy of sixteen, my compositor; the third is very handy at daub work, such as mending the library books, etc. The pressfeeder and compositor wait and watch for a whole week for THE PRINTER, and don't see why those INLAND PRINTER folks can not be a bit more spry and send it once a week, anyway, instead of once a month. They learn something new every month, and it is a great help to me, especially the pressroom department, as I knew *absolutely nothing* about a press when I came here a year ago. The two boys whom I speak of are exceptionally bright. They do as well as any apprentice of one year's experience, putting in about five hours per day, and what they do they *must* do as thoroughly as circumstances permit. These letter-heads were printed entirely without assistance, as I was ill at the hospital, and the superintendent excused himself because he said he did not know as much about it as they did. He "wasn't initiated." The boys were very highly complimented on their work by every one, which I think they deserved, in view of the fact that the work was executed by boys who are *considered* feeble minded. They wished me to send a copy to THE INLAND PRINTER for criticism, but I was unable to do so at the time. The slightest recognition will please them exceedingly. I

enclose program upon which I wish THE INLAND PRINTER'S opinion. Trusting that I am not imposing upon the good nature of THE INLAND PRINTER'S staff to please the boys, I am,

Yours truly,

NELLIE C. WITTAUS.

[The specimens of printing submitted would be creditable to very many well-equipped printing-offices, and the editor of THE INLAND PRINTER has pleasure in congratulating the superintendent and her pupils on the proficiency shown.]—EDITOR.

ANOTHER WAY OF MEASURING MUSLIN FOR SIGNS.

To the Editor: DECEMBER 20, 1901.

I think I can convince Mr. Powers that there is a better way to measure muslin for signs than that shown in the December number of THE INLAND PRINTER.

I cut a piece of strawboard the width or length of the sign. Now lay your bolt of cloth on the floor adjoining a table, then begin rolling it over the strawboard carefully so as to roll smoothly, keeping the edges even. After rolling all up, place under your paper-cutter and cut through the middle of the flat roll. Now you have cloth for two signs, so by trimming each half you have your work accurately cut the size wanted and done much quicker than by hanging on nails.

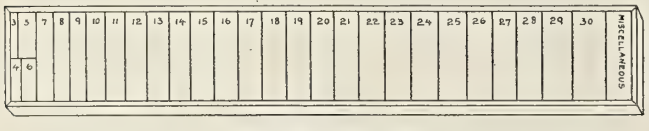
I have cut muslin up in this manner, also, for badges, and, printing from the roll, have printed 1,000 in forty minutes. Ribbon can be printed the same way. After twenty years at printing badges I am about through with it, so if your readers are interested in badge printing I shall be pleased to give them the *modus operandi* for printing 1,000 or more an hour.

As I am now printing 300 to 350 per hour with leaf without a helper, I shall be pleased to hear from some of the printers who have more speed. I use hot type. C. S. COLE.

A HOME-MADE LEAD CASE.

To the Editor: DAYTON, OHIO, January 7, 1902.

Probably every printer has at some time or other during his career tried his hand at making some little convenience which would lessen labor or improve the arrangement of material, and there is no reason why every printer should not learn to exercise some skill in his line — especially the country printer. Most any one who can handle a saw and hammer can construct a lead rack of some description, which, while it may



HOME-MADE LEAD CASE.

3 ems to 30 ems, with division for miscellaneous matter. Base, 7 feet 10 inches by 1 foot 2 inches. Partitions, ¾ by ½ inch molding.

be very crude and bulky in appearance, will, nevertheless, serve the purpose. There are various patterns of lead racks in the market at various prices, but it does not always come handy to the country printer to invest in one of these, notwithstanding they have become a prime necessity in every up-to-date print-shop. One can also see home-made racks, some very clever and some of such freakish pattern that it would be a never-ending task to throw out the bad qualities and combine the good qualities into one.

But let us to the subject in hand. Procure a good board, two inches in thickness and seven feet ten inches long by one foot in width. Pine, that is, good pine, will do, but poplar will serve your purpose much better. This will be the base of your rack. Purchase forty-six feet of window molding (good pine or poplar) and you have the material for your case as far as wood is concerned. Next is to get a good supply of screws which will take in the ¾-inch molding and you are ready to proceed.

A hammer, saw, screw-driver and gimlet are all the tools necessary, and most any shop, however small, affords such an outlay of tools. Saw the long strips of molding for the outside rim of the case, measuring to the proper length and mitering the corner so it will be neat as well as strong. These should be well screwed down before going further. The diagram



ONE OF THE BRAVES.

Half-tone reproduction of pen and wash drawing by C. De Saix Small, Troy, New York.

will help you in the arrangement, so we will make the literal explanation as brief as possible. Saw the partitions of the case to a uniform length of eleven inches, excepting the first four partitions, which are bunched into the space of two. In measuring the length by ems, build from the smallest measure up (starting with three ems) and measure flush against the partition previously made, leaving a lead play. Be sure to gimlet your screw-holes well, else the molding is liable to split.

When you have done this the case is ready for a finish, and it should have a neat finish if the printer values appearances as he should. It might be well to sandpaper rough and sharp edges, and then procure a quart of linseed oil. Soak the whole case, inside and out, with this. Anywhere from three to five coats will do no harm, but be sure it is soaked well.

The case can be mounted in any handy place, and while its length might seem an apparent disadvantage, it will be found the opposite, and where leads and slugs are in constant use, will prove to be more handy than any vertical rack.

The idea in principle, of course, is not original by any means, for I have seen many of practically the same pattern, but their bulky and unfinished appearance condemned their other good points. The case here explained was made several years ago, and with rough handling and hard knocks is still as good as new, and has never warped in any place. It has the advantage of being well constructed and neat in appearance, as well as handy to the printer, and never becomes an eyesore to any office. GUY B. MAY.

AN INTERNATIONAL PRINTERS' SPECIMEN EXCHANGE.



THE INLAND PRINTER has pleasure in making the announcement that Mr. Horst Weber, representing the German Booktrade Association, is visiting this country in the interest of the "International Exchange of Graphical Specimens," Volume X, issued by the German Booktrade Association. Mr. Weber has issued the following letter to the trade:

NEW YORK, December 28, 1901.

DEAR SIR,— Enclosed you will find a circular of the German Booktrade Association (Deutscher Buchgewerbeverein), inviting you to partake in the International Exchange of Graphical Specimens, which I recommend to your special attention. Being myself a member and representative of the German Booktrade Association, whose noble purpose is to further the national and international book trade to its highest development, and to bring it in as close connection with art as possible, I beg to ask you a favor, which I trust you will kindly grant me. For the good of all interested in the book trade, especially in printing, we have a public library, consisting of 11,000 volumes, 2,500 ancient originals and 15,000 specimen sheets, mostly European. In order to give our people an exact idea of the rapid and splendid development of the American book trade, and to increase our educational material, we have decided to enlarge our collection by adding as many American specimen sheets as possible. Would you be so kind as to aid us in our aim by favoring us with some specimens of your world-known house? Any ever-so-small contribution, be it a catalogue of your production, a prospectus, a poster, a book-cover, a title-page, a specimen, or a book itself, so far as it is important for the development of the book trade, will be most welcome. We shall be glad to send you in return some specimens of work done in renowned firms of Germany, if you desire. At any time, as well, we shall be glad to receive your visit in "Deutsche Buchgewerbehaus," Leipsic, and make arrangements to show you over the important business places of the city, which would be of interest to you. An inquiry office has been established in the Deutsche Buchgewerbehaus, Leipsic, Dolzstrasse, which will give you all information on the German book trade and its historical relations at any time, so far as it lays in its power. Please address all communications to Mr. Horst Weber, care of Mr. G. Whiting, Lexington, Massachusetts.

Thanking you in advance for your favor, I beg to remain with the German printer's salute, "Gott gruess die Kunst."

Very truly yours,

HORST WEBER,

Representative of the German Booktrade Association.

Following is the circular in full referred to in Mr. Horst's letter:

DEUTSCHER BUCHGEWERBEVEREIN.

German Booktrade Association.

OFFICE: BUCHGEWERBEHAUS, 1, DOLZSTR.

LEIPSIC, December, 1901.

SIR,— Referring to THE INLAND PRINTER, Vol. XXVII, No. 2, pp. 189, 198, 199, where you will find an account of our institution, we have the pleasure of inviting you to partake in the "International Exchange of Graphical Specimens," Vol. X, issued by the German Booktrade Association.

This exchange is meant to offer through its contents both a collection of specimens for the instruction of the largest circles of the book trade and to give an exact idea of the whole book trade's ability. Furthermore, the exchange of specimens is intended to supply all members of the book trade with essential means to cultivate their taste and sense of industrial art. In consequence of this we are absolutely bound, more than at any time before, not to take any but the very best specimens, in order that the exchange may answer its purpose. Thus we beg to ask all those who intend to join the exchange to offer such contributions only which really are valuable enough to be specimens, in order that the different contributions may match each other. Each friend, as well as each member of the book trade, will, no doubt, know how to value the importance of the exchange of specimens and we hope firmly that in the course of the next six months even those firms which are hard pressed with work will find an opportunity to finish a worthy contribution.

The tenth volume of the exchange of specimens will be issued and distributed by December 31, 1902, at the latest, i. e., the latest date of sending in contributions will be August 31, 1902. As a delay of the issue must be avoided, it is absolutely necessary that the partakers of the exchange hold themselves strictly bound to the date of delivery.

The conditions of partaking you will find on the next page. We beg you to address all your communications, etc.: An die Geschaeftsstelle des Deutschen Buchgewerbevereins, Leipsic, Deutsches Buchgewerbehaus, or until April 30 to our representative, Mr. Horst Weber, care of Mr. G. Whiting, Lexington, Massachusetts.

Finally, we beg to ask you to hand our circular also to your employes, as we are sure that some of them will gladly partake in the exchange of specimens when kindly helped by you.

Trusting that you will kindly favor our project furthering the book trade all over the world, we are anxiously looking forward for your subscription, for which you will please use the enclosed card. We are,

Yours very truly,

BOARD OF THE GERMAN BOOKTRADE ASSOCIATION,

DR. LUDWIG VOLKMANN, First Director. ARTHUR WOERNLEIN, Superintendent.

CONDITIONS.

I. Partakers can be members of all the graphic branches both at home and abroad, employers as well as employes; i. e., not book printers and lithographers only can partake, but editors also, editors of musical, artistic, geographical and photographic works, copperplate printers, engravers, photoengravers, electrotypers, typefounders, punch cutters and wood engravers, type and paper manufacturers, ink manufacturers, manufacturers of printing and bookbinding machinery and tools, etc. The condition is that all the contributions represent specimens of no questionable value.

II. Each partaker receives one copy of the exchange of specimens after its finishing, neatly bound and free of charge, containing about four hundred different specimens. The expenses of the enterprise will be equally distributed among all the partakers. $1.25 more, however, will be charged to all those who are not members of the German Booktrade Association,* or of the German Printer's Association. When subscribing, the partaker has to send in $2.50, which will be used in favor of the enterprise should the partaker send his contribution late. The balance is payable when the volume is delivered. The expenses amounted in 1897 to $3.50, in 1900 to $3.75 for each.

III. The issue is fixed at 400 copies. Therefore, 400 copies of each contribution have to be sent, post free and well packed, to the Geschaeftsstelle des Deutschen Buchgewerbevereins, Deutsches Buchgewerbehaus, Leipsic. Surplus copies will be presented to graphical societies, libraries, etc.

IV. Every partaker may contribute several specimens for the exchange, provided these represent a different class of work, or refer to different branches of the book trade.

V. The size of each specimen has to be, cut and trimmed, 22.5 — 29 centimetres (9 — 11.6 inches). Smaller contributions have to be mounted on the prescribed size, larger contributions can not be accepted, except the double or multiple of the prescribed size when folded. It remains with the partaker to make his specimen the long or broad way of the sheet.

VI. Each contribution has to bear in the right top corner, meaning by the top one of the shorter dimensions, 1 cm. (4-10 inch) off the paper edge, the number attributed by the Office of the German Booktrade Association and the year. The firm or name of the contributor, as well as the kind of execution employed, has to be printed on the bottom of each specimen.

VII. All contributions will be examined and have to be approved by the Printing Council of the German Booktrade Association. The same is entitled to reject those contributions which do not exceed the everyday work. Partakers protect themselves against the possibility of a later rejection of their contributions by sending a proof-sheet to the Office of the German Booktrade Association, Buchgewerbehaus, Leipsic, before printing the whole issue. It is expected that all copies will be just as well finished as the proof-sheet.

Mr. Weber's efforts have been quite successful, and up to January 3, among other subscribers to the exchange, he reports the following: The F. A. Ringler Company, Gill Engraving Company, Harper & Brothers, The Jaenecke Printing Ink Company, New York; The Ault & Wiborg Company, Cincinnati, Ohio; The Barta Press, The Sparrell Press, George H. Ellis, The American Typefounders Company, The Heliotype Company, Samuel Usher, C. H. Heintzemann, Boston, Massachusetts; The Riverside Press, The University Press, Cambridge, Massachusetts.

Some of the firms have expressed a desire to make two and even three contributions, a degree of interest which promises well for the exchange. THE INLAND PRINTER has samples of last year's work, which callers may examine.

*To be a member of the German Booktrade Association one has to pass one's twentieth year. The membership is personal; everybody, however, connected with the firm of the member, will get the benefit of all the institutions of the Association. The yearly contribution is fixed at $3.75. Each member gets gratis the monthly periodical *Archiv fuer Buchgewerbe* (Archives of the Booktrade). For specimen copy apply to our representative, Mr. Horst Weber, care of Mr. G. Whiting, Lexington, Massachusetts, or to the Association in Leipsic.



TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

HOLIDAY COURTESIES ACKNOWLEDGED.—The editor of this department begs to acknowledge the receipt of a beautiful bound volume of "The Rubaiyât of Mirza-Mem'n" (by John S. Zimmerman) kindly presented by Mr. Henry O. Shepard; a sumptuously gotten up calendar by the Kaufmann & Straus Company, of New York, representing the midnight scene of "The Carnival of Venice"; also illuminated calendars from THE INLAND PRINTER office, and a bountiful number of Christmas and New Year's cards from INLAND PRINTER reader friends. Thanks, kind donors; may you all live long and prosper.

THE Christmas INLAND PRINTER has been the wonder and admiration of all, when compared with the beautiful holiday monthlies of this metropolis — greater New York. As displayed on the various important news-stands it was selected as the masterpiece of beauty and typographical excellence. Persons who had heretofore passed it unnoticed, except on special occasions when its covers were more than usually attractive, paused, picked it up and hastily tucked it away, saying to the salesman, "This will do for me," paid the price and ignored the more popular publications. One dealer assured the writer that out of twenty-four copies regularly delivered to him on the day of its receipt, he was entirely out of copies on the morrow. This is mentioned under this heading as showing that the great reading public of New York know and appreciate a good publication. The unique and excellent character of the make-up of the journal was one specially suggestive of largeness of mechanical and intellectual conception, while the many delightful, pleasing illustrations, in black and colors, told the story of the possibilities of our art as now exemplified by the leading auxiliary arts. The half-tone portrait of Mr. Henry O. Shepard is not only truthful, but one of the best bits of workmanship in that line of illustration that we have seen. Had time permitted more skilful printing, it certainly would have reflected the very highest honor on the photographer, Mr. Pirie MacDonald, of New York, and the photo-engraver as well.

WANTING COPIES OF "PRESSWORK."—A number of readers who have sent in orders to the main office of The Inland Printer Company for copies of this work have written us regarding the same. The editor of this department desires to inform such that the entire edition of "Presswork" has been sold, and that a new and revised one is now in press and will be ready for delivery about this month. The book will be added to considerably; indeed, it has been the desire of the author to add to it still more, but the clamor for copies has been so urgent that it has been deemed necessary to get out the new edition as soon as possible.

WANTS A RED INK THAT WILL HOLD ON BUTTER WRAPPERS.—J. W. R., of Chicago, Illinois, writes that "We have had considerable trouble in running a red ink that will work satisfactorily on butter wrappers. The ink we use seems to dry all right, but the butter men claim that after the butter has been wrapped for a time the red ink runs a little and offsets on the other print, and sometimes goes through the paper. Red ink is the only kind we have had any trouble with. We have tried several kinds of red ink, which ink men claim should be all right, but so far trials have proved otherwise." *Answer.*— Get *durable* playing-card red ink, and mix in a little copal varnish. Make up just enough of the mixed ink to run for half a day at a time, as it dries hard and quickly in a day. Let the ink dry on the paper before wrapping.

ASKS OUR CRITICISM ON A PIECE OF PRINTING.—G. T. S., of Frederick, Maryland, has sent us a copy of the proceedings of a convention of firemen, and writes: "Make criticism upon book sent as to presswork — the binding is not at all correct. Would thank you for doing so." *Answer.*—There is nothing remarkable about the presswork on this book. It is simply an average bit of plain printing, which, being done with good, clear type, neatly set up and properly paged, has enabled you to do a passably neat job. We would appreciate your workmanship more if the several half-tone portraits had been better made ready and printed, some of them showing poorly, with more or less slur on the captions underneath them. The portrait of Mr. Lohner, while a good plate, is not up to the same mark of effectiveness as the others, if we except that of Mr. Heck, which is, doubtless, an old electro. In saying what we have, do not feel discouraged, for there is nothing glaringly at fault with the printing of this book. As you have asked for our criticism accept it in the same kind spirit that it is given. We look at the job from a metropolitan standpoint. In your locality the workmanship may be considered of a fairly high order.

SPECIMENS OF WORK SENT FOR CRITICISM.—J. M., of Elmira, New York, has favored us with a fat envelope of samples of presswork done by him, among which are a couple of octavo size pamphlets, forms of half-tones for historical souvenirs, and numerous impressions from half-tone portraits, etc. He writes as follows: "I enclose some samples of presswork for you to pass opinion on. How long should it take to make ready the sheets marked No. 1 and No. 2? I have your 'Presswork,' and think it is an excellent work for the advanced pressmen and all others connected with the pressroom. The accompanying presswork was done on an old-style Campbell and a Universal press — the latter a very old machine." *Answer.*— Taken as a whole, your specimens show careful attention and may properly be ranked as good, everyday productions. The two octavo pamphlets show clean presswork; perhaps you might have done better on the one "Nothing to Spare," if you had lightened up some of the light tracery of the pen sketches. The finer details in the portrait samples could have been much improved upon had you made good overlays for them. In some of the portraits, such as the mayor, the captain, the lady and the female group, much more finish should characterize your presswork, because the engravings are invitingly good for such demonstration. You perhaps need experience in this line of printing — we make allowance for the fact that the presswork was done on old machines. Regarding the printed

and embossed letter-heads and cards, we have no suggestions to offer. We are of the opinion that all the eight pages on No. 1 and the eight pages on No. 2 could be made ready to equal the printing on the specimens (because the engravings seem to be deep originals) in about five hours' time each. On the fifth cut page of No. 2 sheet, you seem to have got that page turned upside down. Your comp.— as well as yourself — must have overlooked this serious mistake. We don't like the way some of the pages in both sheets are imposed — we allude to those with captions running at the top and bottom of the cuts. As these pages are all on the right-hand side it would have been more natural to turn the open, bound book to the right than to the left. Do you not think so?

A Friendly Challenge — Rapid Hand-feeding.— Messrs. I. N. Jones & Son, of Richmond, Virginia, send the following for publication: "On page 389 of The Inland Printer for December last, regarding cylinder press feeding, we have this to say: We have three feeders, one male and two females, who have fed twenty-five to thirty thousand sheets of double cap paper, two-color work, in nine hours. This is printed on three pony presses, and we will put up a forfeit of $100 at any time that we can do the same amount of work in the same space of time. We have long runs of railroad printing, and it is very easy for us to turn out twenty to thirty thousand impressions per day on these three presses, and we do it every day — the best work done in the South. We have five cylinder presses running (from 24 by 31 to 39 by 52) and we are not satisfied unless every press turns out two thousand and over per hour. We wish you would publish this in The Inland Printer, and have any body who wishes to take us up on our proposition let us know. We will give $100 to any charitable institution in case of our failure to do this."

A Few Queries that Send Us to a Back Seat.—L. H. R., of staid old Philadelphia town, has propounded the following hard ones to us, and as we do not feel equal to the emergency beg to submit them to the attention of better informed printers or creative inventors for solution. Hear him: "I would like very much to have your opinion as to the future of the job press (Gordon, Golding, Colt's Armory, etc.) in competition with the perfecting job press (a type like the Harris press). Is there a probability that a perfecting job press could be so constructed as to be practical for all classes of commercial printing, say for a form up to 12 by 18 inches. Is it possible that an automatic press, with a speed of five thousand per hour, can be economically run on jobs of a thousand or less, direct from a type form, thus, in a short period, being able to supplant the present makes of job presses? And also, would not such a revolution in construction and automatically feeding and delivering the sheets necessarily cause a similar revolution in the printing pressmen and feeders' trade? And — one more query — in your judgment do you think that such a change is likely to occur shortly, or *is the automatic job press very much in its infancy?*"

Printing on Blotting-paper and on Black Ground Paper.— C. E. S., of Sacramento, California, writes as follows: "I am a subscriber of The Inland Printer and have found much valuable information in the same. Permit me to ask you a few questions about printing. Does it require a special ink to print on blotting-paper? I was given a sample to go by in a case of white on black. This latter has a nice, strong, white appearance, but I can not duplicate it. My job has a dull gray appearance — nothing like the copy at all. I tried to improve my work by printing it in two impressions, with better results; of course, that consumes a great deal of time. I am using a $2 white; my press carries four rollers and they are all new, but still I can not get the results." *Answer.*—To print on blotting-paper, it is usual to do so by using a soft and short ink, of any color desired, because such a grade of ink is less liable to "pick" the soft surface of the stock. A little vaseline, or thin varnish, will reduce strong ink sufficiently to print well. You can not succeed in getting a reasonably white color over black unless by running the work through the press a second time — that is how the sample shown you was done. Use the best white ink. Most of the colors now seen on strong grounds, such as white, yellow, red, etc., are run through the press twice to secure strength and opacity of color. Nor does a second printing seem to act as an objection, more than anything else out of the ordinary; and as new and desired results can only be obtained



ELISHA F. RYCHEN.

Proprietor of the Buffalo Printing Ink Works, Buffalo, New York, and originator of the catch-phrase, "Buffalo inks always work."

by unusual means, then must the customer meet the other requirements. To enhance the luminosity of any color of ink that is specially made for printing on any of the intensely opaque paper or cardboard stock now in use, the entire first impressions of a job should be run in white ink, and allowed to dry moderately hard before being run through with the next ink color. The brightness of white may be increased by adding a speck of bronze-blue ink to the white ink for the second printing. Rollers should not be too new to advantageously work colored inks of any kind. We advise the use of the best inks made for special purposes, as they will be found not only suitable for the work, but much the cheapest in the end.

YES, YOU MUST BE AN AMATEUR PRINTER — BUT —. O. G. S., of Clayton, Indiana, has sent us impressions of two badly printed half-tone portraits. He writes the following: "Please answer through the columns of THE INLAND PRINTER the following questions: Can first-class half-tone work be done on a two-roller job press? I enclose two samples of my own



Collection of H. W. Fay. Photo by Rowley.

AN OLD-TIMER.

efforts. Will you report what is the cause of their imperfections? The work was done with a 40-cent cut ink. I am an amateur in the printing business, and am anxious for any advice I can get." *Answer.*—Your statement about your own ability as a printer is encouraging and does you credit, for when a person displays wisdom enough to condemn his own productions there is hope that future efforts will show improvement. Regarding the half-tones sent, we desire to tell you that there has not been proper treatment of the engraved plates; by which is meant that neither of them has been leveled up from the bottom to evenness of face-surface — a very essential thing to do in order that the inking rollers may ink the face evenly, and thereby yield a uniformly inked impression. In the next place (as an instance) you should have cut away from one sheet of paper of the large portrait all the very light parts, including that about the head and body, the face, collar and shirt, reserving that with the hair on the head, eyes, mustache, neckwear and coat. On a second sheet of paper you should have cut away everything but the darkest portions of hair of the head, the coat and the neckwear, and then pasted these special pieces together exactly over the corresponding places on the previous cut-out sheet. This would have been an ample overlay for this picture. The overlay must then be neatly pasted onto an impression taken on the tympan when making ready. About three sheets of tympan paper should be drawn over the fixed overlay to subdue and harmonize the leaving ends of the overlay. A good way to aid this is to slantingly trim off these ends, in doing which use a sharp knife and exercise it carefully so as not to cut away too much of the strong part of the overlay. The second cut might have been treated similarly and successfully. You have carried too much ink on the work; this you have likely done because the two-roller press seemed to demand a greater supply than a three-roller or four-roller one would to keep up a degree of solidity of color. First-class printing can not be done on a two-roller job press The ink used by you seems to be all right, while the color of it is also in its favor. We suggest that you procure a copy of "Presswork" to enable you to acquire a fuller knowledge of your business. The presswork of the engraved plate on your letter-head is very bad. Of course, the surface of the paper is quite rough, but proper overlaying and make-ready would have made a great difference in its favor. The next time you print the engraved plate, do so in a light-blue ink or fairly strong blue-tint ink; by following this suggestion, the lines of type will show better and more distinctly than on that before us.

ABOUT METHODS OF MAKE-READY.— P. C. H., of Boston, Massachusetts, writes: "Will you please inform me through your department what your opinion is in regard to the following method of make-ready on cylinder presses, of half-tones mounted on wooden blocks, as received from the engraver. I proceed to pull a sheet with a very light impression, so that it will show the light spots, or uneven positions. I mark up the light places and patch them with a hard paper, something thicker than folio, and place them under the wood, so as to even up every block in the form, one with the other. This done, I pull another sheet and keep on working on the light sides by patching up all the lighter spots still remaining, and then paste it to the bottom of the several blocks. When I have got the form pretty even, I pull on a few sheets heavier, and trace up all the mediums and solids, and patch up this sheet with folio. I then remove all the plates off the blocks, and place this traced sheet between plates and blocks. I maintain that the foregoing method assists the solids and mediums to receive the full benefit of inking from rollers and also pass over the high lights with a still lighter contact; in other words, this method has the same results as tracing up an overlay for the cylinder. I next place my cut-out overlays on the cylinder and proceed in the usual way, by making ready and treating overlays for cylinder. I recently had a controversy with a party who claimed that I go to extremes, in the first place by leveling up the blocks, thereby causing them to rock. He approves of one underlay to level up the blocks as I did in the first case, but that all the other work underneath was superfluous and lost time, to no purpose. He claims that by setting up the rollers very lightly on the form, and accomplishing the bulk of the work on the cylinder, followed by skilful treatment, that he can turn out good work in less time than I can do by my method. I am aware that I consume a great deal of time by working underneath, but I assure you I do not want to be needlessly left behind in the race. Do you think that this extreme patching up of light spots under the blocks has a tendency to wear down the plates sooner? The size of blocks under consideration average 5 by 7 inches each. Kindly advise me on the proper course to adopt when working underneath the form — criticizing any false moves I have mentioned." *Answer.*—We are sorry you have not intimated the degree of success your method produced as compared with that of your opponent, because comparisons in such cases carry proof as well as conviction. Both methods have respective merits; yours for artistic merit and skilful results from fine plates; that of your opponent for general good work and

economic results, which is of much importance to the employer. It is true that overmuch time may be spent in useless underlaying — that is, patching up frivolously. An experienced pressman usually makes one underlay suffice by adding to the several blocks just the quantity of thickness necessary to equalize their height and adjust them so that the face of the engravings will be parallel with the other matter in the form that it is made up with. When plates are nailed to wooden blocks it is not judicious to raise them to insert inlays between the two bodies; that is, it is not in the line of commercialism, as printing is daily done, to go so far in expenditure of time. Still, for very artistic effects on fine or vignetted plates a skilfully made inlay is productive of advantageous results that are often difficult to obtain with the make-ready on the cylinder. Inlaying should not be carried too far, by endeavoring to raise too prominently any portion of the face of the plate, because that would be a fatal error to durability, as well as to the make-ready on the cylinder. Where underlaying, inlaying and overlaying are combined, the nicest possible discrimination should be exercised. Indeed, the writer dreads to suggest this combination of opposites, except where the wisdom and crafty hand of the higher skilled pressman is in command, to guide and execute. Inlaying between plate and base can be utilized to a wonderful degree. Indeed, we have witnessed such evidences of the fact that illustrations developed by this means could not be separated from prints made from overlays. But these illustrations by the inlaid method were the handiwork of a very enthusiastic and able pressman.

PATENTS.

George F. Read is the originator of three patents on bed motions that are assigned to the Hoes. No. 688,547 shows a machine in which the bed-rack is curved, so that the bed tends to slow down as the driving pinion approaches the end of the rack. In No. 688,689 the bed carries an abutment, which is engaged by a crank pin, which latter reduces the velocity at the end of the travel of the bed. No. 688,690 has a hanger under the bed, with racks set, one slightly to the right, the other to the left of center. The driving pinion has a rim that moves sideways, so as to mesh with one rack when the bed is traveling one way and with the other rack on the return stroke.

In patent No. 689,505 Robert Miehle describes tripping mechanisms for a double cylinder press, so arranged that either cylinder may be tripped independently, or both together.

The oscillating cylinder has not been heard from in the Patent Office for some time. It turns up again in No. 689,066, granted to W. H. Dawson and James Stott, of England. The object in this case is to use two feedboards, getting an impression on both the forward and return strokes of the bed.

Patents Nos. 689,435 to 689,437, inclusive, have been taken out by John Thomson, to cover improvements in his printing and embossing presses. They deal with minor details, tending to add to the usefulness of the machines.

W. F. Speight, of Austin, Texas, has devised a card-cutting attachment for printing-presses, in which dies are used to cut special shapes.

A device for collecting electricity and conveying it away from the feedboard of a press is the subject of patent No. 687,932, by C. H. Colby, of Mount Pleasant, Iowa. He places a triangular metal frame above the pile of paper, so that depending brushes touch the top sheets and draw off the electricity as the sheets are fed away.

Arthur S. Allen, of Boston, the inventor of tympalyn, has taken out a new patent, No. 687,711, in which he covers a form of wire blanket, much thinner than any now in use, and which will probably obviate or much reduce the turning down of cylinders. The wires are coiled in long spirals, so that in effect they present a surface of waved lines, rather than the sides of coils as heretofore.

George and Robert Kennedy, of New Westminster, Canada, have patented, as No. 688,097, a perforator adapted to platen presses. The perforating bar is locked up in the form, and operated by another bar so as to perforate during the period of impression.

Andrew C. Miller, of Corona, California, has devised another form of perforator, patented as No. 689,619. This also locks up in the form and is operable by the pressure of the platen as a plunger.

PHONETIC SPELLING.

William E. Curtis, in the Chicago *Record-Herald*, writing from Berlin, states that at the memorial service for President McKinley Minister McCormick secured the services of a double quartet of singers from the Imperial Opera House, and they sang the late President's favorite hymns in a most beautiful and impressive manner, although not one of them could read or speak English. It turned out afterward that the chaplain to the British embassy, who conducted the services, translated the words from ordinary English into phonetic German so that the singers could pronounce the words correctly without having the slightest idea of their meaning. The first hymn read as follows:

Lied kaindly lait, e mid the insär kling glum,
Lied thau mi on.
Thi neit iz dag änd ai am faar frum hôem.
Lied thau mi on.
Kiep thau may fiet ai du nôt ask tu sie,
Thi di ständ ssien wan step in uff for mi.

Ai vòs not e -wer thös nor preyd that thau
Schudst lied mi on.
Ai lowd tu tschus on sie mi päth but nau
Lied thau mi on.
Ai lowd the ga risch de, and speit auf ders
Preid ruld mai vill, rimember nut past jirs.

So long thai pauer hath blest mi schur it still
Vill lied mi on;
Or mür and fenn or krag and törrent till
The neit iz gon.
And vith thi mon thos endschel fasses schmail
Vitsch ai have lowd long sins and lost oevail.

The other hymn is quite as novel and interesting:

Nie rer may God tu thi,
Nie rer tu thi;
Thu thau itt bi ae kros
That rei set mei.
Still ohl may song schal. bi,
Nie rer mai Göd tu thi,
Nie rer tu thi.

Thau laik thi wounde rer
Thi san gon daun;
Da kness coms o-wer mi,
May rest oe ston.
Jet in may trims ail bi,
Nie rer may God tu thi,
Nie rer tu thi.

Then let may vuae aeppir
Steps op to heavn.
Ol thaet thau sendest mi
In morssi givn.
Engschels tu bae kon mi
Nie rer may God tu thi,
Nie rer tu thi.

EXPOSITION AT LILLE, FRANCE.

The Inland Printer has received circulars and announcements of the exposition at Lille, France, to be held between the months of May and September, 1902. The exposition will embrace the following classes: Instruction, works of art, liberal arts, general machinery, electricity, civil engineering, transportation, wheels, automobiles, sports, agriculture, horticulture, forestry, hunting, fishing, food stuffs, mines and metallurgy, decoration, household furniture and accessories, yarns, dress goods, clothing, varied industries, chemicals, sound economy, hygiene, colonization, material and export products, special application of alcohol as a motive force and for lighting and heating. The office of the exposition is No. 35 rue National, Lille.

VETERAN EMPLOYES OF THE NEW YORK EVENING POST.

IN an editorial in its issue of December 16, the *Dial,* of Chicago, contrasted the good accomplished during the past hundred years by Yale University and the New York *Evening Post,* the celebration of the centennial of the great university and that of the great newspaper occurring within a few weeks of each other. Referring to the *Evening Post,* the *Dial* said: "A few weeks later (after the Yale centennial) a famous



MORRIS VAN VLIET.
Superintendent of the *Evening Post* composing-room.

newspaper rounded out the first century of its existence, and, with pardonable pride, seized upon the occasion for a review of its past. The incidents of this celebration were a special historical issue of the newspaper, a complimentary banquet tendered to its present proprietors and editors, and the publication of a remarkable collection of congratulatory letters and testimonials. There were no processions, no costumes, no academic functions — in the nature of the case, there could be none of these things — but there was a widespread feeling, which received manifold and often unexpected expression, that the newspaper in question had been one of the most active and beneficent agencies in the history of our civilization during the entire hundred years of its publication. Those who are now directing the course of the *Evening Post* of New York have cause for self-congratulation in the record made for them by their predecessors, in the progress or triumph of the good causes for which their journal has unswervingly contended, and in the steadfastness with which its original aims have been pursued. No one to-day, with the century's history of that newspaper for a guide, could frame a more exactly truthful statement of its work than is provided by the program printed in its very first issue: 'The design of this paper is to diffuse among the people correct information on all interesting subjects; to inculcate just principles in religion, morals, and politics; and to cultivate a taste for sound literature.'"

Readers of THE INLAND PRINTER will be interested, therefore, in the following sketch of some of the veteran employes of the *Evening Post,* taken from the centennial edition of that paper and reproduced here by special permission:

MORRIS VAN VLIET.

The superintendent of the *Evening Post* composing-room, which includes the stereotyping and proofreading departments, Morris Van Vliet, was born in Saratoga Springs in 1839, and after a taste of farm life as a boy, began his apprenticeship as a printer in 1853 in the office of the *Wayne Sentinel,* of Palmyra, New York. After working as journeyman in several Western cities, he enlisted and served two years in the Third New York Volunteer Infantry, Company E. His service ended, Mr. Van Vliet entered the well-known office of Weed, Parsons & Co., in Albany, New York, going from there to the Corning (N. Y.) *Journal* as foreman. He served in the same capacity the Rochester *Democrat* (1871-78) and the Elmira *Advertiser.* In 1883 he took charge of the *Evening Post* composing-room. Mr. Van Vliet's son, Edward, is assistant superintendent of the composing-room, under his father.

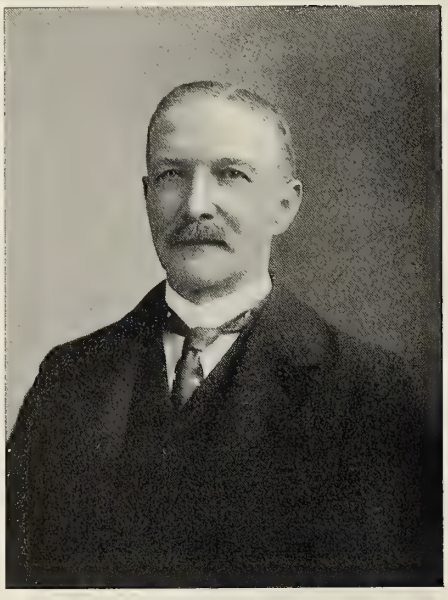
During Mr. Van Vliet's connection with the *Evening Post* the revolutions effected by the stereotyping process and the Linotype machines have been accomplished. The mechanical staff of the *Evening Post* is noted among printers as the most competent in the country. It comprises a number of men whose term of service exceeds thirty years, two men who are approaching their half-century mark, and one man, Mr. Robert Davis, who has been sixty years in the office. For character and skill there is no better body of men in the business than the mechanical staff of the *Evening Post.*

They not only represent the best type of the intelligent, self-reliant American workman, but are fortunate in being free from any labor union tyranny. The *Evening Post* office was for years the only non-union one in New York city. Every man in the composing-room is there because of his manifest fitness, and not because he is carried on the rolls of a union.

Mr. Van Vliet took charge of the *Evening Post* immediately after the strike which resulted in the ousting of Typographical Union, No. 6, and under his management the office has steadily progressed in such a manner as to make Mr. Van Vliet preëminent in his occupation, and known far beyond the limits of New York city. In addition, he has the warm regard of every man and boy connected with the *Evening Post,* which he has earned by his long and remarkably faithful service.

JOHN YOUNG.

The foreman of the *Evening Post* pressroom, John Young, has seen nearly forty years in this newspaper's employ. Mr. Young was born in New York in 1839, and is still in the prime of life. His apprenticeship was served in the *Sun* office, whence he came to the *Evening Post* in 1862. In 1875, when the move was made from Liberty street to Broadway, he was made foreman of the pressroom. Mr. Young's experience in the *Evening Post* office covers the revolution effected in the pressroom by



JOHN YOUNG.
Foreman of the pressroom.

the introduction of stereotyping and the web press. In 1875 the paper was printed upon the eight-cylinder press, a monumental affair, nearly twice as big as the present presses used. It required eight men and four boys to work, besides another machine to do the folding. It printed ten thousand copies an hour of the old four-page blanket sheet, equivalent to the same number of our present eight-page papers. The modern web presses now in use, with the aid of four men and one boy each, print and fold forty-eight thousand copies of the paper in one hour.

ROBERT DAVIS.

The oldest employe upon the *Evening Post* in point of service is Mr. Robert Davis, for many years assistant foreman of the composing-room, who has spent sixty years of continuous work upon the paper. He entered the office as a boy of thirteen, and is now in his seventy-third year. He has known no other employer, and, until the last few years or upon extraordinary occasions, has never been absent from office in business hours. While he now spends but half a day in the composing-

room, leaving the office at noon, Mr. Davis is still hale and hearty, a man of kindly nature, respected and trusted by all who know him. One of his sons and a grandson are now employed upon the *Evening Post*.

In talking over his life, Mr. Davis said: "I was a New York boy, born November 26, 1828, in Hester street, which was then quite a respectable place. When I was thirteen, I entered Mr. Bryant's employ as an apprentice in the pressroom of the *Evening Post*. I was the 'fly-boy.' The paper was printed on a cylinder press worked by a man who turned a crank. The fly-boy took off each printed sheet from the press. So far as I can remember, we went to press about two o'clock. After the edition was worked off we apprentices had to deliver the papers. My route took me through Wall street. The *Evening Post* office was then at No. 27 Pine street.

"The composing-room, into which I was graduated somewhere about 1845, had a force of not more than ten men, but the amount of type-setting done for the daily papers then was insignificant as compared to later years. Most of our advertisements remained standing for months



ROBERT DAVIS.

The oldest employe of the *Evening Post*.

without a change. Everything was done in leisurely fashion. The rush and hurry of recent years, due to Wall street, was still unknown. Work began at 7 A.M. and stopped at 6, with an hour for dinner. When I had a day off I used to walk out into the fields beyond Fourteenth street. The city stopped there. When I delivered papers, Wall street had still a number of private houses. I can remember well the large church that stood in Wall street, between Nassau and Broadway, opposite New. Benedict's jewelry and clock store stood at the corner of New and Wall.

"During my life I have seen the candles displaced by gas and the gas by electricity. The telegraph, telephone, web-presses, printing from a roll of paper, stereotyping, the Linotype machines that enable one compositor to do the work of five men at the case — all these changes in the making of a newspaper have been accomplished in my day. I sometimes wonder whether my grandson, when he comes to give an account of his sixty years upon the *Evening Post*, will have any such revolutions to review."

AN OLD-TIME TREASURY NOTE.

The Banker's Magazine recently printed a facsimile of a Chinese treasury note of the year 1367, probably the oldest piece of paper money in existence. This note was found last January, along with other valuables, in a bronze statue of Buddha which stood in a temple within the enclosure of the summer palace of the Empress Dowager of China. Italian soldiers engaged in looting broke a hole in the base of the figure, and the paper money tumbled out along with gold, silver and brass coins, lentils, rice, rolls of prayers, etc. The note was issued, according to the printing on it, "by the Board of Revenue of the Emperor Hung Wu in the year 1367," and its value is stated to be "250 taels" (about $167). It professed to be "redeemable in silver bullion." Besides being the oldest known piece of paper money, this treasury note makes it clear that Gutenberg was not the first user of movable type. The note was clearly printed with movable type at a date over a hundred years before Gutenberg began to experiment.

5–5



This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black and white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

"IN BLACK AND WHITE" is a booklet issued by C. B. Russell, Buffalo, a very simple combination of type, ink and paper, the cover an almost black stock, with title and a small ornament in white. There is, unfortunately, a suggestion of mixed fonts in the body of the matter, otherwise it would have been a strong and plain, but attractive, piece of work throughout; and the length of the matter, covering many points in advertising and printing, is bearable, owing to the style in which it is written. As a foreword the following is quoted:

"Go, little Booklet, go,
Bearing an honored Name,
Till everywhere that you have went
They're glad that you have came."
— *Bill Nye.*

IT would seem that the printers that have ideas of their own are the most eager to avail themselves of our new Exchange of Advertising Specimens. The Speaker Printing Company, Detroit, was the first to respond and in doing so generously exceeded the required number of specimens to be contributed, which, indeed, has been the rule so far in the responses. Mr. Hines, of the company, writes:

We stand ready to exchange cuts (with the idea that they shall be returned, of course,) with any printer who may wish to use any of our specimens, provided we shall be treated in a similar manner.

This is a matter to be arranged outside of the department, but one which might prove of great economy and brain-saving.

What are You Studying?

INDOLENCE.		AMBITION.
Why Study? Printing is an everlasting grind always. It's not worth while.	**Which?**	Knowledge of the details gives one great love for his work and joy in a large income.
There will ever be an innumerable host of careless and indifferent printers who will earn only small wages or join the army of idlers.		There will never be competent printers enough to fill the high-salaried positions that steadily call for the man who knows the details.

Knowledge Makes All the Difference

A bit of wisdom from an advertisement of the Owl Press, Burlington, Vermont.

THE Inland Printer Company has for its opening advertising of 1902, "Daily Reminders" in metal stands, and wall calendars of handsome gray cards with mounted three-color half-tones. These were sent to all regular agents of the magazine and to all the advertisers. The company states that the recipients of these calendars seem pleased with them. This would indicate that they will be valuable in an advertising way.

A BOOKLET compiled by Raymond F. Brown, of the A. T. Brown Printing House, Buffalo, consisting of eight pages on good white antique stock, with type impression in black and red and rule paneling of green, contains some exceptional novelties. The dark green covers have no printing, but are

perforated, front and back, with four holes of various sizes, irregularly placed. Through the holes are visible bright red spots printed on the white inside. "Bright Spots," as the page headings name this booklet, is certainly an "attention arrester"; the matter of the book, however, is very disjointed, and does not close as interestingly as it opens.

Some interesting work has been received from Poland, "Particular Printer," Urbana, Ohio. It is all in neat style, well displayed, attractive in color and generally interesting in matter. We reproduce a September calendar done in red and black,

ONCE upon a tyme in ye towne of Urbana, Ohio, which is close by ye Mad river, was a manne who had a jobbe of prynting of exceeding size which he wisht donne in ye beste possible manner and at ye lowest pryce. So ye manne of businesse tooke ye jobbe to manye prynters, alle of whom tolde him they would give him ye beste worke in ye wide, wide worlde, and they would furnish ye same at ye very leaste possible amount of goode coin of ye realme; which was a lie.

But ye laste prynter ye manne of businesse tooke ye jobbe of large proportions to tolde him he coulde notte get ye beste worke for ye leaste monie; which was notte a lie, but ye truth.

And ye manne of businesse, being wise and shrewd, pondered notte long nor deeplie, but gave ye jobbe to ye highest bidder, for he remembered ye tenne-dollar suit of clothes ye wilie furnisher had solde unto him, saying it was as goode as any costing twice as much. But ye dealer juggled ye truth even lightlie, and ye manne of businesse knew he had been donne. And he knew ye beste prynting coste ye moste monie like everything else.

And ye prynters who prommist ye beste for ye leaste are long ago relegated to ye things that were, while ye honeste prynter waxed exceedingly prosperous and counted even manye of his shekels, and ye name of ye firm is Poland, a Particular Prynter, and he holdes forth back of ye blue sign in ye olde Erie turnpike, nigh unto ye publick square, and much is he patronized by alle who know ye good worke and have ye coin to pay for ye same.

CIRCULAR.

which represents a series in two-color combinations, with narrow ribbon pasted to the back to form the loops for hanging. His calendar blotters, though more varied in quality, average equally high. A striking one is that containing a clover leaf

..Superior Printing.

POLAND PARTICULAR PRINTER URBANA OHIO

Promptly Executed

POLAND

Particular Printer

QUALITY IS GIVEN FIRST ATTENTION

URBANA OHIO ::: U. S. A.

LETTER-HEAD.

Outside rule and double rules in red.

(pasted on) with text adapted from an old Inland Printer suggestion (August, 1900). In one or two other instances Mr. Poland has used suggestions of this department, embodying them with his own ideas in an effective way. From an abundance of good things I would make notice of his forceful

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	--	--	--	--	--

SEPTEMBER 1901

THESE Little Calendars are to hang on your desk. I intend to print them each month and will keep you supplied. If I should miss you, just call up 222 and I will send you one. September is a mighty good month to have some printing done, but you can get it any month from me — and know that you are getting the best your money will buy.

POLAND PARTICULAR PRINTER

NORTH MAIN STREET, OVER J. C. McCRACKEN & SONS

TELEPHONE 222 URBANA, OHIO

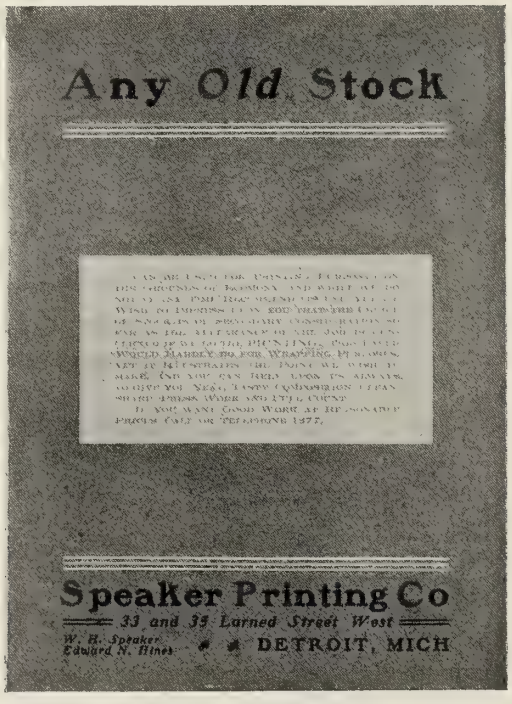
CALENDAR CARD.

letter-head, with similar display on corner of envelope; a card in dark green having border rule and decorative panel in buff; an eye-compelling card of blue stock printed in gold, beginning, "Beg Pardon — But I would like to remind you"; and a circular of curious construction, the inside folded 5 inches square, and cover 3½ by 6, with a square hole cut out of the red cover-stock to give the reader sight of these words, explaining the reason of the two corks attached to the outside: "Please put one of these corks in each ear when any one other than Poland talks printing to you."

"Any Old Stock" is the heading of a little circular on butchers' paper, done by the Speaker Printing Company to prove that work is above material, and it brought very good results. It was mailed in an envelope made of the same paper, on which was printed a paraphrase of a quotation from Shakespeare, in red and black, in a panel, thus:

> Costly thy printing as thy purse can buy but not expressed in fancy; rich, but not gaudy, for the printing doth oft' proclaim the man.

Another specimen from the same source confronts one with the question, "How is Your Measure Being Taken?" upon the



FIRST PAGE OF CIRCULAR.

Printed in black, red and white on butchers' paper.

address side of a folder used without an envelope (folded like the one illustrated in the lower drawing on page 239, November,) and on the back and within it suggests the "measures" that may be taken to obtain good printing.

YOU MEASURE A MAN

in a thousand ways — his every movement and expression; his clothes; the way he wears them; the things he buys, the paper he reads, the tip of his hat —. In trade you measure him from the things you see of him — his Printing.

The largest measure of business success is secured by a liberal use of

PRINTED MATTER.

Let us take your Measure for your office stationery, advertising matter, etc. We will guarantee you good work and good measure, too.

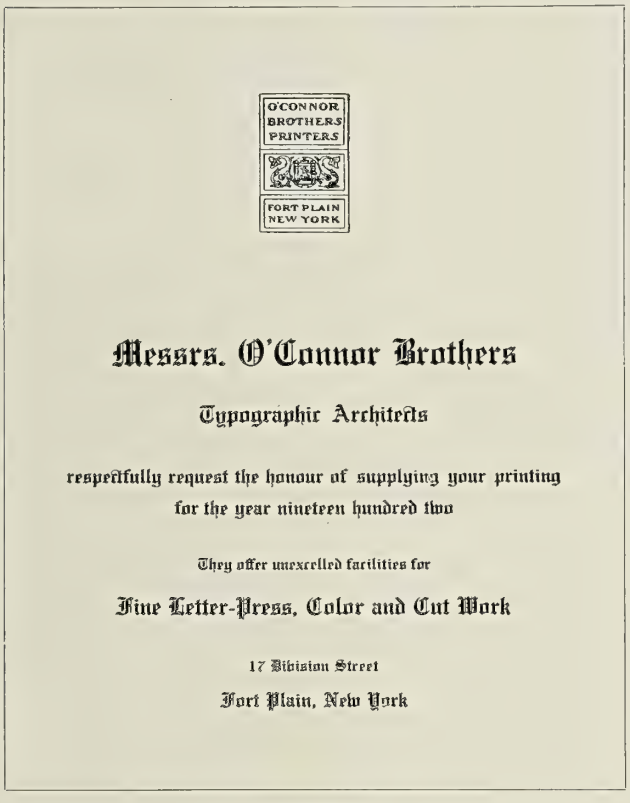
A small, unclad china doll, glued to a large, handsomely printed folder cover, entitled, "The Naked Truth," comes from Whetstone, the Art Printer, Cherryvale, Kansas. A narrow flap, folding to the front, carries the message, "A Merry Christmas," but the advertisement proper — or improper — purports to be simply "The Naked Truth." It is not even clothed in attractive terms, but begins:

...Is, that we wish to approach you quietly to outline our views on a matter that touches upon your welfare and ours in a vital degree, and we trust you will hear us through, and when we have done, understand our position on what is conceded a most important matter.

The best thing about a certain little advertisement of Sayles Brothers, Rochester, Minnesota, is the way in which

they remind a man of the way a good booklet stays about his desk because he likes it, and the averred fact that they can make such a booklet for him themselves. The style of this advertisement, however, is a little weak.

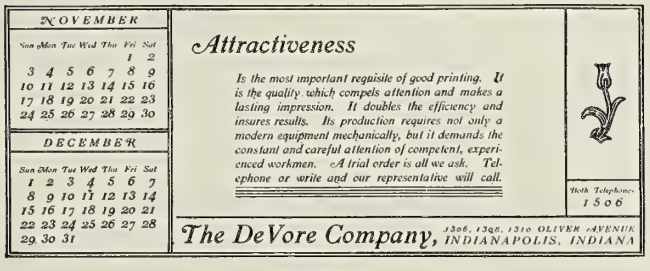
Could anything be neater than this invitation from O'Connor Brothers, Fort Plain, New York? The imprint in red



INVITATION.
Imprint in red, balance in black.

was printed in a crushed panel, the stock was of elegant quality, two envelopes used, and a card enclosed reading: "At home after seven o'clock in the morning of each workday."

"Attractiveness" is the leading word used on a November-December blotter of the De Vore Company, Indianapolis, and



BLOTTER.

rightly characterizes the handsome effect in blue and red, with gold rulings. The matter is modestly but well written, and is most excellently displayed.

From Berkemeyer, Keck & Co., Allentown, Pennsylvania, we also have some ideas. Their envelope enclosing specimens has a corner notice —

DRESS PARADE
OF
Specimens of Typography.

KINDLY REVIEW THEM.

And upon a blotter they have ruled off a panel the size of an envelope, setting within it a return card, a 2-cent stamp, and the address of the person to whom they send it. At the side of the envelope panel is another containing type matter, headed, "A Letter to You." Another blotter brings up a local question, "Monument Square — Why Wasn't it Asphalted Long Ago?" After a few words on this another subject is broached: "If you will let us do your work you will say, Why didn't I get this class of printing long ago?" This latter blotter, with the half-tone of the monument in question, makes an admirable advertisement.

The Inland Printer Company is indebted to Dresher, maker of Men's Clothes, Omaha, for a check on the United States National Bank, Omaha, Nebraska, for $0.02. The check was enclosed with an announcement in a letter reading as follows:

Dear Sir,— Considering your services worth $10,000 a year, I herewith enclose my check for two cents in payment of thirty-one seconds of your time in which to read the enclosed announcement, fall and winter, 1901 and '02. Yours truly,
Enc. A. V. Dresher.

The announcement is a very ordinary piece of printing, but the introduction of it is certainly one to insure attention. That valuation of one's time is fetching.

"Little Talks" is a brochure by Corday & Gross, Cleveland. The dark green cover has simply this title printed in deep blue on a white panel surrounded by double rules of red. The talks are on Originality, Proper Make, Rush Work, etc.



TITLE.



MAILING CARD.

An effective blotter of theirs on "A Matter of Binding — A Stitch in Time" is illustrated by the fancy of leaves taking legs and running from their book over a man's desk.

Some specimens from William A. Gordon, of the Columbia Printing Office, Hartford, Connecticut, include a "Book About Printing," containing half-tones and typework of high quality, showing the ability of the office which was established some time past as a department of the Pope Manufacturing Company. The book relates the expansion of the work and equipment, and assumes a receptive attitude toward outside orders. It is bound in a greenish-black cover, printed in silver. Other advertisements of a form for mail enclosure are well displayed statements that outside work is desired, and are attractively done in colors on various kinds of stock.

"How to Multiply Your Prosperity" is the title of a booklet from The Richardson Press, New York. It is full of good ideas in the way of make-up and illustration. Between the regular pages, 3½ inches wide, are many pages 1¾ wide, carrying short legends and little cuts such as advertisers like to throw in as extra barbs to catch the reader's attention

anew if he starts to wriggle away from the subject before him. Around the booklet proper is a manila cover, bound in with it by the same cord. This cover has a handsome design of three impressions on both sides of the booklet, but the first side is elongated so as to furnish a leaf to carry the name and address, and when folded against the booklet neatly conceals the back cover, against which it is held by the postage stamp. Thus it goes through the mail.



CARD.

Besides the card here reproduced, this department has received several good things from Hammond's Printing Works, Roanoke, Virginia. A very good one has this matter upon it:

BALANCE YOUR ACCOUNTS

at the end of this month, and if the difference is not in your favor for your past year's efforts, institute a search for the cause. The chances are you will find it in the matter of printing — too much, perhaps, of an inferior grade, and not enough of the business-bringing kind. We do printing that catches the prospective customer's eye, thus forming an entering wedge for what you may have to tell him.

With the above was a little two-color illustration showing a rope-walker under difficulties of equilibrium.

Two January blotters from Edward W. Stutes, of Winship & Ogden, Spokane, are excellent advertisements, with clean, appropriate display, pleasing colors and good wording. The one we do not reproduce was a little more artistic perhaps, but not quite so strong in the advertising sense as this one, "U Ought 2 See Us," which is of almost similar plan in composition, differing mainly in the heading display. I like a card of theirs headed, in Old English, "For the Benefit of



BLOTTER.

Those who are in Need of Artistic Printing," and calling attention (this in roman) to the fact that they have "just added a large amount of new material and are better prepared, etc." The card is gray, the type matter deep blue, with rules of orange, making a combination thoroughly appropriate to the text.

A calendar of unusual form is made by Robert J. Stein & Co., New York, with a cut-out calendar pad having a lithographed cover, showing a four-leaved clover pasted in the middle of a large green card and surrounded by decorative rules in white, and type in black. A second, smaller, cut-out in bright colors is also affixed, bearing the line, "A Happy New Year." In a neat black leather case, this firm presents a memorandum pad of good quality paper. The card which forms the back of the pad slips into a pocket, to keep its place, and on the brown lining of the cover is printed the firm's name, with two announcements, as follows:

When the pad in this book is nearly used up, notify us — we will gladly send you another.

When the printing in your office is nearly used up, notify us — we will gladly send you prices.

With these specimens was received a letter from Mr. Stein himself, in which he expressed thanks for the reproduction in these columns of some of his work. He said:

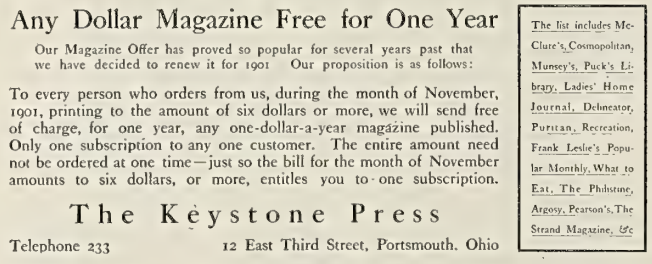
I can not commence to tell you all the benefits derived from same. I will state only a few cases. One party, a tailor by trade, reads The Inland regularly, and saw my work reproduced; he came to me knowing he could get the kind of work he wanted, and told me how he had heard of us. He came 'way from Harlem, too.

Another was that a customer came in to get an estimate on a 4-page folder, saying his brother was working at the printing business and he recommended him to us, having seen some of our work in the printers' column of The Inland. This customer came back within a few days and left a job for two thousand 4-page folders and two thousand envelopes — with a promise of more work to come, as he was also well pleased.

A few other cases were where men came from some big concerns and asked for a sample of the booklet, etc., and we are in hopes of seeing them soon.

P. S.—The only trouble we found in reference to applications for our booklet from printers was, out of the thirty or more inquiries, only about five enclosed stamps.

In regard to the results from a blotter making the offer of "Any Dollar Magazine Free for One Year," for every six dollars' worth of printing ordered in November, The Keystone Press has kindly furnished the following:



BLOTTER.
Printed in red and green.

During the month of November we received 118 orders which called for the magazine.

On the first of the month we sent out 1,200 blotters to 600 names on our mail list. In the next morning's mail we received 21 orders from points tributary to Portsmouth, and during the second and third days after the blotters were sent out we were kept quite busy answering telephone calls and calling on the customers. The magazines cost us 80 cents for each subscription, and while there is not much money in the scheme, we find it a good means of making a busy month out of a usually dull one in this city.

We have worked the scheme now for four years, and can testify that it is a good one.

In a good blue cover, with a handsome Goudy border around the centered title, we have "Ye Parable of Ye Prosperous Prynter," in old-style roman on heavy book paper.

The Crescent Engraving Printing Company, Evansville, Indiana, sends with blotters reproductions of letters from business houses complimenting them on previous advertisements in this line. The reproduction, of course, is a specimen of the company's imitation typewritten letters, and also of letter-head printing, hence a threefold result is accomplished.

Brice Williams, Kokomo, Indiana, sends twelve monthly blotters used consecutively through 1901. This is a most interesting way to receive specimens. Their style is not ordinary; although not particularly beautiful, it is plain and forceful. Each month Mr. Williams usually picks out for his talk some special point with a grain or two of real advertising weight,

but not so comprehensive as to mean nothing, like so many cover-all ads. For instance, in January it was about having added a numbering machine, while on the blotter he gave miniature forms of check and stub to furnish "a practical demonstration." In February it was a plain black impression, "For Use — Not Beauty. We are too busy getting out the good printing the people are finding out we are doing to put any colorwork on our blotter." The March matter was about the telephone number (given in large figures) and the subject "More New Type." April gave comment on "Our Label — the plainest kind of a proposition — if the work is not properly done you need not accept it. I will consider it a favor if you will report any fault of whatsover nature you may find with this work." In May, "Our References — Our Printing." June boasts the fact "We always keep in stock Five Grades of Black Printers' Ink and give each job the quality the paper should have." July tells a story of progress under a big display line, "Removal Notice," and August speaks of the "New Location," beginning the monthly publication (in a corner of the blotter) of Local Business Changes occurring from time to time. This is continued the rest of the year, and December makes announcement of the "24th Blotter" and "Two Years of Success."

THERE is a note of assurance in the wording of the White-Evans-Penfold Company's advertisement which, without being

THE WHITE-EVANS-PENFOLD COMPANY aims to occupy that peculiar position, which has its prototype in most large cities, of being a place where "things" can be obtained and executed a little better than elsewhere; and even to go further,— where the aforesaid "things" may be obtained which cannot be procured elsewhere. If you have not visited their stationery department in Palmer's flower store, you have denied yourself a treat which is yet in store for you. That is, of course, if you are a lover of "things" beautiful, and it is assumed you are.

302-304 MAIN STREET
IN BUFFALO, NEW YORK

CIRCULAR.
Initial and rules in red.

overpretentious, carries good weight. The style of their work trebles the advertisement's value.

THOUGH space is limited, mention of the following must not be omitted: A little folder in yellow by the Caughlan-Vaughn Company, St. Joseph, Missouri, making a simple announcement in a manner to compel interest and cause the breaking of its wax seal.

A neat, appropriate card announcement for Fred G. Odell's "hotel" printing business in Los Angeles.

A tasteful invitation to a "public reception" given by the Roller Printing and Paper Company, Canton, Ohio.

A blotter, with a sample of raw cotton, offering a 17-inch stalk for a $10 order of printing. It is hard to guess what this will bring to the Allan Nicholson Press, Union, South Carolina.

A good circular dated December 25, introducing a new superintendent of the Telegram Press, Wellston, Ohio.

Effective blotter and poster by Cayce & Turner, Martin, Tennessee, used in behalf of themselves and a new local free school.

From the L. S. Taylor Printing Company, St. Louis, a rather dainty advertisement for Holiday Printing, made up of a card tied with floss of mixed colors to a green cover, folding



THREE PAGES FROM A BOOKLET.

over it from both sides, printed in red, with a scene from the life of Santa Claus.

Handsome blotters of The Bristol Press, submitted by Charles L. Powers, Bristol, Connecticut. Also a good label, black on red.

The Art Printery, San Francisco, furnishes an excellent little memorandum pad, and clean and tasty work in mailing slips and blotters.

An insert page for "Geer's" Hartford Directory, an elaborate construction of rules, not conducive to ready interpretation of the matter.

A strong typographically framed calendar for December from B. J. Wiegner, Philadelphia, printed on a large card in black, relieved by a little red.

"Surprising" blotters from the Standard Printing Company, Pittsburg, Pennsylvania, giving a good printing to this popular subject, illustrated with a face.

From Kiesling Brothers, New York, a memorial brochure of President McKinley. This may seem odd with its advertisement of the printers, but it is beautifully printed.

A special mailing card of the Pulaski Printing Company, Little Rock, Arkansas, on "The Facts," with a large hand and torch, in gold, bearing the legend, "You ought to know."

Well printed blotters from the Gazette Print, Schenectady, New York, one for July with small firecracker, "Still Banging Away," and for January, a plain display, "Just for a *TER."

A label with rather a compelling look, owing to the peculiar all-over design of the background, which, however, does not bring out any part strongly, except the name, Mack Payne Printing Company, Owensboro, Kentucky.

Stalker, of Lansing, Michigan, mailed a blotter not overhandsome, in an envelope displaying a half-tone of the printer's smiling face, which is itself not very easily seen, owing to the smudge from the stamp of the receiving postoffice.

"A plain business proposition," being a blotter by Vedder A. Peters, Albany, New York, which is a simple composition in black and red, with calendars for December and January, thus tiding over the time of change from old wall decorations to new.

Of the mailing slip and blotter used some time ago by Jester, The Printer, Eaton, Indiana, the slip with the big

"speaker" asking, "What do you get for your money?" seems the best. The blotter is simple, but lacks style and the usual number of good turns found in Mr. Jester's matter.

Some advertisements, the strongest points of which are their composition and printing, from O. L. Lilliston, with the Charles H. Elliott Company, Philadelphia. "An Innovation in Diplomas" is one printed attractively in black and red, with the question, "Shall we mail you a sample?" set emphatically in a red rule panel within a portion of the matter.

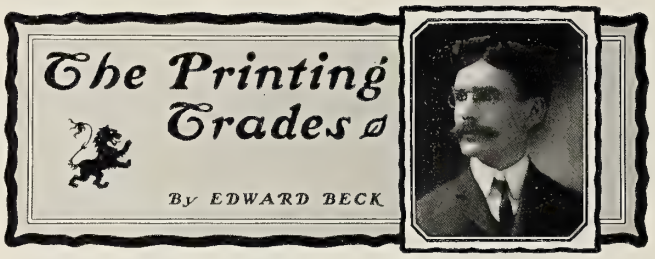
EMBEDDING SCRIM IN PAPER.

Frederick Billing, of Ingleside, Sternsham Hill, Mosley, Birmingham, England, has patented an invention for embedding woven or matted material in paper pulp on the wire. As the liquid or semi-liquid pulp issues from the trough through a hopper on to the wire woven or plaited material is simultaneously fed forward with the pulp and becomes embodied or incorporated in it. This woven or plaited material, which may be what is known in the trade as "scrim," may be wound on a roller mounted in bearings in front of the pulp trough, and a guide roller may also be employed, under which the material passes, and as the pulp issues through the hopper the material is carried forward with the pulp. As the pulp and woven material travel forward during the process of making the paper in the usual manner, the open spaces in the network of the material are filled up with the pulp. In some cases another hopper, extending from the pulp trough to the front of the guide roller, may be arranged, so that as the pulp from the first hopper and the woven material travel forward another layer of pulp is deposited onto the woven material, which then passes forward and is made into paper in the usual way. Mr. Billing claims that by this method he not only increases the strength of the paper, but also considerably reduces the cost of production, as the strength of the paper chiefly depends on the strength of the woven material incorporated or embodied with it, and not upon the quality of the pulp used, thus producing a stronger paper than has hitherto been possible with an inferior quality of pulp. And, further, the amount of labor and power required to produce this inferior pulp is considerably less than that required to produce a better quality of pulp.—*Paper Trade Journal.*



The Davenport (Iowa) *Republican* says Aguinaldo would do well as printer's devil in the *Commoner* office.

Drawn by R. C. Bowman of the Minneapolis *Tribune*.



Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

THE NEW MOVEMENT TO ABOLISH STRIKES AN ENCOURAGING INDUSTRIAL SIGN.

The outgrowth of the meeting of the National Civic Federation, recently held in New York city, is everywhere regarded as a most encouraging sign in the industrial world. While its immediate influence will be felt in the printing trades less, perhaps, than in any other — owing to the fact that the work of the committee will naturally be confined to labor disputes of national scope, from which the printing trades are happily free — its promised efforts for industrial peace can not but have a wholesome bearing upon the relations of capital and labor everywhere.

From a number of employing printers letters have been received this month, speaking hopefully of the new movement. Anything with a tendency to curtail the number of strikes is regarded with keen appreciation by the employers, whether it directly affects their own interests or otherwise.

The unions, on the other hand, are equally hopeful. "Even though the movement may not meet with the general success its advocates hope for, it is undoubtedly a step in the right direction," says the *Typographical Journal*. "Its presentation of industrial conditions and its findings on the merits of a dispute will at least have a tendency to influence public opinion, and neither labor nor capital can well afford to utterly disregard public sentiment."

Among other results looked for from the conference, according to the *Journal*, is that the press dispatches will give more truthful reports of labor's side of industrial controversies. Heretofore, the *Journal* claims, these reports have been biased in favor of capital.

LITHOGRAPHERS' HOURS REDUCED.

The Calvert Lithographing Company, of Detroit, notified its employes that commencing January 1, and until further notice, the week in all departments will be reduced to fifty-three instead of fifty-six hours. The day will commence at 7:30 and end at 6 P.M., with one hour for dinner, with the exception of Saturdays, when the day will be from 7:30 A.M. until 1 P.M. Any overtime over 106 hours in any fortnight will be paid for at time and a quarter rate.

TRADE UNIONS SHOULD STICK TO THEIR AGREEMENTS.

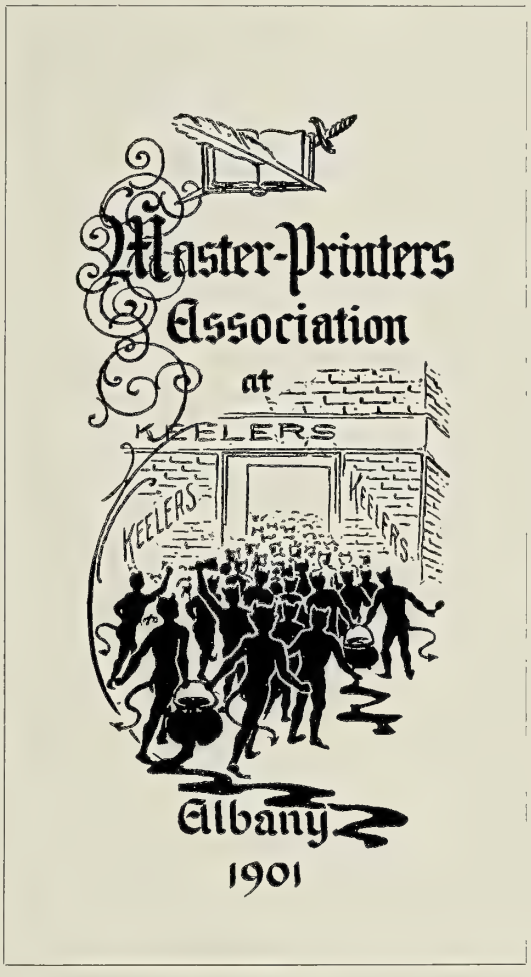
President Gompers, of the American Federation of Labor, in his last annual report, took occasion to remind labor unions that they are as much in duty bound to fulfil agreements entered into with employers as are the employers. He said:

While the charge, too often made, that unions violate agreements or contracts, is not founded upon fact; for, as a matter of fact, a much greater percentage of employers have broken agreements than have organized workers; yet it should be our constant aim to make the collective bargains, that is, agreements with our employers, as advantageous to our fellow-workers as it is possible to obtain in the course of negotiations; but when these agreements are made, it should be no less our steadfast purpose to faithfully abide by and live up to their terms for the full time of their existence. As an individual earns and receives the confidence of his fellows by self-respect, self-restraint and absolute faithful adherence to his plighted word, so does organized labor in its collective

capacity deserve and win the respect and confidence, first of all, of our own members; second, that of the community in which we live, thus gaining the commendation of an enlightened public opinion. But we also compel the respect and confidence of employers to more readily recognize our unions, by which negotiations are opened up, and the best opportunities presented for agreements for stipulated periods.

MASTER PRINTERS' CELEBRATION AT ALBANY.

The Master Printers' Association of eastern New York gave a complimentary dinner at Keeler's Hotel, Albany, New York, on November 25, 1901. The guests of honor were George



MENU COVER.

E. Matthews, Buffalo; Isaac H. Blanchard, New York; Henry E. Ducker, Albany; A. Meekin, Troy, and Andrew B. Jones, Albany. The occasion was one of the most enjoyable ever held by the organization. The menu was a unique affair. A miniature of the front cover is here shown.

POLITICS AND MUNICIPAL PRINTING PLANTS.

Again there is evidence from Boston that despite all its advocates have argued for it the municipal printing plant there has developed into a political machine. Herbert W. Cooke, writing from Boston to the *Typographical Journal,* says:

"Some of the methods employed in the municipal printing plant seem to have given the municipal-ownership idea a black eye. Many complaints are heard, and stories are told of the political 'pull' necessary to secure work there. When asked at the Birmingham convention for my opinion as to whether such institutions were a good thing, I replied that they would be if they could be kept out of politics; and that opinion seems to be borne out by the facts. The politicians seem to be getting a firmer hold on the plant every day, and at the recent city caucuses we were treated to the spectacle of certain officials and others connected with the plant hustling for votes for their candidates, and the daily papers stating that they were drawing their salaries from the city for the time spent in so doing. Such a condition of affairs is far from desirable, and will ultimately result in the abolition of the municipal printing-office. There was considerable agitation at one time for the establishment of a State printing plant, but whatever chance for success there was for such an undertaking has been killed by the deplorable condition of affairs at the city plant."

Advocates of municipal ownership will certainly find no comfort in the statement set forth above. Until some method can be discovered to divorce politics from business it would seem that municipal ownership must wait.

NEW YORK'S NEW BOOK AND JOB SCALE.

After numerous conferences, which at times threatened to end in a general disagreement, committees representing the New York Typothetæ and New York Typographical Union, No. 6, have agreed upon the following scale:

An increase of 2 cents per 1,000 ems on the piece scale, to take effect January 6, 1902.

An increase of $1 per week on the time scale for time hands, making the minimum $19, and an increase of $1 per week for machine operators, making the minimum $21, to take effect January 6, 1902; a further increase of 50 cents per week for the minimum of both time hands and machine operators, to take effect October 1, 1902.

The conferences on the shop rules to continue until the first of March, 1902; all points then in dispute to be referred to a mutually chosen arbitrator, excepting such points as conflict with the present International Typographical Union laws, which shall be referred to the international bodies for arbitration. Such points as are agreed on by March 1 to go into effect April 1, 1902.

A permanent conference committee shall be appointed to settle all disputes as to construction of shop rules.

This scale to continue until January 1, 1905.

The agreement has been ratified by both bodies.

THE TYPOTHETAE OF PHILADELPHIA.

The Typothetæ of Philadelphia has recently awakened from a long period of inanition, and taken a new lease of life. It will enter the new year with excellent prospects of becoming, as it should, a recognized factor in the trade circles in the City of Brotherly Love, and assuming its proper place in the United Typothetæ of America. On December 18, 1901, a reorganization of its working forces was effected, and a new constitution adopted. The new board of officers is composed of the active workers and enthusiasts in matters pertaining to the interests of the craft, and entered upon their duties with a vim that presages well for the future. A resolution was adopted endorsing the defense fund, and fifteen subscribers were signed as a starter, with the prospect of enrolling every progressive employer in the city as soon as the matter is properly presented to them. Eight new active members were elected.

Mr. John W. Wallace, who has been secretary since the organization of the Philadelphia Typothetæ, thirteen years ago, was elected a life member in recognition of his valuable services, and a series of resolutions covering the event were offered by Mr. W. F. Fell, unanimously passed and ordered spread on the minutes, the executive committee being also directed to have same suitably engrossed and presented to Mr. Wallace. It is hoped that the year so well begun will continue to see a real live growing interest in the work of this body, and a cementing of the bonds of friendship and good feeling that have recently sprung up between the various branches of the business. Under the provisions of the new constitution the allied trades and associate members generally will have greater privileges and a more active interest than in the past, and it is hoped that this fact alone will strengthen and build up the organization locally in a permanent manner.

The outlook for the printing and allied trades in Philadelphia is certainly better than for years past, and there is a

healthy determination among the members to secure their individual share of the general prosperity that augurs well for the growth of the Typothetæ as a center of mutual interest.

The following are the officers: William J. Dornan, president; Edward Stern, first vice-president; John W. Wallace, second vice-president; Alfred F. Edgell, secretary; William F. Fell, treasurer. *Trustees:* Morrison D. Wood, George H. Buchanan, J. R. McFetridge. *Executive Committee:* Ross Wilson, John Macintyre, Daniel Baker.

In offering the resolution referred to above Mr. Fell said:

I would move that the following resolution be passed by this body and spread on our minutes in full, so that this testimony of the high esteem and regard in which the individual referred to is held by us, his fellow-members, shall be made a permanent record in the archives of this association.

Resolved, That this body, the Typothetæ of Philadelphia, in meeting assembled on this, the 18th day of December, 1901, do hereby tender to



JOHN W. WALLACE.

The retiring secretary of the Philadelphia Typothetæ, who has served so faithfully for many years.

John W. Wallace, who has so long, faithfully and diligently filled the position of secretary of this organization, our warmest appreciation and good will for said services which have been given unhesitatingly and without recompense. To his efforts may be attributed the continuance of this body in times of trouble and adversity, when most other of its members had ceased to take an active interest therein; and by his perseverance and personality he has preserved the identity of this organization up to the present time, representing us faithfully as he has, both locally and at all conventions of the United Typothetæ of America.

And be it a matter of this record that the said John W. Wallace, as shown by the minutes of this organization, dated April 9, 1888, was one of the original signers of the agreement which created the Typothetæ of Philadelphia at that date; on which occasion he with two others were appointed a committee to draw up the original constitution, which constitution was adopted April 19, 1888, and on April 26 of the same year he was elected recording secretary.

Our minutes as they now stand show that since that date they are continuously signed by John W. Wallace, Secretary, showing, therefore, that he has been the first and only regular secretary of the Typothetæ of Philadelphia.

While he has held no other elective office, he has served continuously on various committees and has always been a delegate to the national conventions.

For these reasons we feel it our duty to hereby testify, in this public manner, to the aforesaid faithful service given, and from this date recommend that he be elected a life member of this body, with the rights and privileges of an active member, and that a copy of these resolutions, signed by the officers and individual members of this, the "Typothetæ of Philadelphia," be forwarded to him.

REUNION AND BANQUET OF ST. PAUL TYPOGRAPHICAL UNION.

The twentieth anniversary of the reorganization of St. Paul Typographical Union, No. 30, was celebrated in that city on January 5. Almost the entire membership was in attendance, and the occasion was a most enjoyable one.

One of the speakers was Mr. David Ramaley, one of the oldest printers in Minnesota, and an employer of prominence in that part of the country. His topic was "The Relation of Employer and Employe." Among other things he said: "From my standpoint as an employer I want to work in harmony with the men who do the work. If they are faithful and honest workers it is all I ask. If there are likely to be any differences as to wages I am always ready to consider and arbitrate if necessary."

John W. Hays, organizer of the Typographical Union, was to have responded to the toast "The International Union," but in his absence W. J. Rohr spoke for him.

"The Labor Press" was responded to by C. Guiney. He referred to the difficulties encountered by the labor press in properly presenting the cause of labor. He said: "The labor press stands between the American workingman and his enslavement. The attitude of the daily press toward the labor movement makes this condition inevitable. Trade-unionism as advocated by the labor press is destined to develop the highest point of manhood in the march of civilization."

"Organized Labor" was responded to by Hon. J. J. Ryder. He said that one point that should be emphasized is that men outside these organizations who need backing, or perhaps votes, appreciate the strength of organized labor better than do the men in them. If rightly approached, councils and legislatures, as well as ordinary employers of labor, can be induced to grant all reasonable demands. The day has gone by when servants of the people could stand a delegation or a committee up in a corner and demand their excuse for living. Now, if the men delegated to present a proposition have their facts well arranged and know just why they ask for any given concession, they can do the questioning themselves. And the first question they demand an answer to is "Why should not this thing be done?"

Among the other speakers were T. F. Thomas, E. C. Ives and William Eich.

The officers of St. Paul Typographical Union for 1902 are: T. F. Thomas, president; H. W. Goetzinger, vice-president; J. H. Wilson, secretary-treasurer; R. C. McCarthy, recording-secretary; James Maxwell, sergeant-at-arms.

TYPOGRAPHICAL UNION NOTES.

The Columbus (Ind.) *Herald* has been unionized.

An allied printing trades council has been organized in Oakland, California.

Charlotte (N. C.) union has secured an increase of wages from the employers in that city.

The newspaper writers of Toronto (Canada) are organizing as a branch of the International Typographical Union.

Louisville (Ky.) union boasts an active membership of 320, twenty-nine of whom have been taken in within a month.

The Rochester allied printing trades council has voted not to patronize firms that advertise exclusively in non-union papers.

A co-operative printing-office is to be started in New York to give employment to Italian printers who have been displaced by machines.

Pittsburg union has forbidden its members to work in the offices of the *Post* and *Times,* which have heretofore been "open" offices.

Atlanta union celebrated Ben Franklin's birthday this year with a fine entertainment which included speeches, singing, dancing and refreshments.

The ladies' auxiliary to the Atlanta Typographical Union has erected a granite wall around the printers' lot in the Oakland cemetery, at a cost of $200.

The amount of printing done in Rochester, New York, during 1901, bearing the union label, is estimated by a member of the Rochester Union at $35,000.

Birmingham (Ala.) union has made an agreement with the newspaper proprietors of that city whereby a piece scale can be substituted

for the present time scale whenever the proprietors so decide by giving the union thirty days' notice. The maximum rate is to be 10 cents per 1,000 ems, nonpareil.

Syracuse union has appointed a campaign committee, whose duty it is to see that President Lynch, of the I. T. U., is reëlected. Mr. Lynch is a native of Syracuse.

Boston (Mass.) union seems to think the allied council still a good thing, having recently paid up a large arrearage of per capita tax and chosen new delegates to the Boston council.

New York union sent back an appeal for contributions from the McKinley National Memorial Association because the printed document on which the appeal was made failed to bear the union label.

Cedar Rapids (Iowa) union has recently secured a new agreement with the employing printers of that city, under which their wages are advanced 12½ per cent. The agreement runs for three years.

The mailers' union of Denver (Colo.) reports a new scale accepted by the proprietors on the following basis: Foremen, $21.50; assistant foremen, $16; journeymen, $13 — an increase of $1 over former scale.

Schenectady (N. Y.) union has secured an increase of $1.50 a week, to go into immediate effect, with an additional $1.50 increase at the end of eighteen months. The piece scale has also been advanced from 25 to 30 cents.

Edward F. Farrell, a member of New York union, has been presented with a handsome gold watch and chain by that organization for distinguished service in behalf of the union while a member of the New York board of education.

Columbus (Ohio) union is negotiating with the newspaper proprietors for a new scale. The chief point at issue is over the duration of the agreement, the proprietors asking for a five-year term and the union regarding three as sufficient.

President Lynch, of the International Typographical Union, has ruled that the effect of the abrogation of the tripartite agreement by the members of that union is to give subordinate typographical unions the right to remain out of the allied trades councils wherever they think their interests are served by so doing. Previously, membership in these councils was compulsory.

Cincinnati union has appointed the following committee to take charge of the I. T. U. golden jubilee arrangements: R. H. Curl, Thomas F. Crowley, Harry M. Ogden, Eugene Streck, Ed O'Connell, James J. Mooney, Clarence C. Currey, Ed J. Farley, Thomas J. Donnelly, Charles O. Bernheisel, Sidney Fleming, George Mathauer, Chris. C. Kenney, Harold E. Bryon and Chas. F. Leibrich.

Negotiations are on between the newspaper proprietors and the Detroit (Mich.) union for a new scale. The chief point at issue is concerning matrices of advertisements. The proprietors want the union to concede undisputed ownership in these matrices to them, after once paying for the advertisement composition. The union demands pay for all advertisements whether they are reset or cast from matrices already used.

President Lynch officially announces that the controversy between the I. T. U. and the International Association of Machinists over the control of the Linotype caretakers is at an end, delegates from the machinists' organization having announced on the floor of the American Federation of Labor convention at Scranton that their organization had put up a good fight, but had been beaten and was willing to become friends again.

The Robert Smith Printing Company, of Lansing, Michigan, which refused to concede the nine-hour workday at the time set by the Typographical Union, and in consequence became involved in a strike, has now voluntarily granted its employes a reduction of hours to nine per day. While the company declares it will not discriminate in employing union and non-union men, the Lansing union hopes it will soon again be enrolled as a strictly union office.

A little battle was fought in the recent American Federation of Labor convention between the Typographical Union and Pressmen's Union delegations, which may be regarded as the opening gun of the fight between the two organizations over the annulment of the tripartite agreement. The pressmen offered a resolution protesting against the appearance of the I. T. U. label on the convention printing and requesting the substitution of the Allied trades label. The I. T. U. delegates fought the resolution and it was defeated, despite a favorable committee report.

PRESSMEN AND PRESSFEEDER NOTES.

The Fort Wayne (Ind.) Pressfeeders' and Assistants' Union recently gave a very successfull ball.

New York Pressmen's Union boasts a membership of over 1,200 and a treasury containing $15,000.

The American Pressman, official organ of the I. P. P. U., has entered upon the twelfth year of existence, and reports that the year just past has been the most successful of any.

The pressfeeders employed in Cleveland (Ohio) struck early in January for an increase of $1.50 a week in their wages. An offer from the employers of a 75-cent increase was refused. One hundred and fifty men and boys are involved.

St. Louis Pressmen's Union has elected officers as follows: President, John G. Warrington; vice-president, James M. Pirie; recording secretary, Henry A. Voss; financial secretary and treasurer, B. M. Higgins; sergeant-at-arms, Neil Gallagher; delegates to Allied Printing Trades Council, Ad. Schader, J. M. Pirie and Henry A. Voss; delegates to Central Trades and Labor Union, Charles Mueller, Frank J. Wrobel, Edw. J. Sadring, Ad. Schader and Edw. Steruchuss; for conference committee, John G. Warrington, B. M. Higgins and Henry A. Voss.

Toledo (Ohio) Pressmen's Union has elected the following officers: President, Henry Mathias; vice-president, Edward Miller; recording secretary, Bernard Larkins; financial secretary, Robert Erler; treasurer, Fred Graner; sergeant-at-arms, John Steiger. The following delegates were elected to represent the local at the Central Labor Union: Fred Graner, William Buske, D. J. Farrell, Fred France, Paul Erler and Harry McDonough. The election of delegates to the Allied Printing Trades Council resulted as follows: Bernard Larkin, Robert Erler and Harry McDonough.

RECENT TYPOGRAPHICAL UNION ELECTIONS.

Albuquerque, N. M.— President, James S. Black; vice-president, S. W. Dodge; executive committee, W. E. Pitschke, John Steward, D. W. Parkinson; secretary-treasurer, I. D. Williamson; sergeant-at-arms, H. H. Wynkoop.

Amsterdam, N. Y.— President, W. S. Cook; vice-president, Edward D. Fegel; recording and corresponding secretary, Frank Van Dycke; financial secretary, William J. Meenam; treasurer, Elmer D. Trull; sergeant-at-arms, A. W. Merrick.

Annapolis, Md.— President, Thomas K. McNier; vice-president, Joseph T. Geraci; secretary-treasurer, George R. Tydings; auditing committee, Louis H. Martin, Roy L. Morgan, George R. Tydings.

Atlanta, Ga.— President, C. C. Houston; vice-president, W. S. Weir; recorder, G. G. Etheridge; secretary-treasurer, Walter H. Grant; sergeant-at-arms, Henry Corbet; arbitrator, R. O. Ross; delegates to Federation of Trades, C. C. Houston, Ed L. Sutton, R. O. Ross, Ed M. Hagerty, L. P. Huddleston; delegates to Allied Printing Trades Council, Paul P. Richardson, C. C. Hudson, R. L. Hollis; auditing and finance committee, Louis Saloshin, D. W. Green, Paul P. Richardson.

Barre, Vt.— President, O. C. Wiley; vice-president, C. C. Ramsdell; financial and corresponding secretary, W. F. Scott; recording secretary, M. E. Mack; treasurer, F. E. Langley; sergeant-at-arms, S. J. Breen; executive committee, N. J. Roberts, M. E. Mack, J. W. Severance; delegates to central labor union, O. C. Wiley, C. C. Ramsdell, W. F. Scott.

Charlotte, N. C.— President, J. C. Abernethy; vice-president, W. M. Fudge; secretary-treasurer, W. H. Turner; recording secretary, G. L. Dooley; sergeant-at-arms, C. L. Swett; chaplain, J. E. Pleasants.

Chicago, Ill. (Typefounders).— President, August Scheideman; vice-president, Allan Schaay; recording and corresponding secretary, R. Randall Bobzin; financial secretary, Charles Fornhof; treasurer, Harry H. Rogers; sergeant-at-arms, William Casterton; treasurer benefit fund, Henry Meyer; trustees, Phillip Nuernberger, Edward Kahler, Louis Schumacher; delegates to Allied Printing Trades Council, August Scheideman, Edward Kahler, Ph. G. Nuernberger.

Cincinnati, Ohio (Typefounders).— President, P. J. McGarry; vice-president, Edward Legge; financial secretary, Charles Bloebaum; recording secretary, Newitt May; treasurer, Edward Bauer.

Fond du Lac, Wis.— President, Thomas H. Moore; vice-president, William Miller; secretary-treasurer, William Graessle; recording secretary, Hugo Saike; sergeant-at-arms, Wilton Shirley.

Fort Wayne, Ind.— President, H. D. Keller; vice-president, Jo West; corresponding secretary, Willard E. Pressler; financial secretary, Frank S. Mullahy; treasurer, C. J. Lose; sergeant-at-arms, Charles Habecker; executive committee, H. D. Keller, Jo West, C. F. Baker; auditing committee, Edward Miller, Charles Habecker, Henry Koenig; delegates to Trades and Labor Council, G. R. Hench, Frank S. Mullahy, C. F. Baker, Charles Habecker, H. D. Keller.

Grand Forks, N. D.— President, Andy Bertramson; vice-president, R. R. Marsh; secretary-treasurer, F. Jaskoski; recording secretary, F. E. Beck; sergeant-at-arms, J. B. Forsyth; executive committee, J. N. Murray, A. J. Tagley, F. E. Beck; auditing committee, E. S. McMaster, Andy Bertramson, R. R. Marsh.

Harrisburg, Pa.— President, C. C. Steiner; vice-president, Frank Seibert; recording secretary, L. B. Wanbaugh; corresponding secretary, C. E. Ripper; treasurer, W. W. Byrem; trustee, R. N. Bernheisel; sergeant-at-arms, Roy A. Walters.

Huntington, Ind.— President, L. M. Cilles; vice-president, Beryl J. Wunderdlich; recording and corresponding secretary, George A. Stoffel; financial secretary, John Bitzinger; treasurer, Charles H. Cutshall; sergeant-at-arms, Frank F. Lord; executive board, John D. Skiles, Beryl J. Wunderlich, L. M. Cilles; auditing committee, Beryl J. Wunderlich, John Stewart, John D. Skiles.

Joplin, Mo.— President, L. W. Petty; vice-president, C. O. Morgan; recording secretary, F. C. Clippinger; secretary-treasurer, J. S.

Armstrong; sergeant-at-arms, J. L. Powers; executive board, C. O. Morgan, F. E. Newkirk, Wilbur Myers, D. C. Grafton, J. L. Powers.

Kansas City, Mo. (Stereotypers).— President, Ora McFarland; vice-president, E. C. Healy; financial secretary, George Wirthman; corresponding secretary, E. H. Bryant; chairman of executive committee, H. B. Lininger.

Kokomo, Ind.— President, B. C. Nicholson; vice-president, R. A. Lee; secretary, Ira L. Bramblett; financial secretary, Howard E. Jones; sergeant-at-arms, C. Hockett.

Leadville, Colo.— President, Frank L. Lane; vice-president, O. C. Carlin; secretary-treasurer, M. V. Devor; sergeant-at-arms, Robert D. Blair; executive committee, J. H. Duncan, W. R. Wilson, J. J. Cringle.

Massillon, Ohio.— President, C. B. Arthur; vice-president, C. C. Shertzer; recording secretary, Howard Mosely; financial secretary, Nelson P. Maier; treasurer, George M. Higginbotham; sergeant-at-arms, W. A. Cummings.

Montreal, P. Q. (Stereotypers).— President, F. F. Gregory; vice-president, N. Gauvreau; secretary-treasurer, John Grunry; recording secretary, S. R. Switzer; sergeant-at-arms, P. Lamere.



"MC KINLEY."

Peculiarly marked cat belonging to Lawrence Markey, Chicago.

Newark, Ohio.— President, D. W. Matticks; vice-president, George Beck; secretary-treasurer, J. T. Collins; corresponding secretary, Louis Kussmaul; sergeant-at-arms, John F. Geinger; delegate to Trades Council, W. E. Burton.

New Orleans, La.— President, Fred Alexander; vice-president, C. G. Satterly; recording secretary, Harry G. Carlson; financial and corresponding secretary, H. S. Hudspeth; sergeant-at-arms, B. J. Bonis.

New York, N. Y. (Stereotypers).— President, George G. Ailinger; first vice-president, William R. Kingston; second vice-president, George McAfee; treasurer, James C. Stevenson; financial secretary, Winfield T. Keegan; recording secretary, Leon De Veze; corresponding secretary, Albert C. Claudy; statistician, Morton B. Connelly; sergeant-at-arms, Thomas L. Brown; trustees, Charles J. Buckner, Alfred B. Travis, George A. Wharry.

Norwich, N. Y.— President, Fred L. Ames; vice-president, Henry Hall; secretary, E. L. Holmes; treasurer, L. B. Marvin; sergeant-at-arms, C. H. Barber.

Oneonta, N. Y.— President, F. A. Jennings; vice-president, J. G. Malley; recording secretary, W. B. Mason; corresponding and financial secretary, J. D. Van Dycke; treasurer, F. A. Bissell; sergeant-at-arms, Dorr Houck.

Orange, N. J.— President, Walter G. Laidlaw; vice-president, Mortimer G. Mooney; financial secretary, Henry A. Carson; recording secretary, Laurence McCabe, Jr.; treasurer, James R. Struble; sergeant-at-arms, Charles Erdmann.

Oshkosh, Wis.— President, John Parker; vice-president, M. Vonderheiden; treasurer, Herbert Jansen; financial and corresponding secretary, Henry Neumueller; recording secretary, Louis Bullinger; sergeant-at-arms, William Keating.

Ottumwa, Iowa.— President, George J. Pickett; vice-president, George E. Willard; secretary-treasurer, Clyde S. Algire; executive board, D. D. Keltner, J. F. Cubberley, C. E. Smith; sergeant-at-arms, Charles B. Gilliland.

Paducah, Ky.— President, A. Allen; vice-president, F. Schumaker; secretary-treasurer, W. H. Hines; sergeant-at-arms, J. U. Robinson; delegates to Central Labor Union, A. Allen, W. H. Hines, F. Schumaker.

Pensacola, Fla.— President, Matt G. Johnson; vice-president, Percy S. Hayes; secretary-treasurer, F. W. Dennis, Jr., recording secretary, Robert McLellan; sergeant-at-arms, George C. Pfeiffer.

Port Huron, Mich.— President, Fred G. Rauser; vice-president, D. N. McNichol; recording and corresponding secretary, George L. Maurer; financial secretary, John A. Maurer; treasurer, F. Van Valkenburg; sergeant-at-arms, William Schoulte; assistant secretary, William Wakeham.

Poughkeepsie, N. Y.— President, S. I. Broas; vice-president, A. F. Murphy; secretary, T. S. Capron; treasurer, P. T. Kirkey; sergeant-at-arms, E. L. Mink; trustees, J. A. Lavery, A. Albertson, J. H. Beatty; delegates to Trade and Labor Council, J. J. Hyland, J. A. Lavery, P. T. Kirkey; alternate delegates, E. L. Mink, H. J. Dalzell, A. Albertson; auditing committee; W. Ringwood, E. L. Mink, C. W. Arras.

Rockford, Ill.— President, W. H. Tousley; vice-president, A. L. Pratt; secretary, John W. Aspegren; treasurer, Henry Lambert; sergeant-at-arms, E. H. Yeakle.

Santa Fe, N. M.— President, H. L. Dunning; vice-president, M. Lopez; financial secretary, R. H. Bowler; treasurer, Canuto Alarid; sergeant-at-arms, R. Tenorio; executive committee, H. W. Stevens, M. Vigil, J. Ortiz; auditing committee, F. P. Sturgess, Benigno Muniz, M. Vigil.

Sault Ste. Marie, Mich.— President, Henry Temple; vice-president, Henry Ashmun; secretary-treasurer, Charles J. Neary; recording secretary, Thomas J. Watchorn; sergeant-at-arms, Alf Taylor.

South Bend, Ind.— President, William Schermann; vice-president, Robert Codd; recording secretary, Charles Keller; financial secretary, S. C. Livingston; treasurer, William A. Barr; sergeant-at-arms, Homer Welton; doorkeeper, Charles Allison; executive committee, Bert Applegate, Andrew Troeger, W. E. Snyder, W. R. McCracken; auditing committee, H. L. Lewis, C. E. Ott, L. F. Connell; delegate to Central Labor Union, Clarence E. Ott.

Springfield, Mass.— President, George Scanlon; vice-president, Miss M. Henihan; secretary-treasurer, James S. Hannah; recording secretary, A. W. Harrington; sergeant-at-arms, Thomas Lawyer; trustees, F. N. Strehle, H. Warner, W. D. B. Mitchell; delegates to Central Labor Union, C. Porter, W. D. Mitchell, S. Strangford, F. Mullen, William Curran; delegates to Allied Trades, F. Strehle, C. Porter, James S. Hannah; investigating committee, James Wright, James S. Hannah, E. Brownson.

St. Louis, Mo. (Mailers).— President, F. Hirsh; vice-president, William Hardten; recording and corresponding secretary, Fred Heintzemann; financial secretary, William Byrnes; treasurer, Charles Menaugh; sergeant-at-arms, John Deck; executive committee, A. C. Hail, G. Echterhoff, C. Muns, J. J. Mulcahy, G. Neiderer, G. Lake, J. Jarvis, J. Megel, J. Schmeikel; auditing committee, A. C. Hail, G. Wischmeyer, J. F. Brueggemann; delegates to Allied Printing Trades Council, J. J. Mulcahy, O. C. Paul, William Hardten; delegate to Central Trades and Labor Union, O. C. Paul.

Tampa, Fla.— President, H. H. Regener; vice-president, J. E. Wesley; secretary-treasurer, Max P. Moritz; recording secretary, G. E. Maddox; sergeant-at-arms, H. C. Rinaldi; executive committee, Max P. Moritz, Hugh Norris, L. W. Baldwin, H. C. McCluney, Carl W. Hill, M. D. Cushing; auditing committee, J. H. Culbreath, H. C. Rinaldi, Reginald M. Grist; delegates to Central Trades and Labor Assembly, J. R. Harley, L. W. Baldwin, H. H. Regener.

Toledo, Ohio.— President, Ernest Stewart; vice-president, Benjamin Rentz; recording secretary, W. S. Brown; financial secretary, Charles Schmidt; sergeant-at-arms, Hugh Guthrie; board of directors, Charles Sniffin, Joseph Marker, W. R. Wright, Benjamin Rentz, W. B. Gillard; auditing committee, Thomas Rooney, L. C. Zellar, E. L. Griffith; sick committee, Levi Hall, Charles Holden, Walter Cohen; delegates to Central Labor Union, P. Moran, Charles S. Brown, J. P. Eagen.

Toledo, Ohio (Photoengravers).— President, Frank Rieger; vice-president, Al Zimmerman; financial secretary and treasurer, Harry Eastman; sergeant-at-arms, Edgar Wills.

Troy, N. Y. (Newspaper Writers).— President, Philip H. Sullivan; vice-president, George W. Franklin; secretary, R. B. Hayner; financial secretary, W. H. Rousseau; trustees, M. F. Hemingway, T. F. McCune, Fred W. Clapp, John Kelly, Ray E. Nimmo; sergeant-at-arms, Alexander Gauthier; auditing committee, Fred W. Clapp, Alexander Gauthier, Evander Youngs; delegates to the Central Federation of Labor, George A. Rogers, M. F. Hemingway, Fred W. Clapp.

Washington, D. C. (Stereotypers).— President, A. M. Herd; vice-president, J. M. Brown; secretary, J. S. Briggs; treasurer, F. Hursh; sergeant-at-arms, R. L. Christian.

Waterbury, Conn.— President, Henry B. Deiss; vice-president, Charles Kayser; secretary-treasurer, C. E. Weed; sergeant-at-arms, Hector Dolpe; executive committee, C. P. Harris, George M. Cooley, Max Taschenburger; delegates to Central Labor Union, George M. Cooley, C. E. Weed.

Youngstown, Ohio.— President, E. K. Hull; vice-president, M. Cole; recording and corresponding secretary, Theo A. Arens; financial secretary, E. E. Kimble; treasurer, Carl Maag; trustees, J. Cover, W. Flower, H. E. Rowe; sergeant-at-arms, W. W. Griffey; delegate to Central Labor Union, J. B. Wallace.

Zanesville, Ohio.— President, George B. Clarkson; vice-president, Joe V. Dilley; secretary, Neil M. Beckley; treasurer, Charles R. Allman; trustee, T. V. Mount; sergeant-at-arms, Charles W. Dutro; delegates to Trades Council, Neil M. Beckley, George B. Clarkson and Charles W. Dutro.

REFORM IN SECOND-CLASS MAILING PRIVILEGES.



IN no direction has this country of progress made more rapid strides than in the propagation and dissemination of knowledge and news through its press. That a vast amount of printed matter of absolutely no value from an educational standpoint is now circulated will not be denied. Twenty-three years ago a law was enacted by Congress which provided for the transportation through the United States mails of newspapers and periodicals published for "the dissemination of information of a public character," and having a "legitimate list of subscribers," at the low rate of 1 cent for each pound. The members of the legislative branch of the Government of that day did not intend that the Government should father illegitimate publication enterprises, originated solely for the purpose of producing wealth for the publisher at an abnormal rate.

Doubtless the Act of March 3, 1879, was framed to suit the conditions of the time, but those who drew it up had not taken thought for the morrow; its provisions are not adequate to present circumstances. That they might be made to fit the conditions of to-day is true, but its terms are indefinite, and it has been left to the Postoffice Department to define what, under the law, constitutes "a legitimate list of subscribers," "a limited number of copies purchased by one person for others," or "a nominal subscription price," and to solve a vast number of other problems, the existence of which had not been foreseen. Thus it has happened that any section of the law which admitted of two or more interpretations has inevitably received such interpretations from successive postal administrations, and this has necessitated a constant educational process, which has not been as rigidly carried on at some postoffices as at others, not to speak of the confusion and dissatisfaction which have ensued from the strict enforcement of the law at some offices and its lax enforcement at others.

Mainly through inability to understand the true intent of the law a very large number of publications have been allowed privileges to which it was not intended they should be entitled. For years the question as to what constituted a legitimate list of subscribers was left entirely to the judgment of each individual postmaster, upon whose recommendation, pro or con, a certificate of entry would be issued or refused by the Postoffice Department. At one office a publisher's application was recommended on a showing of very few subscribers in proportion to the number of papers printed. At another the postmaster would demand that the sample copies mailed be not in excess of the number of copies mailed to subscribers. At one office the publisher was denied the right to count a number of copies sent to different addresses and paid for by one person as legitimate subscriptions — at another this right was recognized.

Now the right of a publication to the privileges of second-class matter rests almost wholly upon the desire on the part of the public for its existence, as expressed by their willingness to pay for its support. From the advertiser's standpoint, too, it is of vital importance that a paper containing his advertisement should be going into the hands of persons who read it.

It required some courage on the part of the officials of the Postoffice Department to begin a crusade against abuses which had been permitted to go unchecked for so many years. The present Third Assistant Postmaster-General — Edwin C. Madden — had not been long in office, however, before it became evident that those publishers who had taken advantage of loop-holes in the law and of its lax enforcement, were to have their security disturbed. With great shrewdness he saw that the key-note to the whole difficulty was the list of subscribers. On June 29, 1900, came the forerunner of what has since proved a most vigorous and effective policy for the "lopping off" of illegitimate publications and the consequent strengthening of legitimate ones. This was in shape of a departmental circular, defining what should in future be considered "a legitimate list of subscribers." The circular reads as follows:

WASHINGTON, D. C., June 29, 1900.

A publication seeking entry in the mails as second-class matter is required to have a legitimate list of subscribers approximating fifty per cent of the number of copies issued and circulated by mail or otherwise.

In making up the "legitimate list of subscribers" there may be included, with direct subscriptions to the publishers, copies regularly sold by newsboys; copies regularly sold over the publisher's counter to purchasers of individual copies; regular sales of copies of consecutive issues by news agencies, and *bona fide* bulk purchases of consecutive issues by news agencies for sale in the usual way without the return privilege. There may also be counted in making up the list of subscribers, one copy to each advertiser, to prove advertisement, and *bona fide* exchanges — one copy for another — with existing second-class publications within reasonable limits as to number, in each case.

The only copies of second-class publications which are entitled to pass in the mails free of postage are those to regular actual *paid* subscribers (one copy to each) residing within the county of publication. No free copies or single purchases can be sent free of postage.

The publisher of a second-class publication is entitled to mail, with every issue, at the pound rate of postage, as many sample copies as he has *bona fide* subscribers.

In considering applications for entry to the second class, postmasters will be guided by the instructions above.

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

It will be noticed that the two most important matters regulated by this circular are (1) the exclusion from the second-class mails of any publication unless at least half the number of copies printed of each issue are subscribed for, and (2) the denial of the second-class privilege to sample copies of any issue in excess of a number equal to the number of copies mailed to regular subscribers. In other words, if in his affidavit a publisher states that he is regularly printing ten thousand copies, he must be in position to prove at any time that he has at least five thousand regular subscribers. He is then allowed to mail the other five thousand copies as samples. Therefore, before a publisher can get access to the mails at the pound rate there must be a demand for the existence of his publication on the part of a number of persons. This must take the form of a willingness to pay the subscription price. If he binds himself by oath to confine the number of copies printed to twice this number of persons he can mail them their copies at the pound rate and an equal number as samples.

This is known in postoffice parlance as "the fifty per cent rule." The owners of established publications owe a very strong debt of gratitude to the official who has safeguarded their interests by this insuperable barrier against what would have become an overwhelming host of competitors in the advertising and circulation fields.

This ruling has been termed prohibitive. It was intended to be so; for it was felt that if a publisher had something good to offer the American people their natural shrewdness could be relied upon to discover and support it in a short period of time, and that the publisher, knowing this, would not be reluctant to pay the higher rate of postage for a few issues, until that support had been obtained. Under the third-class rate there are no restrictions as to the number of copies that may be printed, and a judicious circulation of some thousands of copies of one or two issues would bring the results required for an entry to the second-class — if they were ever to come at all.

Many a man would have been tempted to put his last dollar into some publishing enterprise which had no excuse for living, and which would have come to an untimely end, but for the postal ruling which has prevented him from flooding the mails with sample copies.

Mr. Madden, having so effectually provided for the future, turned his attention to existing evils. Strongly believing, as

he does, that a subscription list should be made up of individual subscriptions and not of subscriptions made by a few persons or firms for thousands of others — technically called "bulk subscriptions,"— he ruled that such subscriptions were not legitimate, because they destroyed the test of a demand on the part of the public. This ruling created havoc in the ranks of the live-stock journals, which are supported mainly by commission houses which subscribe for their customers. The Third Assistant considers that such subscriptions are clearly made because the purchaser derives some financial benefit therefrom, a condition of affairs which was never contemplated by the law.

Next came the much-discussed matter of premiums to subscribers. The policy of the present postal administration on this point can best be gathered by an examination of the Postmaster-General's order, No. 899, amending Section 281 of the Postal Laws and Regulations, part of which is as follows:

> The subscription price must be shown by the publication, and when it appears from the contents, or from the extrinsic inducements offered in combination with it, that the circulation of the publication is not founded on its value as a news or literary journal, and that subscriptions are not made because of such value, but because its offers of merchandise or other consideration result, in effect, in its circulation at apparently a nominal rate, such publication does not come within the requirements of the law for acceptance as second-class matter.

Note that having overcome the first obstacle, by proving that half the number of copies printed are sent to subscribers, the publisher encounters a second, which asks the very plain question, "Why did they subscribe?" If it appears that they have been induced by the offer of an article, the price of which, when deducted from the regular subscription price, reduces that subscription price to a rate apparently nominal, such subscriptions will not be considered legitimate. Checkmate to the mail-order papers, the publishers of which have swelled their subscription lists to enormous figures by bribing the public, in order that they might raise their advertising rates. It was perfectly immaterial to them if no profit accrued from subscriptions after the cost of premiums had been charged up to that account. That difficulty vanished when the receipts from advertising were increasing at a phenomenal rate.

The battle-cry of these publishers is "the law was made for all!" They claim that the Postoffice Department has no right to discriminate between one class of publication and another — no right to interpret the law. Mr. Madden, in particular, has been abused like a pickpocket. He has been accused, in print, of narrowness, of ignorance, of playing politics, of usurping the rights of Congress. Threats have been made against his official life. Petitions to Congress asking for his removal have been circulated. It remains to be seen if the American people will recognize efficiency and faithful service in a public official and give him their unqualified support against a horde of self-seekers who have accumulated wealth by deliberate carelessness on the part of some of his predecessors in office, or whether they will remain quiescent and permit his enemies to undo all the good he has accomplished, and to continue in the enjoyment of privileges to which they were never entitled. That the law was made for all may become the



STUDIO OF LOUIS BRAUNHOLD, THE TEMPLE, CHICAGO.

Mr. Braunhold is the designer of this month's cover of THE INLAND PRINTER.

slogan of an invincible army of those who feel that it was not made for this particular class of publishers.

All signs point to a bitter contest in the forthcoming year for the passage of a new second-class act that shall restore to the publishers of illegitimate publications all the mailing privileges of which they have within the past two years been deprived by honest, earnest effort of a public official to keep his oath of office. Undoubtedly a great amount of capital will be at the disposal of these publishers.

Now is the time for the publishers who have nothing to fear from the closest application of the existing law to rally to the support of the Postoffice Department. The law has no fears except for the law-breaker.

There is not and never has been any disposition on the part of departmental or other postal officials to interfere with or supervise the business of established second-class publications which are conducted in accordance with law. On the contrary, it is the trend of the policy of the Postoffice Department to strengthen their position. That more has been done in this direction during the past two years than ever before is undeniable.

The army of publishers of worthless mail-order periodicals and of serials of which only the covers conform to the law,



Collection of H. W. Fay. Photo by John Q. A. Rugg.

THE FAST MAIL.

in that they are not substantial, and of publications used for the advancement of the main business of the publisher, is gathering new recruits daily. These persons expect to induce the representatives of the people in Congress to restore to them rights which have never legally been theirs, either by the annulment of regulations framed by the present Postoffice Department or by the passage of a new act of the broadest possible scope.

It behooves the owners of all publications rightfully enjoying the privileges provided for by law to be vigilant and to oppose, tooth and nail, by personal and editorial influence, the reopening of the gates.

In no case has a "snap judgment" been taken on any publication excluded from the second-class mails. The investigations conducted have been thorough and far-reaching; the publisher has been given ample time in which to prepare his defense. Many have concluded to put in the necessary repairs and have made new application for entry based upon compliance with the new requirements. Entry in such cases has not been denied.

There has been no attempt to interfere with a publisher's right to reward his subscription agents in any form he chooses; clubbing rates with other publications are held to be perfectly legitimate; even a premium direct to the subscriber is not forbidden, provided that, in both cases, the rate is not reduced to a rate apparently nominal. In every way the Postoffice Department has shown a disposition to be absolutely impartial, although a determined campaign has been begun against flagrant violations and abuses.

The fact, if it be a fact, that the Government has been paying the railroads of the country an exorbitant rate for the transportation of second-class matter, and that to this is mainly attributable the large deficit in postal revenues, will not be considered by any one a just excuse for the admission of one single publication to the second-class mails which is not legally entitled thereto, or for the continuation of abuses which have long been known to exist. Two wrongs do not make a right. If the public considers that the railroads are paid extravagantly let it insist through its representatives upon a searching investigation. But it should at the same time, and with unquestionable emphasis, support officials who are trying to eradicate evils which come within their jurisdiction.

Let but the press of the country take this matter up in earnest and the people insist upon the relegation to the background of any representative found to be aiding the foes of the Department, and the victory of true reform will be accomplished. Without this support the abuses will become greater than ever, and it will be found, when too late, that the opportunity for effective action has not been grasped.

There is much in the present law which ought to be retained. There is much which might be made more definite. There is much room for improvement. And in order that these things may be properly adjusted every publisher should make a study of the law.

With the creation by Congress of a permanent, non-political Postal Commission, on the lines of the Civil Service Commission, with full powers to investigate, uniform action could be had at all postoffices.

Acta non verba.

INK FOR RULING MACHINES.

In response to a request for formulas for ruling ink for machines, the following are given:

No. 1.—Blue Ink. Ingredients—One gallon of water, boiling hot; one-half pound of chinese blue (best prussian blue); four ounces oxalic acid. Mix all together and strain or filter for use. The result is a liquid blue ink of intense blue color, which may be diluted more or less with water, as desired.

No. 2.—Blue Ruling Ink. Ingredients—Twelve ounces (by weight) of strong sulphuric acid; three ounces powdered indigo; chalk, q. s.; seven and one-half fluid ounces of fresh oxgall. Put the oil of vitriol in a stoneware jar and stir, sift in the indigo and stir up the mixture. The blue color of the mixture will change to a white or dirty gray during the next few days. The vessel should be large enough to allow all frothing to rise, but not overflow. In a week's time put in sufficient powdered chalk to neutralize all acidity, then put in the oxgall and dilute with sufficient water to produce a liquid blue of the tone required and filter for use.

No. 3.—An aniline blue ruling ink is made by dissolving soluble Paris blue in alcohol and diluting with a little water, not too much, or the blue will be thrown out in solution.

No. 4.—Blue ruling ink is prepared by adding fresh oxgall to a good gall and iron ink (a logwood and iron ink fades to a dingy brown in course of time).

Red and other colored ruling inks may be obtained from aniline dyes by dissolving suitable dyes in alcohol and diluting with water.

No. 5.—Durable red ruling ink. Proceed as follows: Steep Brazil-wood shavings or powder in good malt vinegar for a few days, and then gently boil the infusion for one hour and filter while hot. Take the filtered fluid and put it in an enameled vessel or earthenware pipkin. For every four ounces of Brazil-wood that were infused add half ounce of gum arabic, and when this has dissolved add half ounce of lump sugar and half ounce of alum.

For a drier for bookbinders' ink use the following: Ingredients—Eight ounces beeswax, two ounces gum arabic, powdered and dissolved in acetic acid to make a thin mucilage; then add two ounces of brown japan, and finally mix with one and one-half pints of good ink.—*International Bookbinder.*



Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

BIRMINGHAM TYPOGRAPHICAL UNION, No. 104, has agreed, in conference with the newspaper proprietors, to accept a scale of 9 cents per thousand ems for nonpareil, day work.

ACCORDING to the tax list recently published, 275 German printing establishments, distributed over 147 places, are using 532 typesetting machines, employing 816 persons. The weekly wages run between 18 and 60 marks ($4.50 and $15). The results achieved vary in the different machines between 2,500 and 9,000 letters. There are two systems in use — the Linotype and the Typograph.

AMONG proprietors and the business management of newspapers and job offices, there is always more or less discussion as to the cost of repairs for the Linotype. I. W. Allspaugh, machinist on the Stockton (Cal.) *Mail*, says he has spent the enormous sum of 20 cents for repairs on a third machine that was placed in that office two years ago. This does not include several star wheels that have been replaced.

A MORE amiable feeling is apparent between the International Association of Machinists and the International Typographical Union, between which unions there has been for a number of years strained relations because of the question of jurisdiction over Linotype machinists. A delegate of the machinists at the Scranton (Pa.) meeting of the American Federation of Labor thus expressed himself: "We made a good fight, and we died game; now we can shake hands with the members of the International Typographical Union."

WHERE OIL IS NEEDED.—"Operator-Machinist," Omaha, Nebraska, writes: "I wonder if you can tell me how to fix the assembler gate so it will stay closed when matrices are being assembled. I have a new pattern machine, with the long, flat, steel spring to keep the gate closed. Recently the gate slips open, allowing the spacebands to sink down in the matrix line. How can I fix this?" *Answer.*— Loosen the screw on right end of rod on which the gate swings and remove the rod and gate. You will see that the corner of gate against which the spring presses has worn so that it is now round instead of square. You will have to dress this face down and solder or "sweat" on a narrow strip of steel so as to have a square corner on the gate. If you will put a drop of oil at this point occasionally the corner will not wear off.

WILL S. MENAMIN has been appointed salesman for the Chicago branch of the Mergenthaler Linotype Company, and will look after business in that territory under the direction of the manager, Mr. Lincoln. Mr. Menamin has a wide acquaintance among printers, having formerly been connected with the old Shniedewend & Lee Company as far back as 1884, and since that time having been with Barnhart Brothers & Spindler, and with both the St. Louis and Chicago branches of the American Type Founders Company. The prospects are good for his making a success of the position he has now assumed.

Two new Linotype faces, of more than ordinary interest, 10-point Elzevir and 12-point De Vinne, have been produced by the matrix department of the Linotype Company. Pica matrices can be considered a new departure in Linotyping, both new faces being probably designed for high-grade bookwork. The new faces are shown herewith:

THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The tiles and brick were impressed with a stamp

10-POINT ELZEVIR.

THE most ancient materials employed for recording events were bricks, tiles, shells, and *tables of stone.* The modes of writing on these different substances were various.

12-POINT DE VINNE.

AT a meeting of the directors of the Wicks Rotary Typecasting Company, in London, recently, Mr. Wicks, the inventor of this method of rapidly casting foundry type, said it had been suggested that the company ought to have been in a far more forward state than it was, and that they ought to have been able to be well at work and paying dividends. No one was more disappointed than the directors that this was not the case, but they had had a variety of difficulties to contend with; there had been those naturally incidental to the formation of a new business to compete with an existing condition of things, and soon after the last meeting they were brought face to face with what was nothing more nor less than a catastrophe, which was a combination on the part of the men employed in the foundry to destroy the machines. They had to attack the thing with drastic methods, and in one day they dismissed the eight engineers whom they were employing to look after the machines. From that moment the damage ceased and the output doubled, and now everything was in good working order, and only required the attention of two engineers.

ANY PORT IN A STORM.— During the disastrous floods occasioned by the unprecedented rains and cloudbursts which were the cause of much misery, the destruction of property and the cause of idleness in the Lehigh Valley to many thousands of operatives, on December 15, the inventive genius of Samuel P. Miller, machinist on the Linotype machines on the *Morning Call*, Allentown, Pennsylvania, was called into play. The *Call's* machines, which are driven by an indirect current from the local electric light station, were compelled to shut down, as the light station was flooded by the high water. The management was in a quandary until the Linotype machinist came to the fore. Having supplied himself with a pulley to fit a Golding press, located on the floor with the machines, he attached the pulley to the Golding and made connection with the "Merg." With the aid of a young, strong-legged apprentice, the press was speeded at a rate it never knew before, and

the *Morning Call* came out for two successive mornings on time, despite the absence of electric current. There are three other dailies in Allentown, and their wonderment was only satisfied after they had seen the device.

B. B. Fletcher, of Newark, New Jersey, has troubles of his own, and is moved to thus express his feelings:

ODE TO THE OPERATOR.

Every once in a while the spacebands clog,
My lower-case e's are on the hog;
The "star" wheel has been rightly named,
Judging from the stunts of the fibrous same.

The rubber rollers do not roll,
Can't get double letters to save my soul;
Maybe it's the verge, the rod or the cam,
If it wouldn't jar you, then I'll be d——.

The line delivery is out of whack,
First elevator seems full of tacks;
The mouthpiece is a mass of dirt,
Causing now and then a big back squirt.

The pinion-gearing is not up to date,
While the keyboard is in awful shape;
The distributor's numerous rinky-dinks,
Are enough to drive a man to drink.

The combination bar has met its fate,
For the endless screw can't find its mate;
The female cog is one notch shy,
And causes all the mats to pi.

The disk comes forward with a chug,
Most of the mats have but one lug;
The slugs run hot and then run cold,
And the channel plate is full of mold.

The big glass hangs down on one side,
And the assembler is fixed so it won't slide;
The main clutch is, I'm sure, too tight,
Otherwise this junk pile is all right.

Some Practical Expedients and Suggestions.—Wood B. Pemberton, with the A. N. Kellogg Newspaper Company, Kansas City, Missouri, offers the following: "I want to give some of my experiences with the Linotype, for I have been 'up against it' more than once. Some of them may be new, but the most of them have happened to every one trying to get a 'hot' slug out of a 'cold' metal pot. A recent experience was with the governors on the machine. I have had a little trouble with them lately—about three weeks ago. I conquered the trouble, and this is how I did it. I removed the tube from the governor, sawed a slot from the bottom up about three quarters of an inch on both sides of tube, replaced it, and allowed the mercury to just touch the end of the tube, and the gas to flow through these slots instead of from the lower end of the tube. I have not had a bit of trouble since. Another scheme is what I call my 'leadometer.' I drilled a small hole in metal-pot cover just back of the plunger, and riveted an upright piece of column rule to the pot. Putting a couple of eyelets in this rule I passed a small wire through them, having a hand as indicator on the top, and passed down into the metal pot and attached to a float—any kind of metal will do for a float. I have a mark on the side of the rule next to the operator so that he can see at all times just at what height the metal is in the pot without getting up from his chair. As the metal gets lower in the pot the float lowers and likewise the hand attached to the wire at the top. We never have hollow slugs any more since I made the vents deeper in the mouthpieces. One can not get good slugs from a machine that does not have a pile of 'drips' after the day's work. Do not change position of vents already in the mouthpiece, or attempt to make new ones. Just see that the ones already there are deep enough to let the air escape when the metal is forced into the mold, and you are sure of solid slugs every time. I also have a thick rubber band on hub of lower assembling belt pulley, so that when the glass is thrown back it is not cracked or broken. This has saved a good many glasses for us. Here is another thing that has stopped a good many frowns and jerks at the assembler belt: I riveted a piece of thin steel about eight inches long to the front glass latch-block, so that it lies just under the assembling belt, and a little wider than the belt. This prevents any matrices from clogging at the side of the belt, which is often the case with caps, especially if the belt does not run exactly true. This is worth trying, for it has saved us a lot of bother."

Smooth-bottomed Slugs.—A. B. C., Battle Creek, Michigan, sends a slug from his machine which shows bright in one place on the bottom and writes: (1) "Kindly give me the remedy for the accompanying slug being trimmed as it is on the bottom—one end is quite smooth, not showing mouthpiece holes. Thought it was caused by back knife, but no adjustment of that remedies the difficulty. (2) Is there any other cause for machine 'carrying over' besides that of oil on the shaft? (3) What is the cause of the gas governor on machine not having any effect on flame under pot or mouthpiece? No matter how I turn stop-cock it does not have any effect. To reduce pressure I am obliged to use stop-cock on supply pipe." *Answer.*—(1) The cause of the smooth, bright bottom on the slug you send is failure of the pot to lock tightly against the back of the mold, thus allowing metal to escape between mouthpiece and mold when casting, which surplus metal being trimmed by the back knife, leaves the bottom of the slug smooth. This subject is taken up in this number in the "Machinist and the Operator" series of articles, and you will learn by reading this article how to remedy the condition spoken of. (2) Oil on shaft—driving shaft or any other—can not cause machine to "carry over." With the old style of clutch and stopping pawls, dirt on the inside of the driving pulley or too tight adjustment of clutch would cause machine to "carry over." When the stopping pawls or catch became worn, the machine would also "run away" occasionally. The new style of stopping pawl prevents this. The surface of the driving pulley which is gripped by the clutch leathers when machine is in action should be kept perfectly clean, and no soap, ink or any other "dope" applied to it to keep the clutch from slipping. Keep the leathers clean and free from oil by taking clutch off occasionally and cleaning it thoroughly. (3) Adjust the hollow stem projecting from the top of the gas governor so that when the metal is at the right temperature the bottom of the stem barely touches the mercury in the governor. If the stem is raised too high the expansion of the mercury can not close the gas inlet in the bottom of the hollow tube. If you have the new style of gas governor, lower the rod projecting from the side of the governor until an effect is produced on the flame under the pot. Lower the stem or rod gradually until the proper temperature is attained. Then



Collection of H. W. Fay. Photo by Rolfe.

FEEDING THE CHICKENS.

leave it alone until loss of mercury by oxidation makes it necessary to add more. The by-pass valve on the governor should be kept closed, as it is intended to be opened only for emergencies.

A Back Mold Wiper.—The following description of an appliance for keeping metal from adhering to the back of Linotype molds is furnished by I. W. Allspaugh, machinist of the Stockton (Cal.) *Mail*, which will enable any machinist to construct one if he desires to test its merits: "A piece of steel about ¾ of an inch wide and ⅛ inch in thickness should be used. Drill a ⅜-inch hole about 3-16 of an inch from one end. Then, puting this end in a vise a half inch, give the steel a quarter bend, flatwise. Follow this with a quarter twist, as close to the bend as possible. Now remove the back mold disk stud binding screw, place the piece of steel in position, and bring the screw to a light bearing. This will show how the



DANCE PROGRAM COVER.
Drawn by Barnett Franklin, San Francisco, California.

remaining two bends must be made so that a flat surface of about two inches in length will present itself to the back of the mold, almost directly under the mold disk stud, as the wheel revolves. The steel should be bent so that this surface will have a reasonable pressure, allowance being made for the thickness of the felt that is to be applied later. Before the felt is fastened on, the edges of this 2-inch surface should be filed round to insure smooth operation. Apply a few drops of oil to the felt. In placing the wiper on the machine be careful to again bring the back mold disk stud binding screw to the proper bearing. In the use of the back wiper I have learned this: That instead of cleaning molds every morning (for I believe in keeping them perfectly free from metal), about once a week I take a cloth with a little polish and remove the black discoloration caused by the repeated contact of the heated mouthpiece in conjunction with the molten metal; but metal never gathers on the mold. At the same time I give the felt a shade of oil, and that answers for another week. One piece of felt will wear for months. Although this simple appliance has been in use on three machines in the *Mail* office for more than four months, the first time has yet to occur where metal has adhered in the least degree to the beveled surface of the back knife, which causes the mold wheel to revolve with great effort. But the most meritorious feature of this device is the preservation of the back of the mold. With the metal not adhering there is no occasion to use emery-paper, sandpaper, brass or steel to scrape the mold, some of which is very detrimental and the rest none too good. I believe that with a back wiper in use at the end of a five years' run a mold will be practically as good as the day it was first put on, it being given proper care otherwise, of course." There can be no question of the beneficial results to be had from the use of a wiper or polisher for the back of the mold. Not only will it prevent "high" lines, but back squirts of metal as well, as the accumulation of metal on the back of the mold will prevent a proper lock-up of the mouthpiece. It would be better, however, to wipe the back of the mold while the mold cell contains no slug, as the rough back of the slug will otherwise cut the felt. The method of fastening the wiper under the mold disk stud screw is not advisable, as this will involve a readjustment of the screw to cause the mold disk to revolve truly. The writer has had a mold polisher for back of mold in use for some time which is not open to these objections, a description of which will be given to our readers in a future number of The Inland Printer.

PATENTS.

Ferdinand J. Wich, of Broadheath, England, is the author of patent No. 688,218, assigned to the Mergenthaler Linotype Company. It covers an arrangement for providing a series of superimposed magazines, so that a number of fonts of matrices may be carried at one time on one machine without conflict, and a hand lever to enable the operator to change one magazine for another without leaving his seat.

No. 688,812 is by C. A. Albrecht, of Berlin, Germany. This shows a Linotype supplied with an extra magazine and keyboard on the right, arranged on rollers so it may be coupled or uncoupled at will. The distributing rails connect and the matrices composed on the second keyboard slide down the assembler belt of the first machine. The apparatus is an improvement on the twin-Linotype invented some years ago by Ottmar Mergenthaler.

Linotype patent No. 689,603 is by a Swedish inventor named Gustaf A. Vassberg, and is assigned to the Mergenthaler Company. It covers the use of a matrix strip representing a series of word characters, as a word or set phrase, or a whole line, said strip being slid into a matrix holder, which in form is like the ordinary matrix, only of great width linewise.

In patent No. 690,169, George H. Meserole, of Brooklyn, New York, describes a method of permitting all-metal pipes for connecting the gas burner under Linotype metal pots to the gas supply pipes, instead of the flexible rubber hose at present necessary on account of the movement of the pot in casting. He uses a hollow casing mounted upon the pot leg, from which the gas pipes radiate, and provides a flexible joint to allow for the pot movement.

THE USE OF THE WORD "LADY."

It is said that it is coming to be the fashion again to use the word "lady," and that the word "party" is also in better favor. For some years modish persons have called ladies "women," and parties "functions." There was some excuse for the former substitute, because "lady" was worked to death, and so misused as to make it ridiculous. But vague as its meaning is, it has a meaning (or meanings), to the conveyance of which it is indispensable, and the folks who have dismissed it from their vocabularies have not been persons of much philological discernment. The use of "function" for "party" has been a mere fad that must have started as a pleasantry and gradually became a habit. It makes it possible to speak of a row at a ball as a "functional disorder"; but even that does not warrant its vogue. It is a poor, borrowed anglicized word, which the British-American language doesn't need.—*Harper's Weekly.*

Buffalo
and
Buffalo Outline
Series

3A 4a 48-Point $9 00

The King

4A 6a 36-Point $6 00

HIGH Gager

5A 8a 30-Point $5 00

Finest Outlines

5A 9a 24-Point $4 00

The capacity for production, etc.

9A 15a 18-Point $3 75

Only a broad and enlightened policy will keep what we have

12 A 18 a 14-Point $3 25

THE American people, intrenched in freedom at home, love the duty

15 A 22 a 12-Point $3 00

No nation can longer be indifferent to any other as we are brought in touch with each other

24 A 48 a 6-Point $2 25

INTELLIGENCE and industry are the best possessions any man can have

20 A 36 a 8-Point $2 35

PEACE is the national desire and the goal of every American citizen

16 A 24 a 10-Point $2 50

COURTS, but not mobs, must execute the penalties of law

15 A 22 a 12-Point $2 75

The highest average of the American citizen is truth

12 A 18 a 14-Point $3 00

OUR national policies encourage commerce, etc.

9 A 15 a 18-Point $3 30

EVERY event of interest is bulletined

5 A 9 a 24-Point $3 50

The prosperity of the United States.

5 A 8 a 30-Point $4 50

Business policy

4 A5 a 36-Point $5 50

The Common

3 A 4 a 48-Point $8 50

Cabinets..

H. C. HANSEN,
Type Founder,
190-192 CONGRESS ST.,
BOSTON, MASS.

OUR CHATHAM OLD STYLE

6 POINT—32 a 16 A—$2.00

SPACE SAVING TYPE FOR ADVERTISERS

Shoes that are comfortable are usually ugly The Strollers Shoe is the marvellous exception —perfectly easy, ultra stylish, highest quality It gives more wear and satisfaction than three ordinary pairs. Ask for them. $3.50 per pair

8 POINT—30 a 15 A—$2.25

NOTE THE CLEAR, BOLD FIGURES

All sizes being cast on point bodies any spaces and quads can be used, and point body spaces sell at regular roman rates This Letter Will Be a Very Popular One

1902 February 1902						
SUN.	MON.	TUE.	WED	THU.	FRI.	SAT.
Type	Cases	Leads	Rules	Brass	Type	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	Slugs

10 POINT—24 a 14 A—$2.40

DESIRABLE FOR CAP LINES

The sizes line at bottom by point justification thus saving a large amount of time which has value

12 POINT—18 a 12 A—$2.75

HANDSOME IN DISPLAY

We are providers of the best type and materials required by the printer to do his work

18 POINT—12 a 8 A—$3.30

ELEVEN READABLE SIZES

Desirable for all kinds of book pamphlet and fine job printing as there is nothing grotesque

24 POINT—8 a 5 A—$3.45

CHATHAM OLD STYLE

This letter will be useful Every Day in the Month

30 POINT—7 a 4 A—$4.65

CAST ON LINING SYSTEM

Uniform Body Figures in all the Fonts

36 POINT—5 a 3 A—$5.20

DEEP CUT LETTERS

Bold Type to be Used in Booklet

48 POINT—5 a 3 A—$7.50

SPECIMEN BOOK
Figures in Calendar Pads

60 POINT—4 a 3 A—$10.50

CLOUD TINTS
Oriental Rug Exhibit

72 POINT— 4 a 3 A—$15.50

MUSIC BOX
Sweet Harmony

STANDARD LINE PATENT PENDING

ENCORE EXTENDED

A Handsome Type made of Nickel-Alloy Metal on Standard Line—A Working Partner for our popular "Encore" Series.

6 POINT 24 A 36 a $2.00
ATTRACT YOUR CUSTOMERS
By using types cast on Standard Line of Nickel-Alloy Metal. Stylish Products create Positive Results. Capital, $12,345,678.90

8 POINT 20 A 30 a $2.25
TO ATTAIN EFFECTIVE
Results, the compositor and pressman's work must be in perfect harmony, and the ink and paper of proper color. 7

10 POINT 18 A 26 a $2.50
EXTENDED SERIES
A useful adjunct to the print-shop both for job work and ads. 1357890

12 POINT 16 A 24 a $2.80
SELECTING TYPE
And arranging in a striking manner are points to remember.

14 POINT 10 A 20 a $3.00
PROGRESSIVE
Printers will find Encore Extended Series profitable.

18 POINT 8 A 12 a $3.20
SUPERIOR
Metal used in type. 246890

24 POINT 6 A 8 a $3.50
Extended Type S

30 POINT 5 A 7 a $4.30
Extended Typ

36 POINT 4 A 6 a $5.50
Extended T

42 POINT 4 A 5 a $7.00
Extended

48 POINT 3 A 5 a $8.50
Extende

60 POINT 3 A 4 a $12.00
Extenc

72 POINT 3 A 4 a $16.30
Exten

KEYSTONE TYPE FOUNDRY

Inventors and Sole Users of the Celebrated Nickel-Alloy Type Metal

Cor. Eighth and Sansom Streets, Philadelphia, Pa., U. S. A.

Notes and Queries On Electrotyping and Stereotyping



By C. S. PARTRIDGE

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing —Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

POWDERED MARBLE DUST.— L. A. W., Scranton, Pennsylvania: You can probably obtain powdered marble dust from wholesale druggists.

HAS TROUBLE WITH HIS "MATS."—W. G., of New Haven, Connecticut, writes: "Will you kindly tell me what I can do about my papier-maché? Lately I have had a whole lot of trouble with the same, with my tissues separating from the backs in the blank spaces only." *Answer.*— Use plenty of filler, namely, whiting, in your paste, and a soft drying blanket. If you mold with a beating brush do not pound the spaces more than necessary, but rely on your blankets to force them down. The separation is caused by the water in the paste turning to steam, which expands and forces the tissues apart. By using plenty of whiting the moisture is partially absorbed and the soft drying blanket stretches the paper tight and prevents it from puffing. When high quads and spaces are used this trouble never occurs, because the "mat" is forced down to the quads and held there by the blankets. In the absence of high quads the blankets must be relied upon to stretch the paper to an extent sufficient to prevent separation. When a large number of casts are required or when the spaces are very large, it will pay to partially fill the spaces with pieces of leads or slugs, so as to provide a contact surface for the "mat." Pieces of strawboard will answer instead of slugs, but a metallic surface is better.

THE BEST MOLDING COMPOSITION.—A correspondent who does not want his name or address mentioned for the reason that he does not want his employers to suspect that there is anything he does not know about electrotyping, inquires for the best molding composition. Our correspondent's questions may be answered in various ways and the answers would all be correct; that is to say, the best electrotype molders have their own ideas as to what constitutes the best molding composition. Possibly no two of them use exactly the same combination of ingredients, and yet all produce excellent results. Some of the best molders still use beeswax and decline to accept a substitute; others use ozokerite, others "crask" wax, which probably has ozokerite for a base; others a combination of ozokerite and beeswax, or "crask" wax and beeswax. All molding compositions are subject to changes, caused by repeated meltings and coolings, changes of temperature, etc. The skilful molder watches his wax and adds from time to time the material necessary to preserve its virtue. For general work the writer is in favor of ozokerite in summer, and a mixture of ozokerite and beeswax in winter, but there are many good molders who differ from us, and we have the highest respect for their opinions.

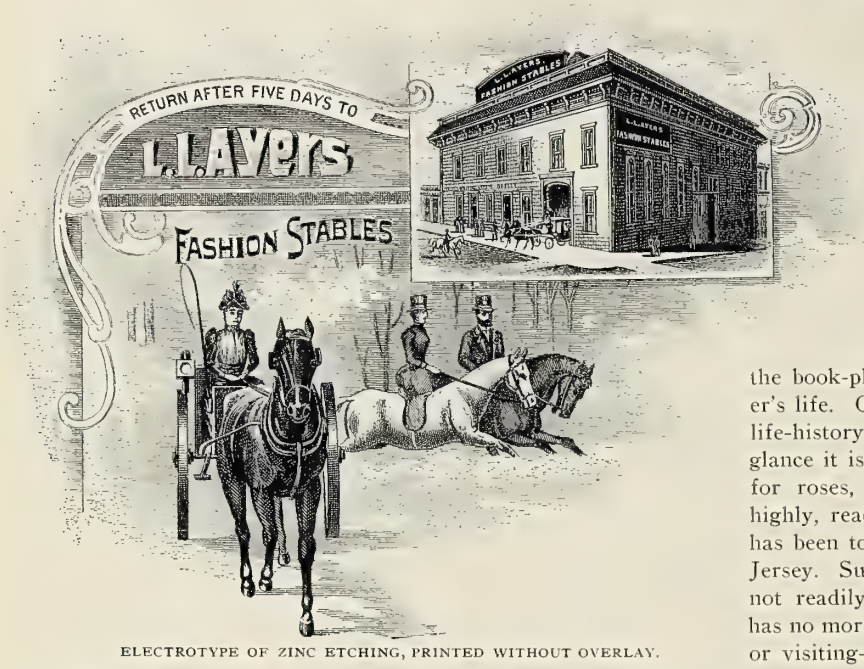
PASTE RECIPES.— H. E. H., Albany, New York, writes: "I would be pleased to have you criticize matrix sent you, together with results from stereotyped page. Am a regular reader of THE INLAND, also have your book on 'Stereotyping,' both of which I can not praise too highly. The following recipe for paste I would like to have you criticize also: 1½ pounds flour, ¾ pound starch, 1½ ounce gum arabic (soaked over night) 2 ounces alum, ¾ pound china clay, 6 quarts water. China clay is boiled with all to the right consistency. I soak my backs over night and cover beaten flong with dry soft back. I do not believe in the use of glue in paste, as heat will melt glue in its natural state, therefore when molten metal is poured on a matrix that has glue in it there must be some tendency in glue (if it is possible that it softens up) to distort the face of the matrix. What is your opinion on this point? The following recipe was given me some time ago: 3 pounds flour, 1 pound starch, 1 ounce oxalic acid, handful paris white to about quart paste. Do you think it would give better results than I have shown you? The cuts in the paper sent you were all beaten except Chief Byron on page seven, inserted by placing corrugated zinc on back of it. I do nothing extra in beating in half-tones except that I take and dry dampness out of the flong a little." *Answer.*—Your matrix is smooth and sharp, and the results obtained very creditable. With regard to paste recipe it looks good. Should say it would work well. Your objection to glue might be valid if it were used in large quantities, but when used moderately in connection with other ingredients it does not have the effect you fear. The recipe containing oxalic acid is used by some stereotypers for roller molds. The effect of the acid is to soften the paper, probably by rotting the fiber.

ELECTROTYPING HALF-TONES.— Mr. Paul Ny, of San Francisco, claims to have invented a method of electrotyping half-tones whereby the solids are raised above the high lights and lines and stipple work. It is claimed for the new process that electrotypes may be printed without overlay, and that the high



ELECTROTYPE OF HALF-TONE, PRINTED WITHOUT OVERLAY.

lights and stipple work are so protected from roller wear by the raised solids that an almost limitless number of impressions may be run on them. Mr. Ny has kindly furnished us with two specimens of his work, one a reproduction of a half-tone and the other a line drawing, both of which we print without overlay and without comment. The details of Mr. Ny's process have not been made public, but will be forthcoming at a later date. So much study and thought have been given to the question of make-ready and overlay, and so many devices are being brought out intended to assist in this direction, that a method of helping by manipulating the cuts is interesting.



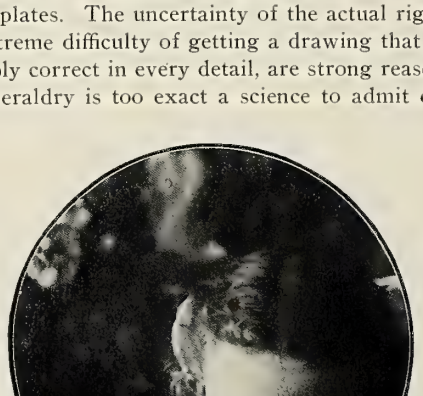
ELECTROTYPE OF ZINC ETCHING, PRINTED WITHOUT OVERLAY.

The Cost of Electrotyping.—"How much does it cost to make an electrotype," is a question which "bobs up serenely" about once a month. This time it comes from a printer whose electrotyping bills amount to "$400 a month," and who is "seriously considering the expediency" of operating his own plant. It is a difficult matter to estimate the cost of manufacturing an electrotype without a knowledge of all the conditions, but it is perfectly safe to say that if our correspondent's bills are no more than $400 a month, or if they were not more than several times that amount, he would find an electrotype foundry a most expensive luxury. An electrotyping establishment can be operated economically only when the volume of business is sufficiently large to warrant the employment of a full complement of men and boys. The molder is usually the highest priced man in the shop, and to earn his wages must be kept busy at all times. If he is a good molder and is provided with the best of facilities he will turn out enough work to keep four finishers busy. The molder's assistants are a builder, battery man, caster and wax caster. Several floor men and blockers will be required to take care of the output from the finishers' benches. The total pay-roll, we will say, is about $1,000 per month, and the maximum output, at average prices, about $3,000 per month. With all the conditions favorable the labor cost of electrotypes should be about one-third of the selling price, but unfortunately the conditions are often unfavorable. The electrotyper has many dull days and weeks, during which time his pay-roll goes right on and the effect of which is to materially increase the labor cost of production. With a smaller foundry the cost of labor would be much greater proportionately, because there would be no opportunity to work in the cheaper class of employes. While present prices obtain for electrotypes no printer can afford to operate his own foundry whose bills do not run up to $2,000 per month or more.

WHAT SHOULD A BOOK-PLATE BE?

Writing of book-plates, in the *Century*, Mr. C. D. Allen gives some hints as to what should be embodied in an *ex libris*. This suggests the question, "What should the book-plate be?" Very often one meets a person who is puzzled, who desires a book-plate, but does not know how to go about it, or what to choose for a design. One ventures on somewhat dangerous ground in offering assistance in such a case; but this much may surely be said: the book-plate should have on it the name or the monogram of the owner. It is often well to put an address on. Further than this one hardly dares advise. It is appropriate, but not essential, that the design for a book-plate should have a bookish flavor. Everthing after the indispensable, the owner's name, depends upon that owner's individual taste. One thing the book-plate should surely *not* be — an epitome of its owner's life. One sometimes sees a plate that has so much of the life-history of the owner within its small compass that at a glance it is evident to all that he glories in golf, has a regard for roses, rides a wheel, esteems "Omar Khayyam" very highly, reads Scott and Lowell, can quote from Shakespeare, has been to Switzerland, collects butterflies, and lives in New Jersey. Such an indication of one's pursuits and interests does not readily lend itself to artistic expression, and, moreover, has no more reason to be shown in books than upon table-silver or visiting-cards. It is perhaps easier to decide what should not enter into the composition of a book-plate than what should.

The question of the use of the family coat of arms vexes the American very seriously. Originally all book-plates were heraldic. That was in an age when people generally could not read, and when the blazon of each family, as shown on wearing apparel or small belongings, was as well known and quickly distinguished as an autograph or photograph to-day. In the main, it is safe to advise Americans not to use coat-armor on their book-plates. The uncertainty of the actual right to arms, and the extreme difficulty of getting a drawing that one knows is undeniably correct in every detail, are strong reasons against its use. Heraldry is too exact a science to admit of liberties.



Collection of H. W. Fay. Photo by Matteson.

"TENDING BABY."

and it is no small achievement to draw the coat of arms with absolute correctness, and yet with artistic feeling. Mr. George W. Eve, of London, stands *facile princeps* in making heraldry appear decorative.

Though it is not very generally practiced, it is legal to copyright the book-plate design. At least two plates are so protected in this country. This would seem to leave a door open for those who wish to secure for themselves a personal, distinguishing mark, a quasi-heraldry — for the drawing may be in heraldic form as well as in any other.

Notes and Queries On the Laws of Copyright



By JAMES HIBBEN

The following list of books is given for the convenience of readers. Orders may be sent to the Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

HOW MUCH MAY BE COPIED FROM COPYRIGHTED MAPS.

In December, 1883, there came before the United States Court for Oregon for adjudication two questions of general interest, growing out of an action for an injunction. The subject matter was an alleged infringement of a "Map of the Cities of Portland and the Town of Albina." Before the commencement of the suit the plaintiff was the author and proprietor of a map of the cities and towns above, entitled as aforesaid, drawn upon a scale of about eight hundred feet to the inch, for which he duly obtained a copyright in the year 1874; on May 10, 1881, the defendants published five hundred copies of a certain map with the same title as the plaintiff's, and then and thereafter sold three hundred copies of the same at $5 a copy; and in the preparation of said map the defendants copied the map of the plaintiff without alteration, except to enlarge the scale to five hundred feet to the inch, and change the colors of the lines of the land claims upon which these towns are located, and thereby wrongfully appropriated the skill and labor of the plaintiff. To this charge the defendants replied that their map includes many additions, improvements and changes not in the plaintiff's map, but admitted that they made use of said map for comparison, and, in small part, for compiling their map, and alleged that by reason of the imperfections in the same, and the changes and additions to the towns aforesaid since the publication thereof and prior to the publication of the defendants, the former had "become of little value and unsalable." Incidental to the main issue the defendants attacked the validity of the copyright claimed upon two grounds:

First.—That the "printed" copy of title required by Section 4956 did not comply with the law.

Upon this point the court said: "The plaintiff testifies that he filed a tracing of the printed title of his map with the Librarian of Congress . . . The map, together with the title in roman letters, was engraved on stone and then printed, and a copy of this printed title, thus made, was filed with the Librarian. This [said the judge] was a substantial compliance with the statute. A 'printed' copy can only be required for convenience of reading as compared with ordinary script or writing. But a copy of the title which has the form and appearance of a printed one, whether made by an impression upon type or with a pen, with or without the aid of tracing paper, is so far a printed copy. The result and not the means by which the printing is accomplished is the thing to be considered. As legible a copy of the title may be printed or produced with the pen as with type."

Second.—That it does not appear from the evidence that the plaintiff deposited two copies of his map in the mail, addressed to the Librarian, within ten days after its publication. [NOTE.—This decision is based upon the law prior to amendment, which now reads "on or before the day of publication, and . . . not later than the day of publication, etc.] Concerning this contention Judge Deady said: "It appears that the copies of the map were deposited in the Library of Congress on January 23 — just one month after the copy of the title was. At that time the mail from here to Washington was from twelve to fourteen days in transit, so that it is quite certain that the copies were mailed here near about January 10, 1874. The map was then printed, of course, but how long before is not clear or material. Probably it had not been then formally published or offered for sale to the public. . . . The objection then comes to this, that it is not sufficient to mail the copies after printing and before formal publication, but the same must be sent to the Librarian after publication. The purpose of the statute is to secure a collection in the Library of Congress of all the works copyrighted under the laws of the United States, and so two copies are required to be delivered or mailed to the Librarian at an early period after publication — not less than ten days. But if the proprietor of the work will take the pains to send the copies on the day of publication, I see no reason why he may not. And if a day or two, or ten, should intervene between the printing and formal publication of a work, what purpose of the statute is not as well served if the proprietor should be diligent enough to mail or deliver the copies before such publication? None that I can conceive of. The statute must have a reasonable construction in this respect, having in view the purpose for which it was made. And this is, that the copies can not be delivered or mailed later than ten days after publication, but may be before."

Regarding the question of infringement with relation to the copy the court said: "Questions of infringement of copyright are often very difficult to determine. The distinctions between



From collection of H. W. Fay.

BARRY.

Celebrated St. Bernard dog owned by Adolph Thommen, Switzerland, exhibited at World's Fair, Chicago, in 1893. Barry was at that time 2½ years old, weighed 208 pounds, and had a record of saving seventeen lives.

the lawful and unlawful use of a prior publication are sometimes very fine and almost inappreciable. They have been called the metaphysics of the law. A person who bestows his skill and time in the surveys, research and observation necessary to the making of a correct map of any place or locality, does not thereby prevent any other person from using the same means to accomplish the same end. The natural objects, public records, and surveys from which a map is made are open to the examination of any one. But it is clear that no person has a right to sit down and copy the map of another, and thereby defraud the latter of the profit of his labor and skill. At the same time it is not every use of a prior publication that is considered an unlawful infringement. *Bona fide* quotations from

a book do not constitute such an infringement. But as absolute originality is not possible in the case of a map, a person may take material from prior publications, provided he bestows on it such skill and labor, in revision or otherwise, as to produce an original result. But the appropriations must not be denied, and the alterations must not be merely colorable, nor the result a servile imitation of the original. It is not very clear, from the evidence, what use was made of the plaintiff's map in the compilation of the defendants', unless it was substantially copied. It is admitted by the defendants, and their draftsman so testifies, that it was used for comparison and correction. But this may mean more or less. The defendants' map may have been so far compared with and corrected by the plaintiff's as to make the former not only like the latter, but practically a copy of it. So far as the defendants' map was corrected by the plaintiff's it was in effect a copy of it. Save the additions on defendants' map, indicating the changes and improvements that had taken place since the publication of the plaintiff's map, there is no difference between them, except that the former is on a larger scale than the other, and has some lines printed in colors. And yet it is possible, although they are both so far alike, that one was not copied from the other, but only compiled from the same sources. But the probabilities are otherwise. There is a singular coincidence in the two maps that tends strongly to prove that one was copied from the other. On the plaintiff's map, block 106, in Caruther's addition to Caruther's addition, appears with a square piece out of the northwest corner caused by a reëntering angle. This is the first time that said block appears in that form on any map. The plaintiff testifies that he entered it on his map in that form as the result of a survey made by himself that he has since demonstrated to be incorrect. The defendants must have copied it from the plaintiff's map, and the fact that they copied such a singular error, which appears on no other map, indicates strongly that they copied the plaintiff's map indiscriminately and generally."



From collection of H. W. Fay, DeKalb, Ill. Photo by Trueman, Vancouver, B. C.

ELK.

UNAUTHORIZED USE OF PROTECTED PROPERTY.

From Philadelphia comes an inquiry. A certain publication purchased the right to use copyrighted half-tone plates under the impression that the seller had title to convey. It appears the notice of copyright was very faint upon the plates, "so faint that we never noticed it until an action was brought." A copyright is claimed by the owner of the painting, also by the owner of the photograph made from said painting. The owners of the several copyrights assert they sold "permission to make cuts and use them" to the party from whom the plates were borrowed, and insisted such sale did not carry with it the right for any one else to use the plates.

It is apparent from the above that the Philadelphia publication used the property of others without their consent, and the fact the "notice of copyright was so faint we never noticed it" will not avail as a defense. If the copyrights were valid in inception they are valid for the entire term of the grant, and infringement, if shown, constitutes liability under the statute. The fact that permission was extended to the party holding the plates "to make cuts and use them" did not vest the power in such party to transfer that right to another. It was a limited license, that is all, and could not be enlarged or transferred. The words "permission to make cuts and use them" can not be construed to mean to sell the use of such cuts to others. When the privilege was granted by the proprietors of the copyrights it was intended the use of the cuts should be confined to the licensee. This latter party is undoubtedly liable to the licensors for breach of contract, and violation of the special privilege.

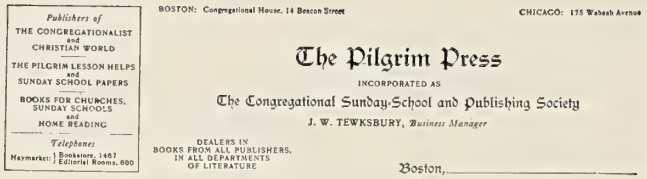


From collection of H. W. Fay, DeKalb, Ill. Photo by Notman, New Brunswick.

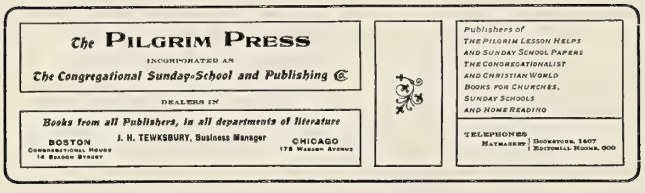
MOOSE.

THE INLAND PRINTER INDISPENSABLE.

Neglect and too much to do has caused my failure to forward my renewal to THE INLAND PRINTER. Here it is. After thirteen continuous years' service I find it quite indispensable to my business salvation.—*George E. Day, 14 Canterbury street, St. John, New Brunswick.*



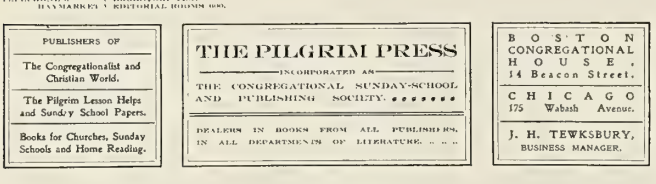
Specimen A.—Edward W. Stutes, Spokane, Washington.



Specimen B.—H. C. Reed, Imperial, California.



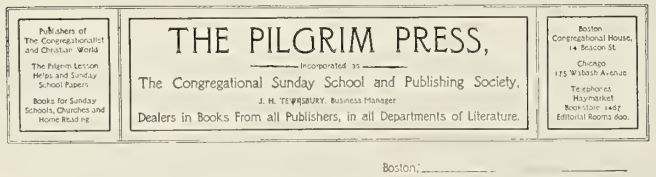
Specimen C.—B. S. McKiddy, Emporia, Kansas.



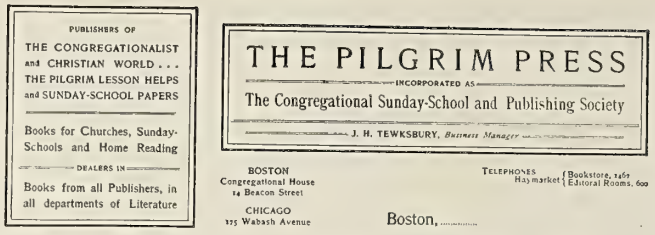
Specimen D.—Thomas P. Bond, Savannah, Georgia.



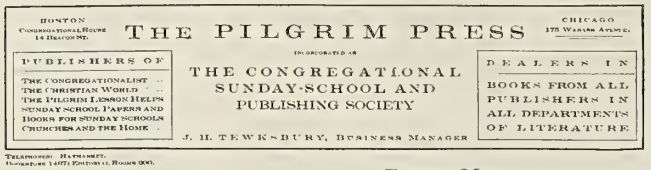
Specimen E.—Fred Melton, South McAlester, Indian Territory.



Specimen F.—H. M. Tedford, Gonzales, Texas.



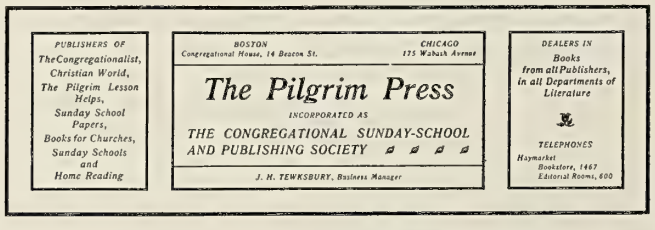
Specimen G.—Fred J. Schwarz, Philadelphia, Pennsylvania.



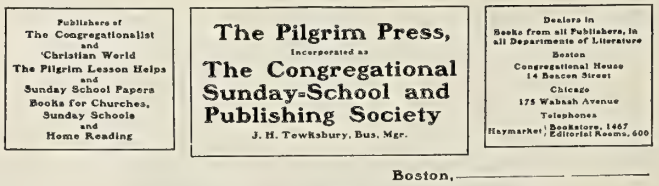
Specimen H.—J. Arthur Livingston, Conway, Arkansas.



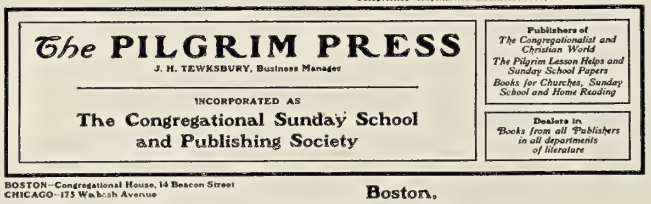
Specimen I.—W. E. Lanphear, Spokane, Washington.



Specimen J.—Ed Corman, Indianapolis, Indiana.



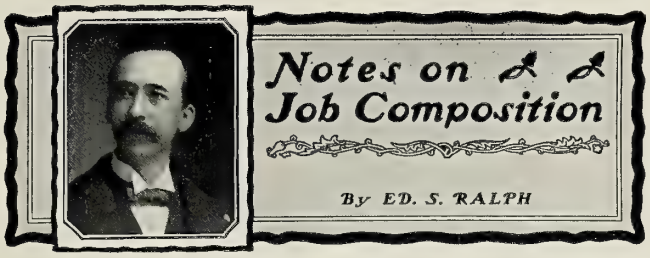
Specimen K.—Ed P. Dunn, Moberly, Missouri.



Specimen L.—A. K. Ness, St. Ignace, Michigan.

DESIGNS SUBMITTED IN THE PILGRIM PRESS LETTER-HEAD CONTEST.

(See opposite page.)



Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed. S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

THE PILGRIM PRESS LETTER-HEAD.

In the December INLAND PRINTER, on page 386, we reproduced the Pilgrim Press letter-head, with comment on same, and asked our patrons to reset the heading from the copy reproduced. Twelve compositors complied with our request, and we reproduce herewith the different designs. Some of the compositors worked under adverse circumstances, but did very creditable work. They all deserve the thanks of our readers, as well as ourselves. We have no doubt that these reproduced headings will prove highly educational to all our readers.

Specimen A was sent by Edward W. Stutes, Spokane, Washington. This is a very neat and most excellent piece of work, and shows that but little time was expended in the composition. It is correctly displayed and the proper relative strength is given to all wording.

Specimen B was designed by H. C. Reed, Imperial, California. While this heading is good as to design and well displayed, we object to the words "Dealers in" being placed outside of the panel containing the matter to which these words belong.

Specimen C was submitted by B. S. McKiddy, of Emporia, Kansas. This specimen shows that the compositor is an admirer of simplicity in type display. We think the line "Incorporated as the Congregational Sunday School and Publishing Society" should have been underneath the main display line, and that the name of the manager should have been a trifle less prominent and placed after the line referred to.

Specimen D was furnished by Thomas P. Bond, of Savannah, Georgia. This heading shows a very good design. We think that the name of the manager should have been underneath the matter relating to the Boston office, or else associated with the name of the corporation, as it would likely lead to mail, intended for the manager, being inadvertently forwarded to the Chicago office.

Specimen E was designed by Fred Melton, of South McAlester, Indian Territory. The design is according to the prevailing style. We object to the division of the word "Pilgrim" in the left-hand panel. It is a bad practice to divide the words in matter of this kind.

Specimen F came from H. M. Tedford, of Gonzales, Texas. This heading is a model of neatness, good design and simplicity. It is a harmonious piece of composition, and very hard to criticize. The only comment we have to make is that we think the date line should have been set in one size larger type.

Specimen G shows still another design and was sent by Fred J. Schwarz, of Philadelphia, Pennsylvania. This heading is accorded good treatment, and we have no criticisms to make on it.

Specimen H, by J. Arthur Livingston, of Conway, Arkansas, is quite good as to design. We think that the firm name should have been set in one size larger type.

BOSTON
CONGREGATIONAL HOUSE
14 BEACON STREET

The Pilgrim Press

CHICAGO
175 WABASH AVENUE

INCORPORATED AS
THE CONGREGATIONAL SUNDAY-SCHOOL AND PUBLISHING SOCIETY
PUBLISHERS OF

The Congregationalist AND Christian World	The Pilgrim Lesson Helps AND Sunday School Papers	Books for Churches, Sunday Schools AND Home Reading

Dealers in Books from all Publishers, in all departments of literature

J. H. TEWKSBURY, Business Manager

TELEPHONES
Haymarket { Bookstore, 1467
Editorial Rooms, 600

Boston,.....

THE PILGRIM PRESS LETTER-HEAD SHOWN IN DECEMBER.

Specimen I shows the work of W. E. Lanphear, of Spokane, Washington. This specimen is quite unique as to treatment. We think too much prominence is accorded the word "Books." This is not the main business of the firm in question. It is rather a secondary consideration. We do not admire the division of the corporate name of this concern.

Specimen J is the work of Ed Corman, of Indianapolis, Indiana. It is conspicuous for its bold design, good balance and whiting out. The only suggestion we have to offer is on the date line. This would have been much better if set in lower-case and in a larger size.

Specimen K is forwarded by Ed P. Dunn, of Moberly, Missouri. The trouble with this heading is in the undue prominence given the corporate name, as used by the Pilgrim Press. It is not as clear-cut in the division of the different clauses as it should be. The top portion of the matter in right-hand panel relating to "Books" should have had different treatment and been cut off some way from the company's business offices.

Specimen L is certainly excellent, being the work of A. K. Ness, of St. Ignace, Michigan. We would prefer to see the name of manager underneath the corporate name. However, you have qualified this in a measure by the cut-off rule.

We are certainly gratified at this showing made by our patrons, and desire to thank them for the manner in which they responded to our call for specimens. We hope that every one will derive some benefit from the examples.

We have another example, a statement-heading, for the next experiment, and hope that a liberal response will be made.

R. J. GOESSEL, St. Paul, Minnesota.—Card neat and in good form.

KENNETH YOUNG, Frederick, Maryland.—Taking into consideration the class of work represented by the circular sent for criticism, also the fact that it was a "rush" job, we think

criticism out of place. However, it is not a first-class piece of composition.

F. M. Kennedy, La Fayette, Alabama.— Card good; letter-head neat.

Spencer E. Coplin, La Grange, Indiana.— Booklets artistic in every respect.

Harry W. Osgood, Bradford, Pennsylvania.— Booklet artistic and attractive.

Stephen G. Skinner, Wichita, Kansas.— Specimens very neat and attractive.

American, Harlan, Iowa.—Your work is well designed and effectively displayed.

Herald, Chippewa Falls, Wisconsin.— Specimens neat and effectively displayed.

C. F. Spencer, Willmar, Minnesota.— Specimens well displayed and attractive.

John W. Eedy, St. Mary's, Ontario.— Booklet well designed and attractive.

J. M. Lydic, Washington, Pennsylvania.— Specimen very neat and well displayed.

Keystone Press, Portsmouth, Ohio.— Blotter very artistic as to design and display.

Record, Newton, Mississippi.— Blotter good as to type design and well displayed.

Wilmett Jobe, Little Rock, Arkansas.—Your Greeting is very artistic and attractive.

F. H. McCulloch, Austin, Minnesota.—Your program is unique and very artistic.

J. E. Clarey, Great Barrington, Massachusetts.— Booklet well written and attractive.

Frank M. Fidler, Alexandria, Indiana.— Card and letter-head neat and well balanced.

Republican and Leader, La Crosse, Wisconsin.— U. C. T. program is unique and clever.

W. F. K.—Your work is deserving of praise. It is well displayed and good as to design.

Edward W. Adler, Trenton, New Jersey.— Card very artistic and correctly displayed.

L. Wietlispach, Streator, Illinois.— Specimens very neat and good as to display and design.

H. C. Ramsdell, Hoosick Falls, New York.—We have no suggestions to offer. Work excellent.

C. E. Cunningham, Newton, Mississippi.— Stationery specimens very neat and well displayed.

J. S. Adams, Lowell, Michigan.— Specimens effectively displayed, well designed and attractive.

Roscoe Thompson, Ransom, Michigan.—Tag scheme is a good one. Envelope corners attractive.

D. M. Gordon, Nashville, Tennessee.— Designs up to date and artistic. Display neat and effective.

Ed Corman, Indianapolis, Indiana.— Calendar very artistic and attractive. Also out of the ordinary.

H. B. Glassco, Charleston, Illinois.—The program by your Mr. Watts is a very neat and artistic one.

L. S. Taylor Printing Company, St. Louis, Missouri.— Announcement unique and very attractive.

C. A. Herbig, Coshocton, Ohio.—We see nothing to criticize in your booklets. They are excellent.

D. Gustafson, Red Wing, Minnesota.— Specimens very effectively displayed and artistically designed.

Clyde E. Burke, Lexington, Mississippi.— Envelope artistic and attractive. Letter-head well displayed.

C. O. Thompson, St. Ansgar, Iowa.—Your work, while neat, is not out of the ordinary. You need "Modern Type Display," published by The Inland Printer Company. It will tell you many things you ought to know.

Brownell & Gould, Carthage, New York.— Letter-head very artistic. Envelope and blotter excellent.

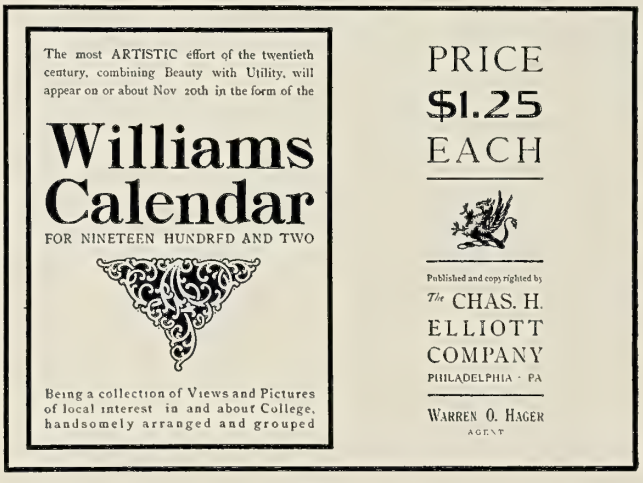
Melvin Z. Remsburgh, Los Angeles, California.— Specimens up to date as to design and well displayed.

J. H. Bohon, La Grange, Missouri.— Specimens neat, well displayed and good as to balance and whiting out.

Ed L. Richardson, Anita, Iowa.— Note-head very good. It is a decided improvement over the reprint copy.

M. L. Vincent, Newport, Rhode Island.— Envelope corner and booklet cover are both deserving of praise.

O. L. Lilliston, Philadelphia, Pennsylvania.—We reproduce your calendar placard, specimen No. 1. This is certainly



No. 1.

an elegant and artistic piece of composition. Your other specimens are first class.

Henry L. Rembe, West Point, New York.— Specimens artistic and up to date as regards display and design.

Telegram Press, Wellston, Ohio.—We have no criticisms to make on your very neat and artistic announcement.

J. S. Wohlford, Fort Dodge, Iowa.—Your December blotter is certainly attractive and excellently well printed.

F. G. Elliott, Dallas, Oregon.— Blotters and booklet very good. The designs are up to date and the display neat.

Drummer Printery, Lecompte, Louisiana.—We have no criticisms to make on your blotter. It is quite effective.

Smith & Edwards, Fond du Lac, Wisconsin.—Work good as to design and creditably displayed. We wish you success.

Joseph J. Reid, San Jose, California.— Booklets very attractive, excellent as to typography and general appearance.

C. E. Haines, Jr., Winchester, Virginia.—All of your specimens are of a very high class. They are thoroughly artistic.

Edward W. Stutes, Spokane, Washington.— Poster well and forcefully displayed. Blotters and other specimens very artistic.

S. B. Carpenter, Philadelphia, Pennsylvania.— Specimens neat and forcefully displayed, artistically designed and very attractive.

Jay Seely, New Hampton, Iowa.—We can tell from your work that you are studious. Your specimens are both neat and artistic.

Roy B. Bradley, Richmond, Virginia.—Your work is certainly praiseworthy for its correct display, good designs and general artistic tone.

O. C. Wilke & Son, Yellow Springs, Ohio.—Your letter-head and envelope do not impress us very favorably. We rec-

ommend that you send to The Inland Printer Company and get a copy of "Modern Type Display." It will be 50 cents well spent.

WILL TRAER, Vinton, Iowa.—Your letter-heads are all artistic, but the embossed heading on the blue stock is the most striking and attractive.

SITWELL PRESCOTT, Cleburne, Texas.—Envelope corners very nice, and are your best specimens. The program is all right for a stock affair.

FRED J. SCHWARZ, Philadelphia, Pennsylvania.—Neat, dignified stationery specimens always preclude criticism. Your work is of this character.

VINCENT L. TRIPP, Cohocton, New York.—Taken as a whole, we have no criticisms to make on your specimens. They are neat and up to date.

ERICS. PRESSBOY, Boston, Massachusetts.—Your specimens are certainly deserving of praise on account of their correct treatment and artistic appearance.

TOM V. HENDRICKS, Brookville, Pennsylvania.—Your specimens are all excellent as to design, neat and correctly displayed. The work is very creditable.

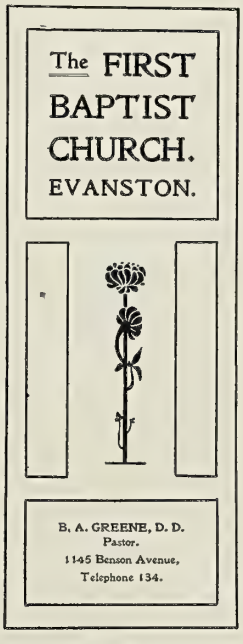
W. H. DIETRICH, Fargo, North Dakota.—The wording "Contractor and Builder" on the Pearson card is not prominent enough. Otherwise the cards are good.

WALTER A. PFEIFER, Columbus, Ohio.—Your work shows that you are a studious apprentice. The specimens reflect credit, especially so considering your experience.

WILLIAM KNUTZEN, Chicago, Illinois.—There is nothing wrong with your placard, specimen No. 2, which we reproduce. It is an artistic piece of work, both as regards composition and display. It was printed on green mat board.



No. 2.

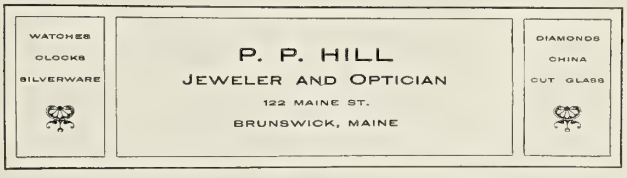


No. 3.

EARLE N. LOW, Evanston, Indiana.—You commenced about a year ago to send us specimens of your amateur printing. We have tried our best to make our instructions plain and profitable to you, because we saw in the specimens submitted the infallible indications of artistic ability of more than the ordinary kind. It is, indeed, seldom that one meets with such progress as has been made by you during that time. We have not a single adverse criticism to make on your present specimens. We have only words of praise. Considering your age and experience we have no hesitancy in saying that it is artistic and excellent in every respect. We reproduce one of your specimens, No. 3. One thing, however, we desire to caution you about. Don't be a "cheap-john." Get a fair price for your work.

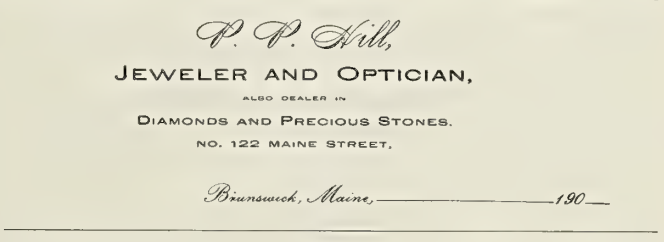
POLAND, Particular Printer, Urbana, Ohio.—The cognomen "Particular Printer" is evidenced on every specimen received from you. You might also add the words "Unique and Artistic" without hurting your conscience or telling a lie.

LEWIS STUART, Brunswick, Maine.—We have repeatedly cautioned our readers to give their customers what they wanted, without regard to the feelings or inclinations of the party who does the work. To allow all to have the benefit of these remarks, we reproduce the two jobs in question. No. 4



No. 4.

was shown the customer and he did not like it at all. No.5 was then set and submitted. It pleased him very much. There is no question as to which heading is the more artistic and up to date. The No. 4 specimen is a beauty. It has the correct type-strength for work of this kind, but the customer did not like it. Therefore the heading cost twice as much to set it



No. 5.

as it should have done. Again we say to our readers, try and get an expression from your customers as to the probable style they would like. Then do the work to please the customer, and make as much money out of it as you can. Do not eat up the profits trying to please yourselves, and in the end be obliged to please the customer and find out that you have actually lost money in the transaction.

HAL MARCHBANKS, Ennis, Texas.—The spirit of your letter is very gratifying to us. It has the true ring. We like your new letter-head much better than the old one, and think your "mark" attractive and out of the ordinary. Booklet and blotter both good.

ALBERT P. EVANS, Clarkston, Washington.—The specimen submitted by you, marked No. 1, is more up to date as to design than that designated No. 2. The margins on the No. 1 example are too small and the type employed for the main display is too large.

FRED L. TUCKER, Stevens Point, Wisconsin.—The only criticism we have to make on your Elk letter-head is that the officers' names should not have been separated by placing some in one place and some in another. It is a better heading than the reprint copy.

ALFRED WHITEHURST, Troy, New York.—For an apprentice your work is excellent and we think you have considerable ability. On your bill-head the street address is more prominent than the business engaged in. This is an error. Otherwise the heading is all right.

F. J. PAPENHAGEN, Defiance, Ohio.—You could have improved your otherwise excellent bill-head by giving a little

more strength to the line "Job Printers." You have not accorded it any more prominence than the date line. This is the only criticism we have to make.

M. A. Anderson, Bloomington, Illinois.—The forceful display, artistic designs and correct treatment accorded your specimens show that you understand the art of type display.

R. A. Carothers, Stanton, Michigan.—The idea conveyed by your blotter is a good one for local distribution. But such things are pretty dangerous to mail. Booklet cover artistic.

Charles J. Schultz, Newark, New Jersey.—Your letter-head is very artistic. We see little room for criticism on any of your specimens. They are neat, well displayed and creditable.

Scott's Printery, Marion, Indiana.—Viewed collectively, the large and varied parcel of specimens sent for criticism is representative of a very good class of work. It is creditable in all respects.

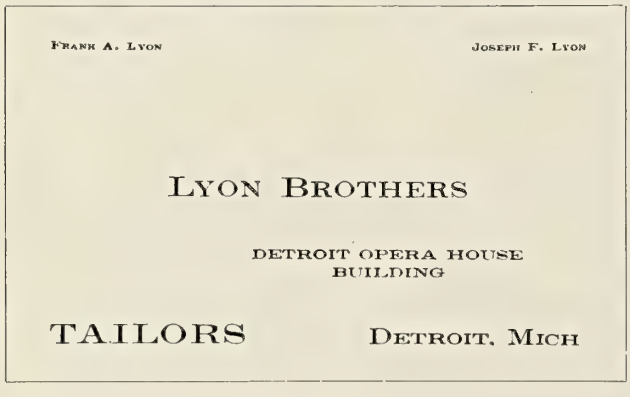
Burton E. Savage, Lawrence, Kansas.—We see no serious faults in your work. The specimens are well displayed and neat. A decided improvement is noticed in the reset bill-head over the reprint copy.

George Wiederkehr and Lawrence Jehle, Brooklyn, New York.—Your specimens are especially creditable, considering your facilities and experience. You are sure to succeed if you keep on studying.

Carl A. Schossow, Detroit, Michigan.—As regards design, your work is certainly up to date. We see that you have had an experience similar to Mr. Lewis Stewart, of Brunswick, Maine, and we ask you to carefully read what was said to



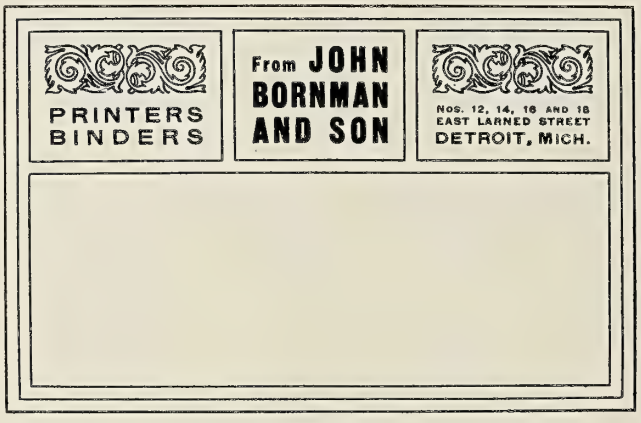
No. 6.



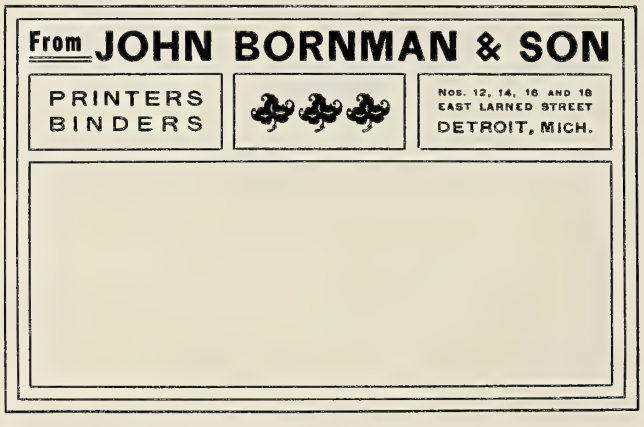
No. 7.

him, as it is in a measure applicable to you. In regard to the Lyons Brothers' card, specimen No. 6 is decidedly the best from any point of view. But the customer accepted specimen No. 7. Specimens Nos. 8 and 9 are label forms. In this instance the customer in his argument against specimen No. 8 said: "If it was from *John* it would be all right, but it is from *John Bornman & Son.*" The customer took the sensible view of the matter. Therefore we say that the No. 9 specimen is decidedly the better and more common-sense. There are some very artistic specimens in your parcel.

George W. O'Neal, Greensboro, North Carolina.—Specimens very neat and artistic as regards type display designs and color schemes. We notice great improvement in reset jobs over reprint copies.



No. 8.



No 9.

William B. Bradford, Portland, Maine.—We like the healthy tone of your letter. It shows you are of the right sort. We have not one criticism to make on your present specimens. They are artistic and praiseworthy.

E. C. Remsburger, Rochester, Minnesota.—Simplicity in type display is always commendable. Your card is very neat, but we think you have accorded too much prominence to the words "Correct, Reliable and Prompt," and also to the address line, and not enough strength to the firm name.

J. C. Decker, Baltimore, Maryland.—There are many things we would like to tell you, but our space is too limited. If you will send 50 cents to The Inland Printer Company for a copy of "Modern Type Display" you will find it the most valuable aid you ever had for correcting some of your faults.

Doctor, St. Louis, Missouri.—Your composition is quite creditable, and we believe you can do better. However, we can not pass upon your qualifications for membership in the Typographical Union. The thing for you to do is to place your case before the proper committee from that organization.

A. J. Knapp, Seymour, Connecticut.—Your designs are good, but there are some faults in the type display. If you will get a copy of "Modern Type Display," published by The Inland Printer Company, you will find it a very profitable 50-cent investment, and it will tell you many things that our limited space prevents.

Edward C. Griscom, Danville, Virginia.—Your letter-head is a hummer. It is very artistically displayed and excellent as

to design. The stock and color combinations, together with the excellent presswork, reflects much credit on the pressman, Mr. Dixon Parker. We are sorry you did not furnish us a black-ink proof, so that we could reproduce it.

R. Lewis Berry & Co., Orangeburg, South Carolina.—We wish to call your attention to one fault: Do not employ hyphens or ornaments for word-spacing, especially in an "open" job like the Beach & Rogers letter-head, and do not separate the town from the State as in the manner evidenced by the Academy of Music letter-head. Otherwise your specimens are good.

H. C. Dunbar, South Bend, Indiana.—We agree with you as to which is the best label. Of course, if you do not care for your customer's patronage, it does not make any difference whether you please him or not. But we think his dollar is the "coin of the realm," and therefore just as good as the "other fellow's," providing he pays his bills. Personal sentiments have no place in a successful business man's career.

Here is a Chance to Show Your Ability.— F. J. Marlnee, of Winston-Salem, North Carolina, sends us the following copy, and asks us to set up a statement-head: "Winston-Salem, N. C., ..., 190.., ... To S. Linton Leary, Photographer." We ask our readers to set a design from this copy and send us a clearly printed proof in black on white paper. We will reproduce the designs, showing the different styles. This will be found very profitable as well as educational.

George A. Skinner, New Rochelle, New York.—The work sent by you for criticism is deserving of praise, when taken as a whole. Some of the specimens are artistic and attractive. We wish to call your attention to a very serious error you make in spacing "letter-spaced" lines. We see that you place as much space between the letters in the words as you do between the words themselves. This is wrong and makes the wording very difficult to read. Always strive to have the text in every job clean cut and easy to read.

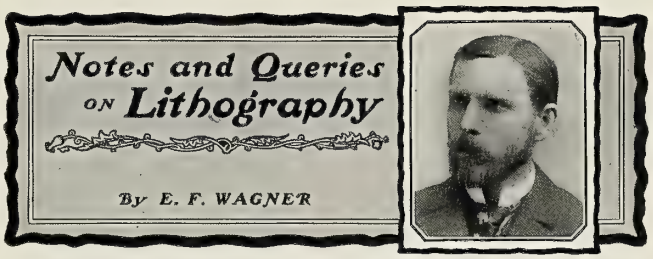
When patrons of this department desire opinions of the editor by mail, it will be necessary to enclose the customary fee, or no attention will be paid such requests. Some do not even enclose a postage stamp, and we presume they wonder why they never receive a reply. We have paid postage for requests of this nature for several years past, and must hereafter insist on the observance of the rules as laid down by the publishers. Another thing we wish to call attention to is the fact that our "postage due" account is entirely too large. Patrons will hereafter please see to it that they place enough postage on their parcels to carry them, and not impose a tax upon us when we should not be required to pay it. Patrons should also place their name and address on the outside of every package or letter.

PEACEFUL GREETING FROM PRETORIA.

Mr. P. Charles Falconer, controller of the Government Printing and Stationery Department, Pretoria, Transvaal, South Africa, favors The Inland Printer with the "Greeting to Friends (typo. and other) second edition, compiled by the Controller and Staff of the Government Printing and Stationery Department, Pretoria," in which "Peaceful greetings — with the accent on the Peace," is extended to the world. The leaflet is very neatly printed, and passed the press censor safely, as indicated by the "broad arrow" insignia of that official.

THE INLAND PRINTER IS PRESERVED.

I would as soon think of running a printing-office without presses as to try and get along without The Inland Printer. I have taken it ever since its second year of publication. We have it bound every year and think as much of the bound volumes as any books in our library.—*Charles J. Adams, The Grundy Courier, Reinbeck, Iowa.*



Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

Anastatic Transfers.—J. K., New York, writes: "I enclose you a few samples of anastatic transfers made from newspapers several years old. I did not know anything about this kind of work before you informed me how to proceed, and I am elated at the results which I achieved by following your simple directions."

Advantages of Photoalgraphy.—At the recent exposition of photo processes, Messrs. Meissner & Buch have shown a clever combination of screen photography with ordinary crayon work, also a combination of lichtdruck and chromo lithography. According to our informant, an extremely correct representation of an oil painting was given by the latter method. In the copying on aluminum a great advantage is the perfect contact and avoidance of danger to the negative and the great sensitiveness of the aluminum in developing.

Specimen Books of Lettering.—We have had several correspondents ask us to specify the best books on lettering in alphabets. We are sorry to state that the best book which ever came under our notice, the "McLees Alphabet," is now out of print. Then comes the "Spencerian Authors," also, we believe, out of print. Then followed "Prang's," which was quite elaborate, but did not render the basic types or fundamental forms of the standard letters with the truth that McLees devoted to the subject. Of the many books issued since, mostly for engineers and draftsmen, we can take no notice, as they do not give perfect or classic forms or styles. We would deem it a great favor if such of our readers who can would advise us of any good publication that could be regarded as standard, and worthy of recommendation in these columns.

Litho Engravers' Steel Points of Uniform Temper.—Engravers on stone have been accustomed to find a great variation in the steel points used for engraving on stone. The English needles would find favor with some, while by others the French or Swiss points would be considered superior. Others again would think the German (Klimsch) needles the best; yet these would all vary at one time or another and prove disappointing; sometimes they would be too brittle, or at other times too soft. It has been reserved for a jeweler, now in the employ of the Fuchs & Lang Company, to discover a method of securing a uniform temper at all times, and give engravers just what they want. An engraver employed at K. L. & B. (New York) reports that he outlined the script of an entire bond body without once sharpening one of these points. They are made in three different styles, round, square, and oval.

A Practical Pantograph for Litho Engraving.— Since our notice, published a few months ago, regarding the cheap engraving pantograph, various inquiries have reached us concerning the further details of the same. In answer to these inquiries we will say that we have tried the machine on a litho stone, supplied with an ordinary etching ground, using such patterns as happened to be handy in the office of the manufacturer, and thereby coming to the conclusion that with a few changes in the bedplate for placing the stone the apparatus can

be made to do good service for lithographic engraving, in delineating very small letters, ornaments, etc., and producing results which are simply unapproachable by handwork. The manufacturer has assured us that he would make any changes suggested by intending purchasers to make this machine as serviceable to lithographic and plate engravers as it is now to jewelers and aluminum novelty engravers.

Celluloid Transfer Paper.— Experienced transferrers are often at a great disadvantage, while using the ordinary chinese or starch transfer paper, in making commercial transfers. This paper must be laid in a damping book. The innumerable specks and dirt spots showing after a transfer is down are caused by this manipulation. Again, in many instances where several pieces of transfer paper are stuck one over the other, the transferrer will experience great difficulties likewise in the frequent curling of the paper, the very greatest care at all times being necessary. The invention of celluloid transfer paper by a German, according to *Freie Kunste,* will obviate all the former difficulties, all possible manipulation having been undertaken with this paper, and, by using it for transferring engraved work, failures such as occur by the use of the old paper are excluded. It is further stated that this paper does not stretch.

Gigantography.—This name has been given to a new invention in screen process platemaking, applicable to very large dimensions, such as posters or show-cards, patented in all countries. The Vienna *Freie Kunste* says upon the subject: "The gigantography process will render, in a cheap and effective way, by photomechanical means, printing-plates of the very largest dimensions useful for the largest kind of poster work. As can be observed on the proofs before us, a grain screen plate is used; the work has not, as heretofore, been produced by a screen the size of which was as large as the surface of the printing-plate, neither is it necessary to have screens of different grades of fineness. One single screen of medium size is all that is necessary in order to produce work in close or wider grain, in medium or very large sizes. As the work of making plates with this process from photo, etc., is a purely mechanical procedure, the expense of production, after cost of installation, is exceedingly small, and no difficulty in printing on stone or aluminum plate is experienced, owing to the very regular grain of the screen. Gigantographic platemaking is not confined to monotone, but, by its rich transparent modulations, it is useful in colorwork, and one of its features will be the variety of colors it may produce with few printings. Our authority goes on to say that undoubtedly a new direction in show-printing will be given by this invention, as photography will now enter direct into the poster and showcard print, the realism and truth of life being more approachable in portraiture. This factor, with the great reduction in cost, will no doubt open up an unusually large field for the new process."

Increase in the Demand for Litho Stone.—"The import of litho stone from 1880 to 1889, inclusive, amounted to $878,132, and from 1890 to 1900, inclusive, they were nearly the same, namely, $874,560, but in the years from 1890 to 1894 the imports were $486,707, and from 1895 to 1899 they were only $387,853—a falling off of nearly $100,000. This decline is," says the *Engineering and Mining Journal,* "probably due to business depression and the introduction of zinc and aluminum plates for stone. There was a decided increase in the value of the imports for 1899 ($86,695) over that of 1898 ($60,522); the value of the imports for 1900 was $94,134." The *Aluminum World* adds: "Zinc and aluminum plates, particularly the latter, are being used to a considerable extent as a substitute for lithographic stone, and giving good satisfaction on certain classes of work. While their introduction is comparatively recent, they materially affect the lithographic stone market. There has been no domestic production of lithographic stone until within the last year or two, and during 1900 all that was produced was obtained from the quarry at Brandenburg, Kentucky. The actual figures are withheld in the protection of individual statistics." In view of the above statements, showing that the importation of litho stone for 1900 was $94,134, recording an increase over the previous year, and in view of the fact that much work which was formerly executed on stone is now turned out by other processes (type or gelatin printing), and that in spite of the formidable use of zinc and aluminum plates which is being made in lithography the year 1900 showed a considerable increase in the importation of litho stone, even against a certain, yet unknown, production of domestic stone, then we must come to the conclusion that lithography from stone is still on the increase, and constantly widening its sphere, and we fail to observe how and where the market for lithographic stone is in any way materially or immaterially affected.

Graphic Exhibition of the Vienna Society of Photographers.—At the fortieth anniversary of the "Photographers' Association of Vienna" a most interesting exhibit was presented by the combined work of the members, showing the development of the art and its effect upon all other arts, science, trades, etc., from its earliest inception to the present day. Particularly were emphasized the relative influence between photography and the graphic arts, which have now become inseparable. Says the *Freie Kunste,* Vienna: "In the splendid halls of the K. K. Graphischen Lehr- und Versuchsanstalt were gathered in tasteful and classified order, representing the various periods, from inception, discovery and practice to perfection, the complete data of photography divided into two grand divisions — historic and modern parts . . . . Viewing the imperfect apparatus and means of the old experiments, we must stand in amazement at the results achieved by them . . . . Of interest to us are the many exhibits in the modern division, showing the application of photography in the production of printing-plates for litho and typography, especially the chromo prints from aluminum . . . . The achievements in three and four color printing are particularly noteworthy, and the use of special screen plate for photo lithography, gigantography, and other new methods . . . . We thus pass by the finest production in the fields of heliogravure, chromo lichtdruck, silver, bromid, pigment, platinum, glue and gelatin prints and their combination, and the work of the students under the direction of Professors Lenhard, Kessler, Albert and Brandmayr . . . . No detail has been neglected; even the substances used for working have been presented for study and comparison. For instance: New Chilian and Belgian zinc, copper combinations, acids, job composition, etc. All workers connected with the exhibition deserve great credit, especially the employes of the state and Government press, and the teachers, students and members of the Royal Graphic Experimental School.

Some Remarkable Specimens of Lithography.—During the past year various samples were sent to us for inspection and criticism. We mention the most noteworthy: C. Jager submits an impression made on celluloid, from an engraving of a complete bond executed by himself on litho stone. The usual steel plate lathe work border and intricate corner pieces, the vignette (about the size of a pea), the ornamental title and fancy number and dollar mark, and other accessories, twenty-five lines of script and twenty coupons, all perfectly readable and clear, engraved within a space of 2⅛ by 4¼ inches, is certainly a piece of work worthy of mention in these columns. F. Schirmeister sends samples of Ben Day lithography, executed on zinc plate and etched high for type press printing. He used the newest Ben Day films, which resemble the halftone screen work very closely. The black keyplate (horse and carriage subjects) was done by pen on cardboard and photo-engraved, then dull prints were made on polished zinc plates and lights were gummed out, solids filled in, and then Ben Day laid over. The appearance of the work is clean, crisp and

effective, and shows a new field for the exertions of the up-to-date lithographer. Mr. W. F. Clarke, of Louisville, Kentucky, sends specimens of labels engraved upon, transferred to and printed from American stone. This engraving represents the most delicate ruled etching, blending into deep shadows, and the transfer impression can be compared very favorably with the proof from the original engraving in clearness and sharp outline. R. Stevenson and F. Goddard send samples of a new process for three-color work, evolved by themselves, which they intend to patent. The system, of course, is not explained as yet, but the results are certainly superior to anything we have seen as yet in decision, depth, delicacy and harmonious coloring. The screen work is finer than that used in the ordinary three-color method, and the dots, when examined through a strong glass, show a certain relief and a sated appearance, which is the reason that this work looks so rich and clear and transparent in the shadows. Whether this invention is practical in duplicating and can be printed economically, remains to be seen. We are somewhat skeptical. There are a number of calendars and posters, also some colorwork done in Spain and Cuba, work which is barely beyond the ordinary. A fan printed from stone by a unique color process upon a silk fabric, done in Japan, deserves especial mention for its characteristic design and its dreamy softness, qualities which would not be apparent if the work on stone and the presswork were not of the very finest. Some of the specimens of lithographic work sent in are mentioned in the "Specimens Received" department, but no technical comment is there made.



THE LATE JULIUS C. F. LANG.

DEATH OF JULIUS C. F. LANG.

In the death of Julius C. F. Lang, president of the Fuchs & Lang Manufacturing Company, New York, which occurred at Richmond Hill, Long Island, New York, on Tuesday, December 17, 1901, the lithograph trade lost one of its most prominent members. Mr. Lang was a most estimable gentleman and had many friends in the trade. He was born in Schwarzenbach, Ober Franken, Germany, but was brought up in Hoff, in which district his father was Dekan in the Lutheran Evangelical Church. He was the youngest son, and the only one of the family to enter commercial life. After completing his education and spending some time in the office of a woolen manufactory, Mr. Lang went to Paris, where he lived some years, selling on commission for Messrs. Ahlfeld & Co., a glassware and crockery house. He came to New York in 1854, entering the employ of Herman Trost & Co. as salesman, and remained with this firm until 1870. While in Paris Mr. Lang lived with Frederich Fuchs, whose father owned the largest bronze powder factory in Europe. In 1870 John Adams Fuchs came to America with a letter of introduction to Julius Lang from his old friend, Frederich Fuchs, which resulted finally in their forming a partnership in 1871 as importers of bronze powders, and later, of lithographic stone. The business constantly increased, and, in 1880, the firm started manufacturing their own inks and bronze powders in this country in the old Monroe street factory. In 1882 they began the manufacture of lithographic machinery on this side, having previous to this date imported what machinery they sold from Europe. About this time they started their factory in North Third street, Williamsburg. In the meantime, in 1877, John Adams Fuchs had retired from the firm, selling his interest to his cousin, John M. Fuchs. In 1885 the firm left its old location at 54 John street and moved to 29 Warren street. In 1892 the present corporation of the Fuchs & Lang Manufacturing Company was formed. The Chicago branch was

NEEDS IT TO REFER TO.

Enclosed find postal money-order, for which please extend my subscription to your magazine. We would be lost without the latest number of THE INLAND PRINTER lying open on the most convenient case or desk for handy reference.—*Charles Lowater, The Spring Valley Sun, Spring Valley, Wisconsin.*

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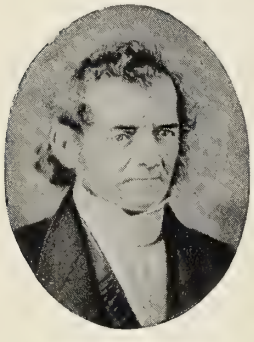
started in 1886 under Mr. Hans Fuchs as Western manager. Mr. Lang left a wife, two sons and three daughters. One daughter is the wife of Edward J. Muller, secretary of the company; another is married to T. Ellet Hodgskin, the law partner of General Wingate.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XVIII.— GEORGE F. SMITH AND HIS SONS.

MR. SMITH came from England to Philadelphia when a young man, and early secured employment in the typefoundry of Binny & Ronaldson. His life was spent in this establishment, of which he afterward became a part owner, and where he left a record of long and faithful service in building up one of the most famous typefoundries of the world.



GEORGE F. SMITH.

The exact date of his arrival has not been preserved, but it was about 1810. At that time James Ronaldson was the active man in the business, but later he was superseded by his brother Richard, with whom Mr. Smith was employed until 1833. After learning his trade, and after the retirement of Mr. Binny from the foundry, he became its superintendent, and until his retirement had charge of the manufacturing department. He married a ward of Richard Ronaldson.

George F. Smith was a mechanic of exceptional ability, and during his long service as foreman and superintendent he gave to the details of typefounding the closest attention, although his own particular work was that of moldmaker. It was undoubtedly his successful management which pointed him out as a suitable person for partner when Lawrence Johnson purchased the business from Richard Ronaldson in 1833. Mr. Smith continued in active partnership with the foundry until 1843, when he retired.

John F. Smith, the eldest son of George F. Smith, was born in Philadelphia, January 20, 1815, and in early life he entered a prominent mercantile establishment in his native city, where he thoroughly learned correct business methods. After remaining there a few years he entered the typefoundry with which his father was connected, and in 1845 he married Elizabeth Monroe. The issue of this marriage was two children, a son and a daughter. When his father retired from the business in 1843 he was given an interest by Lawrence Johnson, and on the death of Mr. Johnson, in 1860, when the company was reorganized, he took the entire financial management of the business. In addition to this trust, for a number of years prior to that date, he had charge of the wareroom of the business, and was the practical business head of the concern. In 1885 the business was incorporated under the name of The MacKellar, Smiths & Jordan Company, and he was elected its treasurer, a position he held until his death in 1889, which occurred at his home in his native city. He was a man of domestic habits, fond of his home, and was universally esteemed. Besides his investments in the typefoundry business, he was connected with many other financial institutions, and for a number of years was a director of the National Bank of the Republic.

Richard Smith, another son of George F., long identified with the Philadelphia foundry, was born in 1821. As a young man he had a liking for machinery, and at an early age was placed in the mechanical department by his father. After serving his time in his native city, he went to New York, where he was placed in charge of the then new typefoundry of James Conner. Afterward he occupied a responsible position in the Figgins foundry, London. After the retirement of his father in 1843, he was also given an interest by Lawrence Johnson. Before that time, however, and afterward at convenient intervals, he spent much time in Europe, where he devoted his time to studying the methods and system of type manufacture in all the leading typefoundries, both in Great Britain and on the continent. Thus he became an expert in nearly every branch of the business, and the results of his observation and experience were devoted to the development of the Johnson typefoundry. For many years he had entire charge of the manufacturing department, and he lived at the time of the greatest advancement of typefounding in America. How well his efforts were applied finds tangible evidence in the position occupied by his firm for many years, and a comparison of the premises occupied by the Johnson typefoundry in 1843 with those in which he left it at his death. Mr. Smith died in Paris, September 8, 1894, and his remains were brought to Philadelphia for interment. He bequeathed most of his large fortune for the erection of a colossal arch to perpetuate his memory.

NOTE.—We are indebted to Mr. W. Ross Wilson, manager of the Philadelphia branch of the American Type Founders Company, for the cut of Mr. Smith which appears with this article. It was used in the historical book issued by that branch some years ago.

LABOR AND CAPITAL CONFER.

The conference begun in New York December 16 between representative capitalists and labor leaders must be considered of notable importance as a sign of the times, says the Chicago *Daily News*, even if no direct good results from it. The mere fact that men like Samuel Gompers, John Mitchell and Theodore Shaffer and such capitalists as Charles M. Schwab and Senator Hanna consider it advantageous to come together for a joint study of the labor question is suggestive. While not all the capitalists can be expected to subscribe to Senator Hanna's outspoken advocacy of the labor union, it is significant that all the speakers thus far have expressed one view in common. They maintain that as the interests of capital and labor, of employers and employed, are fundamentally the same, some way should be found of settling their differences in peace. If it be true that labor and capital are really partners, is it not time for them to follow in fact as well as in theory the policy of partners, recognizing that what is profitable for both is profitable for either partner singly? Is it not time to arrange so that they may settle any points of difference without interruption of the business in which they have a common interest? This has long been accepted as sound theory. The New York conference denotes a growing belief that if the theory is worth speculating upon as such it should be worth consideration as a matter of practical policy.

NOT CHEWED DEEP ENOUGH.

The humorous side of the subscription book business is frequently in evidence, but it is only now and again that it presents a fresh side. The following letter was received by the publishers the other day from a prominent New England physician, after examining a subscription set of Mark Twain's Best Books, issued by Messrs. Harper & Brothers. It must be noted, by the way, that these books have uncut edges — the uncut edges being a feature which it is difficult to get the average man to appreciate, and the explanation of which is a severe tax on the resources of the salesman. Thereby hangs this correspondent's tale of woe:

"GENTLEMEN,—You do not find enclosed the payment you are expecting, but you are no more disappointed than were we when we opened our package of books, for instead of finding what we bought, namely, a set of nice-finished books, we find books with edges (all except the top edge) which looked as though they had been chewed off by rats, instead of being cut smooth, only they were not chewed deep enough. There were left innumerable sheets still unchewed, which the reader must disconnect ere he could pursue his narrative.

"Very truly yours, —— ——."



Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.

A FEW WORDS ABOUT THIS DEPARTMENT.

We do not expect to have very much to offer in this department that will be either new or startling, but if we can represent some of the old truths so as to make an impression, and if by ding-donging on some of the phases of the business that may appear to some to be worn threadbare, we are the cause of some one's turning from his evil ways to the end that he secures a fair return for his investment and efforts, then this department will not have been in vain.

To be sure, there are some in the printing business who are making money, and by "printing business" we mean it as a separate and distinct occupation, not as an incidental part of some other business, such as publishing. But those who are making a good thing of it, notwithstanding their peculiar fitness and qualifications for their calling, it is our firm conviction, could be making more were they giving the same attention and devoting the same energies in some other lines, where the central idea is that of making money and not of seeing how hard one can work, or of endeavoring to demonstrate the superiority of one's facilities over those of a competitor by taking work from him at a lower figure.

There may be many reasons for this state of affairs, but surely it will be generally agreed that the greatest reason of all is the fact that the large majority of printers are ignorant of what their work costs them. In other manufacturing businesses (and what is printing but a manufacturing business?) where the product is confined to a certain article — or at the most to a few styles of the same general kind of article — by the repeated making of their specialty the cost is more readily determined, with the result that the manufacturer can tell to a nicety just what his product costs him.

But in the printing business the case is not the same. That job that is an absolute reprint is rather an exception, and even when reprint jobs do come in they do not always come under the same conditions as when they were formerly done. You may be especially busy and it may be necessary to do the work at night; on the other hand, on account of a press of work, you may be forced to do it at a decided disadvantage because of your inability to run the work on the machinery which would be especially adapted for it.

Then again, there are few businesses which have in them the appalling amount of detail that the printing business embraces, giving endless opportunities for the making of vital errors if eternal vigilance is not maintained.

The composing and press rooms might well be two separate and distinct businesses. In their characteristics they are more unlike than many other callings which no one would ever dream of combining. The man who can successfully direct the diverging interests of a fair-sized printing and bookbinding plant has executive ability above that of the average successful business man in many other lines, who is getting for his efforts probably twice as much as the long-suffering printer. This latter phase of the question has been most ably and convincingly set forth by an article written by one who is undoubtedly the foremost printer in this country, view him in whatever light you may.

Granted that the condition of the printing business is not materially different from that indicated, those who are entirely satisfied with this status of affairs can not be looked to for a very hearty coöperation with whatever efforts are being put forth by those who believe that the financial returns from the business are not satisfactory. But the vast majority of those in the trade do not hesitate to say that the business is not in a healthy condition, and that concerted efforts for an improvement are being made is shown by the work of the Typothetæ and the Franklin clubs.

In addition to this there is at the present time more careful investigation and study being given to the trade in order to arrive at some definite conclusion as to what are its elements of weakness than ever before, and as the results of these investigations in nearly every instance are published, they are undoubtedly of much value to those who have the interests of the craft at heart, and it is not unreasonable to hope that within a comparatively short time the condition of the trade financially will be much improved.

ESTIMATES.

If a man has made an estimate of the cost of a piece of work carefully and conscientiously, he has in his mind gone through with the whole process of manufacture of that piece of work, and it is as much his place to give careful consideration to the most economical way of doing the work as it is for him to be sure that his additions are correct; for many a job may be lost that would be desirable at a lower figure

For_____ Address_____

Quantity_____ Trim Size_____ X_____ No. Pages_____ Cover_____

Description (make full and accurate)_____

STOCK (Allow 5% for spoilage each time through press)

Kind for Inside_____

Kind for Cover_____

Kind for_____ Per Ream.

Inside { ____ Rms. ____ x ____ lbs. ____ cts. $____
____ " ____ x ____ lbs. ____ cts. $____

Inserts ____ " ____ x ____ lbs. ____ cts. $____

Cover ____ " ____ x ____ lbs. ____ cts. $____

Squaring Stock_____ %

COMPOSITION Type Page_____ X_____ in

Inside { ____ Pages ____ Pt.
____ " ____ Pt.
____ " ____ Pt.

Adv. pp. { _____
_____

Cover_____

Distribution_____

Lock-up { ____ Forms ____ pp. ____ hrs. at ____ per hr.
____ " ____ pp. ____ hrs. at ____ per hr.
____ " ____ pp. ____ hrs. at ____ per hr.
____ " ____ pp. for Foundry ____ hrs. at ____ per hr.
____ " ____ pp " ____ hrs. at ____ per hr.

ELECTROTYPING (Electrotypes wear out)

____ pp. ____ x ____ at____

____ pp. ____ x ____ at____

PRESS WORK (Make ready always costs more than you figure)

		Make Ready	Running	Total		
Inside	____ Forms ____ pp.				at____	per hr.
	____ " ____ pp.				at____	per hr.
	____ " ____ pp.				at____	per hr.
	____ " ____ pp.				at____	per hr.
Cover	____ " ____ pp.				at____	per hr.
	____ " ____ pp.				at____	per hr.

Slipsheeting_____

Cutting_____

Bronzing_____

Bronze_____

INKS (Cost You Money.) { ____ pounds ____ at ____ per pound
____ pounds ____ at ____ per pound

%

BINDING (see over)_____ per 1000

Engraving_____ Add____ %

Proving Cuts in Colors_____

Sketches and Designs_____

Boxing and Shipping_____

Freight_____

Other Items_____

Price made by_____

Date_____ 190

FORM OF ESTIMATE BLANK.

were it worked in the same way that your competitor was keen enough to think out when he made his price.

There are so many items that go into the average estimate that any form of estimate blank which will make it less likely for one or more items to be overlooked is to be taken advantage of, for there is only one place to get money out of a job and that is in setting the price, while there may be a score of places where money may be lost by overlooking entirely or underestimating the cost of certain items.

We are permitted to here reproduce the estimate blank used by a house doing a large business, and in our opinion it more nearly embraces everything that goes into a job than any other estimate blank we have ever seen.

Some may raise the objection that it would take a man too long to properly make out an estimate on a blank for the ordinary run of work. We will agree that to fill out an estimate on a blank like this for work which you are morally cer-

DETAIL OF BINDING—PAMPHLETS per 1000

No. of Copies_____pp._____

No. of Signatures_____Trimmed Size_____X_____

Folding		
Gathering		
Collating		
Inserting		
Sewing		
Wiring		
Tipping and Pasting		
Covering		
Trimming		
Punching or Stabbing		
Stitching or Cording		
Silk or Cord		
Wrapping or Putting in Envelopes		
Paper for Wrapping		
Wire, Thread, Twine. Paste, Glue, etc.		
Other Items		
TOTAL		
%		
PRICE		

ESTIMATE BLANK FOR BINDERY.

tain not to get would be a useless waste of energy, and we believe that many a valuable hour could be saved for more profitable employment by using judgment and tact in declining to make figures, where, in the very nature of things, you know that it is of no use. Your time is valuable and you have a perfect right to decline to waste it in unproductive estimating.

THE MASTER PRINTERS AND ALLIED TRADES ASSOCIATION, OF PHILADELPHIA.

The following paper, read by J. Cliff Dando, before the meeting of the above association on November 18, 1901, will prove of interest to master printers everywhere:

About a quarter of a century ago a small body of master printers conceived the idea that the time had arrived when an association of printing manufacturers would benefit the printing industry. The absolute need for just such an association and the benefit thereof can best be realized in the simple fact that since its conception similar associations have been formed in every important city in the United States and Canada, and these in turn have formed themselves into a national organization known as the United Typothetæ of America. Likewise the bookbinding, engraving and electrotyping industries have their local and national associations. These several industries, though distinctly different, serve a common purpose — the manufacture of printed products.

The combined capital invested in these industries amounts to millions of dollars; and yet it has been said that a visit of inquiry to the banks throughout the country with the request for information as to any printer (and by any printer is meant the majority of the printing-houses of the country) will elicit the statement offhand, that the party is not likely to be a desirable financial risk. A little further inquiry will develop the general statement that "You printers are as bad as the bookbinders, engravers and electrotypers, and together constitute a class whose paper we are very loath to handle." The fact that such a statement will be made by a large majority of the banks throughout the country demonstrates the existence of a condition, in our several industries, brought about by some course of conduct which most of us must pursue and which should be remedied. Our respective local and national associations are serving their purposes well, for it is through them that we know each other better, have a better opinion of one another and made it possible for us to realize that the difficulties pertaining to our several industries do not arise from any personal antipathy toward each other, but that they are difficulties which can only be overcome by some system of coöperation.

Many systems have been contemplated and tried, but all seemed to prove what was generally supposed to be the case, that it was useless for printing manufacturers, bookbinders, engravers and electrotypers to hope that they could ever formulate a plan by which they could overcome the erroneous method known to themselves and commonly recognized, not only by the financiers of the country but by the public at large, as foolish and disastrous. It was not until our quiet, unassuming friend, William B. Brewster, of New York, came to town and claimed that he had the only plan that would overcome the burdensome difficulties of our industries, that printing manufacturers felt any assurance such a thing was possible, and not until Mr. Brewster had thoroughly explained and clearly set forth his plan, did they believe it would be feasible or practicable. The plan, as you all know, is based upon the fact, and you all know it to be a fact, that it is no more possible for printing manufacturers, bookbinders, engravers and electrotypers to accurately estimate or predetermine the cost and value of their products, than it is for insurance companies to predetermine the cost and value of their assurances.

You all know that your industries represent a method of manufacturing, and that the cost and value of it is measured by time. The process of changing a mental conception is so simple and easy that men of business have come universally to realize that every scheme of construction and development should be undertaken only under the guidance and advice of those whose business it is to furnish expert and professional assistance. Yet, in the construction of specifications for printers, this skilled assistance seems to be considered unnecessary. It is carried on with no scientific or orderly method; no one certifies to their completeness or accuracy; they are not prepared upon careful plans, submitted or supervised by expert "architects" of estimate-builders. It is all chance and haphazard. The most carefully framed specifications are apt to produce confusion, doubt and uncertainty, to the solution of which numerous appeals to the imagination are necessary. One need only look at the variations that arise in estimates to appreciate how difficult it is to draw comprehensive specifications for printers which shall be clear in expression and free from doubt in application. The steps of the printer desiring to walk uprightly are beset with labyrinths and difficulties that are intricate and confusing, and often so conflicting that he must stumble, turn which way he may.

Typework that could be arranged in, say, 100 hours, might require 200 hours to give the character and display best calculated to bring out the spirit or purpose intended. Presswork that could be produced legibly in, say, 100 hours, might require 200 hours to effect results consistent with good work. Ordinary printing-inks vary from 3 cents to $3 a pound, and any of it will print. Paper costing, say, 5 cents, 10 cents or 15 cents per pound, can be imitated from 20 to 40 per cent less without apparent difference, except upon critical examination. The average consumer knows very little, in fact, as to technical requirements, and is unable to give anything but vague ideas as to exact requirements, hence it is necessary for him to rely upon the judgment of various competing printers, with the natural result that no two of them contemplate work identically the same, and, of course, whatever variations exist between their respective ideas (according to high or low standards) is reflected in their estimates. Bidder A's idea is, labor and material worth $100 would be good enough. Bidder B's idea is, labor and material worth $80 should be used. Bidder C's idea is, labor and material worth $60 will fill the bill. The consumer, however, having nothing but prices for a comparison, is utterly helpless to determine whether the variations arise from difference in qualities or actual concessions in value; he is bound to preserve secrecy as to quotations, when in fact such a course in many cases is simply an encouragement and protection to trickery, deception and fraud, at his own expense.

Everybody experienced in buying printing (even printers themselves) wonder at the ridiculous variations that exist between estimates on almost every occasion, no matter whether the order be for $5 or $5,000, and yet what variation is found between merchants' prices who deal in commodities having market quotations, such as coal, grain or



NEW YEAR'S SOUVENIR.

Sent out by the Foote & Davies Company, Atlanta, Georgia (see page 752).

sugar? Practically none; or if any it is only a small percentage which is easily recognized to be a concession. Why then should printing be any different? There is no legitimate reason; printing has a natural price level, the same as any other commodity, and were its component parts as tangible as in coal, grain or sugar, prices for it would be just as uniform; and practically the same thing applies to bookbinding, engraving and electrotyping. You all know it is impossible for any two or more thoroughly practical and skilled men to estimate, independently, the time required to produce a given article with exactness and precision that will enable them to reach the same conclusion, even though they have identically the same facilities, methods and standards of cost; and you all know that the only way a true standard value can be established for each specific article you manufacture is by comparing your several facilities and conceding that the best among them represents the correct basis of value.

Insurance companies realized long ago that it was impossible for them to estimate, independently, the cost and value of their assurances, and found it necessary to their own salvation to form what are generally known as tariff associations, to establish a code of ethics and rates for governing and controlling their business intelligently. Every industry recognizes that competition of to-day is not real competition in the true sense of the term, but annihilation, and that new methods are absolutely necessary. The new methods are commonly called "trusts." This word is still distasteful to a large minority of the community and yet not so distasteful as it was even ten years ago, because it is now becoming commonly recognized to mean the new method of doing business; laws are being enacted as fast as possible to overcome all the viperous elements of the system, and every industry is striving as hard as possible to revolutionize itself to the new order of things.

These are a few of the reasons for the existence of the Master Printers and Allied Trades Association. Its right to live and command respect in this community is dependent only upon your own loyalty and integrity. To our friends and fellow craftsmen v ho have honored us with their presence here to-night, it might be opportune to say, that though they have not yet deemed it advisable to become members of the Master Printers and Allied Trades Association, the association bears malice toward none, and while it would welcome any reputable printing manufacturer, bookbinder, engraver or electrotyper as a member, those who do not become members serve its purpose even better than they could as members, because they represent a force which double guarantees to purchasers of printing, binding, engraving and electrotyping that the primary object of the Master Printers and Allied Trades Association can not possibly be to obtain exorbitant prices for its products.

The object of the Master Printers and Allied Trades Association is primarily to overcome abuses in the trade which kills or exterminates; to create and encourage true competition, and to elevate the average standard of ability and production. The processes by which these objects are attained is invested in a thoroughly practical manager and a corps of competent assistants at the rooms of the association, Tenth and Chestnut streets. A board of directors holds regular meetings for the consideration of the general business of the association, and to formulate ways and means of overcoming abuses in the trade.

When a member is requested to furnish an estimate on a specific piece of work, he is required to forward to the manager of the association a complete detail of his calculation, and get the manager's approval on same before quoting his prices. The manager verifies every item in the calculation carefully and is required to approve it or satisfy the estimator as to any error. Should there exist any facilities for producing the work cheaper than those upon which the calculation is made, the manager is required to call attention to the fact and not approve any price higher than that at which the best facilities can produce the work for; thus the prospective customer is guaranteed the best price at which the best facilities can produce any piece of work, even though he ask only one bid and does not happen to strike upon the best facilities.

There is no rule to prevent any member quoting higher than the correct price, which is arrived at by the process already explained; the rule requires that a lower price shall not be quoted. Each member who happens to be requested to bid on the same piece of work is required to

furnish a detailed calculation to the manager, and should any succeeding calculation show an error to exist in a preceding calculation, even though it has been approved by the manager, he is required to notify those interested to revise their figures. It must be apparent at once to all intelligent men that by this reason and by this process only, is it possible to eradicate and find the true value of our products; and thus the Master Printers and Allied Trades Association are endeavoring to create and encourage true competition and to elevate the average standard of ability and production. Those who are not members from a moral standpoint of right or wrong are entitled to their opinion and respected by the association for it, but those who are not members from purely selfish motives are assisting the purposes of the association and heaping odium upon themselves; ninety-five per cent of the best facilities and sixty per cent of the total facilities of the printing, bookbinding, engraving and electrotyping industries of Philadelphia are affiliated with this and similar associations throughout the United States and Canada; the basis of values established by the association is so close to cost that it is impossible to realize a profit at lower figures. The method or process adopted by the association for ascertaining true values surpasses the ability of any individual; hence any contract at a lower price than that fixed through the processes of the association is not worth having.

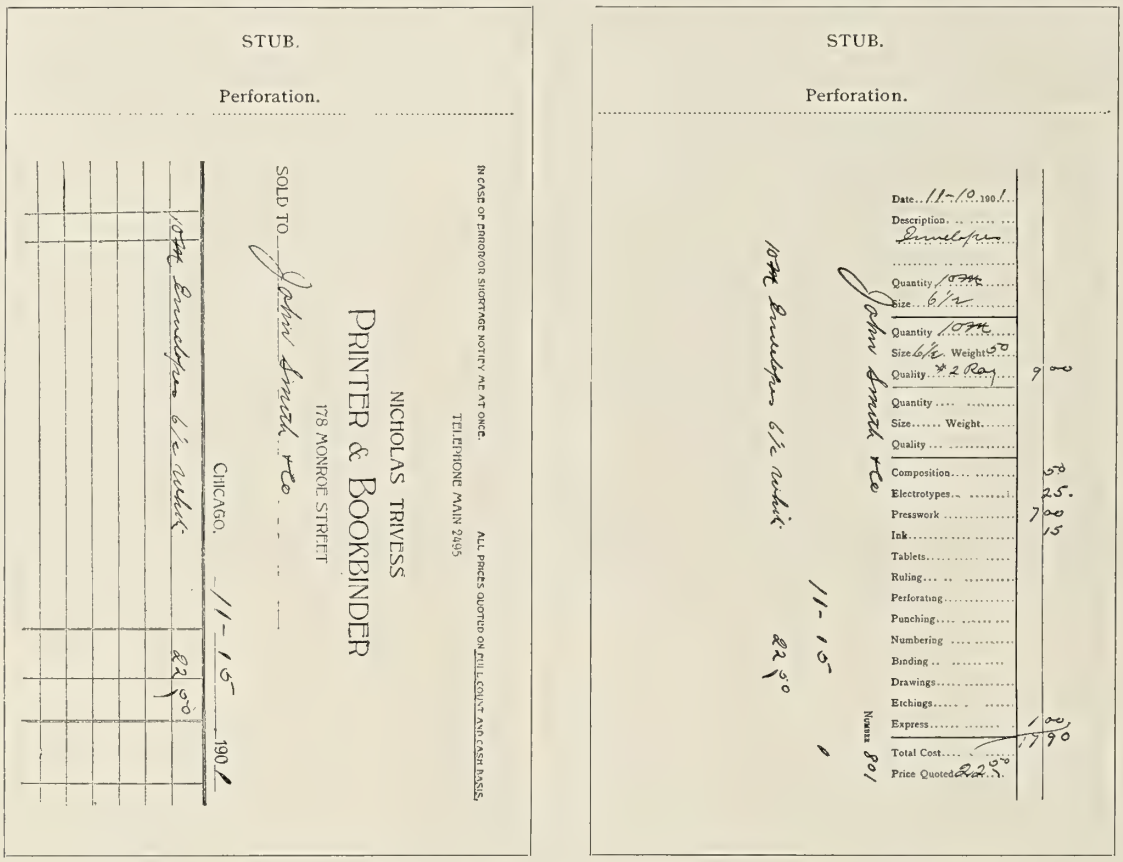
Without such an association as this, you can not quote a price even to your mother without the possibility of her being able to prove, by getting another estimate, that you apparently tried to rob her; certainly no man likes to appear to be robbing any one, and even with this association he may not be able to evade the appearance entirely, but one thing is certain, and that is, through the association he can prove his price is right, which is some satisfaction even though he does not get the order. Of course, you should anticipate some opposition; one of our members states that a customer of his said he would go to hell for his work before he would buy it from a member of the Master Printers and Allied Trades Association. This, however, did not represent the true spirit of the house he represented, for they dealt in Sunday-school books; and another thing, none of you would care if he did go, because, when he came back, the work and the books would be so bad no one would have them even as advertisements. On the other hand, all of your members report that most merchants to whom the plan and operation of your association has been intelligently explained congratulate them upon the wisdom of it; therefore, as stated before, its success is dependent entirely upon your own loyalty and integrity, and it is to be hoped this shall be found so steadfast that in time the importance of your industries will not only be justly appreciated and recognized by the public at large, but also by the financiers of the country, as being worthy of their confidence.

GOOD NEW YEAR'S RESOLUTIONS.

A novel New Year's greeting, sent out by Foote & Davies Company, of Atlanta, Georgia, is here shown in reduced facsimile. If employing printers would live up to the resolutions given in this document their profits would show up a little better at the end of the year.

COMBINED BILL-BLANK AND COPY SHEET.

One of our readers contributes an idea along the line of a combined bill-blank and a second sheet showing a carbon copy of the bill, together with other blank spaces for information which, when filled out, make of the two sheets with their entries a job book, day book, and journal, giving a complete ready reference for each book turned out. Each kind of sheet is preferably on a different color of paper, and the sheets are alternated and padded. After the bill has been sent out the second sheet, which is punched for filing, is filed away, and being numbered consecutively makes the records of the job easily referred to. In our opinion the idea is of especial value for medium-sized offices, and we are glad to be given the opportunity of passing it along.



COMBINED BILL-BLANK AND COPY SHEET.

Used with carbon paper between sheets. Bill on yellow paper; copy sheet on white paper.

A SAD CASE.

There really should be some way to determine which way to revise a bid when the customer suggests the advisability of making such a revision. We have in mind an instance showing the desirability of such information.

A certain man had two friends who were in the printing business, and as he had some work to be done, he concluded that he would give each of his friends an opportunity to figure on it. One printer was well along in years, and knew the business from the ground up. The other one was a young man who had just recently gone in business, was full of the enthusiasm of youth, and who had an ambition to build up a great business and become a merchant prince in the printing line.

The older printer was the one who figured first, and it so happened that he had a lot of paper that had been left over from a previous order which was especially suited to the needs of the job in question, and although it was a good grade of paper he put it in at a figure but little above what he would have charged for it had he used waste stock. He figured that he could take the job at $60 and realize just a fair profit. Then the young printer was sent for, and the job was explained to him and he went back to his office to do the figuring. After much calculating he at last arrived at the conclusion that the job was worth all of $38.50, and he sent around his written estimate. In the course of a few minutes he was called up over the 'phone and asked if he did not think it best to look over his estimate again, that the job had not been given out, and he was told, just as a friendly tip, that there was quite a discrepancy in the two bids, and surely there must have been some mistake. The young printer went to figuring again, then jumped up and put on his hat and went over to see his customer. He thanked him for his friendliness in giving him the tip, and figured for quite a spell longer, and finally, in checking over his figures, said: "Three twos are six, and seven fives are thirty-five. I really do not see, Mr. Jones, how I can reduce the figure more than $8."

PATHETIC.

Once in a while a printer is asked to do certain things, which the customer seemingly thinks are right along his line, but for which the printer is at a loss to know how to charge. Of course we do not refer to any such trivial affairs as giving an opinion "right off the bat," on some disputed legal point, or for accurately determining the breed of a stray dog, but we refer to more momentous affairs. We will cite an instance.

Mr. Lothario decides that he will at last marry, and brings us an order for engraved wedding invitations, and for some cards and note paper for the Mrs. Lothario to be. While generally it is considered the proper thing for the parents of the bride to look up the matter of the invitations, still it is not an unheard of thing for the cheerful swain to do the generous act. In this case he ordered a lead-pencil sketch and samples of invitations to be sent to the blushing bride to be. After waiting a reasonable time no word was heard from the sketch and samples, and the remaining time was barely sufficient to do the work and allow the usual ten days' or two weeks' notice of the fateful day. A note to the young lady asking for the return of the sketch brought no reply, and we came to the conclusion that the wedding date had been postponed. This did not prove to be the case. A whole vista of new possibilities were opened up to view by our receiving an impassioned appeal from the young man for us to immediately and at once write to the young woman interested, and inform her that it was due to an error that the sketch of the wedding invitations were sent to her and for us to most humbly beg her pardon for our blunder. We were somewhat at a loss to appreciate how such a letter would do any good, as we did not see that the young lady would have been benefited by not having seen the sketch, without it was the young man's intention to pleasantly surprise her by sending out the invitations and making all the arrangements himself. At any event we did not send the letter, and in a few days we received another letter from the young man, which was certainly an earnest appeal from the heart, and it bore traces of tear stains, and it besought us by all the powers that were for us to write to the young woman and convince her that it was a hideous nightmare, all a terrible mistake on our part, as by so doing it would prove to her that "he was telling the truth." He further asked us to send him a copy of the letter so that he could see that we had followed his directions. Our utter perverseness was assured in his estimation by our refusing to properly grovel, and we presume that, as far as matrimony is concerned, the incident is closed.

"Of all sad words —"



Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

MAILING CALENDARS.— One of the new rulings, which many people who mail calendars and other printed matter are not aware of, is that in regard to wrapping of packages so that they may be opened for examination. Calendars rolled in paper wrappers and pasted in such a way that the wrapper can not be slipped off makes the package subject to letter postage.

PAMPHLET CONCERNING SECOND-CLASS MAIL MATTER.—The Third Assistant Postmaster-General has now in course of preparation a pamphlet containing all of the laws, regulations and rulings pertaining to second-class mail matter. It is expected that the work will be completed in about sixty days, and it will be distributed free to all publishers throughout the country. It is intended to be a guide to postmasters as well as to publishers.

WRITING ON THIRD AND FOURTH CLASS MATTER.—A new postal ruling prohibits the writing of name of contents of third and fourth class matter on the outside of the wrappers. Printers should bear in mind, in sending photographs and other copy to engraving houses, not to designate the same on the outside of the wrapper, or first-class postage will be charged. If rubber stamp is used to indicate the contents the package will be sent at the usual rate, but writing is not permissible.

INSERTS OF DIFFERENT KINDS FOR SAME FIRM IN ONE ISSUE. R. E. asks: "Has a publisher the right to vary an advertisement of an advertising insert in respect to cuts and illustrations, provided that the wording of the advertisement be the same, and to run such varied copies of an advertisement through different copies of the same edition of a second-class publication? A certain firm has offered me his advertisement for a certain issue. There are four varieties of the advertisement, each sample having a different picture, but the wording is the same in each." *Answer.*—The Department has uniformly held that all copies of a given edition of a second-class publication must be exactly alike, and that if additional matter other than the actual original print (common to all copies) is inserted therein, whether as a supplement or otherwise, all copies containing such insert or inserts are liable to postage at the third-class rate.

UNIFORMITY IN SECOND-CLASS RULINGS.— Some protest has been made by the publishers of trade and class publications about the lack of uniformity in enforcing the rules concerning the mailing of second-class matter. While many of the legitimate trade papers are little affected by the recent rulings of the Third Assistant Postmaster-General, some seem to think they are discriminated against where located in large cities, in which the rules are more rigidly enforced than in towns of smaller population. When asked by THE INLAND PRINTER why this was the case Mr. Madden replied: "It is of course true that one postmaster may enforce the laws and regulations more effectively than another, and in consequence under a lax postmaster a publisher may appear to have for the time being an advantage over those where the postmaster is more alive to his duty. My aim has been to correct this state of affairs, and I think you will find upon investigation that the rulings

which have been made by this office during the last year are very generally observed in their letter and spirit. It is to bring about this uniformity of practice that postmasters have frequently been told of late that they may be held on their official bonds for revenue that is lost through faulty administration." Mr. Madden also states that if the publishers of trade papers will bring to his attention any case where a postmaster has neglected to properly enforce the rulings, the matter will be taken up with a view to correcting the irregularity. All publications of the same class should be placed upon a uniform footing, whether published in New York city or in the smallest town in the country that is allowed to accept second-class matter.

PAID-IN-ADVANCE SUBSCRIPTIONS.—A circular letter has been sent out by the Third Assistant Postmaster-General, intended to correct a wrong impression made by the issuing of a circular by the National Publishers' Bureau of Chicago, concerning subscriptions. The circular of the Bureau seemed designed to embarrass the postal reforms now in progress. Reasonable credit subscriptions to legitimate publications are unobjectionable under the law. Here is the letter:

To all Postmasters:

A certain publisher's bureau in Chicago, Illinois, is distributing to publishers in general throughout the country the following statement:

"The Postoffice officials at Washington, D. C., have just ruled that a subscription to any publication, entered as second-class matter, must be discontinued, when the time for which it is paid in advance has expired.

"This is such a radical ruling, and directly opposite to all law and previous rulings, that it means a complete change and revolution in the publishing business. This ruling will greatly reduce the circulation of nearly all papers, and cause the withdrawal of many advertisements until a lower rate is put into effect. This vitally affects you, *for it prohibits extending credit to your subscribers,* and reduces your circulation and value to advertisers. Any violation of this will deprive the publisher of his pound rate."

Postmasters will immediately notify all publishers in their respective cities that the statements made in the above quotation are untrue, and misrepresent the attitude and purpose of the Department, and that there has been no such change in the rules or practice with regard to subscriptions to legitimate second-class publications as is represented.

The report grows out of a ruling in an individual case of a New York publication which was carrying an enormous list of expired subscriptions which were largely first induced by premiums, and where due notice had been given to the subscriber, who had failed to renew or to order continuance with a promise to pay, expressed or implied.

When general rulings are made they are published in the *Daily Bulletin,* issued from the office of the General Superintendent of the Railway Mail Service, for the information of the public and all postmasters. A ruling such as is represented to have been made would be unwarranted under the law.

Postmasters will take immediate action under these instructions.

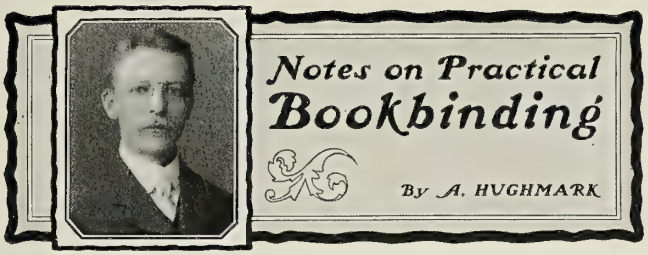
EDWIN C. MADDEN,
Third Assistant Postmaster-General.

ATTACHED PHOTOGRAVURE PLATES.—W. B. D. says: "Subscribers to the *International Studio* were very much surprised to find two plates missing from the November number of that magazine. The plates were forthcoming later, mailed as third-class matter by the publishers, together with explanations by the latter to the effect that 'Advice was received from the postal authorities that the inclusion of two semi-detached photogravures in the magazine disqualified the transmission of every single copy posted!' I desire to learn through your 'Postal Information Department' the ground for this action on the part of the postal authorities. The plates in question were photogravures, their upper edges being attached to their mounts by paste, they illustrating an article in the body of the magazine, and the mounts being regularly bound into it. Whatever the reasons were for this ruling I fail to see wherein it can result in any benefit to any one concerned. It would be little more surprising if these mounts, minus their pictures and without printing, had finally barred the magazine from second-class rates on the ground of their being merchandise! In the absence of any loss or gain to itself, why should not the Postoffice Department allow the publisher to illustrate his magazine in any manner he chooses?" *Answer.*—Section 3294 of the Postal Laws and Regulations states that all *advertisements* in second-class publications must be permanently attached thereto by binding, printing, fastening or otherwise. No reference is made in the second-class law to mere illustrations. If the photogravures mentioned were illustrations in the strict meaning of the word, and were entirely devoid of advertising matter, the postal authorities had no justification for their action in ordering them removed on the pain of subjecting the publisher to third-class postage on the whole issue because the photogravures were only attached on the top. A case in point is a Chicago publication known as *Four O'clock,* in which it was ruled by the Postoffice Department that Section 3294 above referred to had no bearing or reference whatever to pictures, but was only intended to apply to advertisements.



SOME RECENT INLAND PRINTER COVERS.

THE INLAND PRINTER changes its cover every month. It has issued a dainty brochure entitled, "Inland Printer Covers," containing ninety miniature designs similar to the above, which will be mailed to any address on receipt of 10 cents. The booklet has handsome cover in colors, and is a pleasant reminder of the artistic designs that have appeared on the magazine.



This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

GLUING BRASS OR GLASS.—O. F. S. writes: "I have had occasion to use sheet brass and glass in the making of novelties, and have always had trouble in getting leather and cloth to stick. Can you tell me what to do?" *Answer.*— Give a light coat of japan lacquer first, which can be procured at any paint store, and then either paste or glue will stick firmly and hold indefinitely.

SEPARATING COATED BOOK PAPER.—J. B., Stoughton, Massachusetts, asks for a formula for separating coated book paper that has become glued together by being wet or damp. He says he has a number of magazines in that condition, and desires to save them if possible. *Answer.*—It is impossible to overcome any difficulty of this kind. The glue in the sizing of enameled stock causes the paper to stick together in such a manner that if any attempt were made to separate the sheets the enamel, together with the printed surface, would come away from the body of the paper stock. The only way is to destroy the magazines.

BOX LINING.—A. F. O. asks: "Can you inform me in your department how to successfully put silk linings in boxes? I had some light silk and spoiled several pieces by having glue strike through. I used glued paper at that, on which I laid silk in order to insert in the case." *Answer.*— Dampen a sheet of ledger or medium wrapping-paper and lay between strawboards. When dry, cut one piece to fit inside of bottom and four other pieces to fit the sides; glue each piece, lay on silk, taking care not to use the finger tips but the flat hand, very lightly, as glue is apt to strike through at every finger print. Turn in edges, and when dry glue off the piece for bottom first, lay this in carefully, rub down, then take any one of the side pieces. These should always fit snugly. The sides can, if silk cuts to advantage, be cut in *one* piece, but that requires more than ordinary skill in setting into corners properly and not letting it curl up when glued, thus spoiling all.

ALBUM BINDING.—A correspondent writes: "Any points on the subject of album binding, especially the joining of leaves, will be gratefully received." *Answer.*—Any heavy plate or cardboard, to be bound into book form, must have a stub, or sometimes two, in order to open up flat. When the cover is to be fastened on by means of cord or rivets each leaf can be hinged separately; the stub in this instance should be about one inch wide and plenty of room should be allowed between the leaf and stub. If such book is desired bound in permanent cover each leaf should be successively joined to the preceding one, doing away with loose sections and sewing. To do this, take the last leaf first and place the stub beside it in the desired position, then put on the cloth, which should, of course, be wide enough to cover the stubs of two leaves. After rubbing down the cloth on leaf and stub, fold the cloth strip back so that the pasted side is on top, then put on another stub and the next leaf, and repeat this until the book is finished. If a round is desired in the fore-edge have all leaves squared up first and make a round block about the thickness of book and place in front on the bench, with weights behind it so it will be firm enough to run each leaf against when joining. When the last leaf is hinged, the book will have a perfect round and is ready to have a piece of stout lining; whether it be leather, canvas or paper depends on the character of work to be done afterward on the binding. Cloth strips similar or wider than those used on stubs should be put on the first and last leaves; these when folded back will form joints to glue on the covers, when ready to paste up. When trimming, strips of board should be filled in between leaf and stub, otherwise cloth would tear out; if edges are to be gilt, keep these strips in, leaving a firm, even edge to work on.

BOXMAKING.—While boxmaking is a separate industrial branch from bookbinding, yet most every job binder will, at one time or another, be called upon to make some special box. The purpose for which each box is to be used will, to some extent, determine the style of cover as well as shape. Cover can be made to hinge, with overlapping sides, as well as to fit flush. It can also be made with a "drop back," or the box can have a "drop front." In this class of boxmaking, scoring or lap joints need not be considered. A good board, preferably tar, should be used, the bottom thicker than the sides, and in all instances must every piece be cut squarely and to size. For strength and smoothness of finish, the box should be made double, as follows: Cut the bottom board the size of inside measurements desired, cut up eight strips of boards for sides, of the same width and long enough to be trimmed off on each end. Take two of these and cut to exact size of one side of bottom board, take two more and cut to size of that side of bottom in right angle to the first, but *add the thickness of the other two strips already cut,* then glue the edges of bottom board carefully with thick glue, as well as ends and edges of side pieces. Set up the sides against the bottom and have strips of bond paper ready to fasten around the different corners; in fact, bind all edges, where glued, with these strips. The box is now ready for the other or double wall. The side pieces to be used should be long enough to cover the first seams, where the first boards were joined. When these outer sides are glued on solid to fit close at the corners, no stronger frame could be had even in wood. For the cover build the sides around one board, then have another cut so as to cover over and to fit flush with the sides. This will give a rigid top as well as prevent warping of the cover. The top board should be heavy and the whole should be sandpapered until perfectly smooth at all places where boards have been joined. Almost any material can be used to cover with. If plush is used, metal hinges should be set in, after each part is covered independently. When leather is used no hinges are necessary, as the leather is strong enough to support the cover, when reinforced from the inside. In covering, it is best to use one piece for the front and ends, thus covering all four corners with *one* piece, then using another piece to cover the top and fourth side. Work of this kind is very interesting, because it offers more opportunities for displaying individuality, both in mechanical and decorative fields. The best work of that kind now comes from Germany. Marbled morocco, with marbled calf or sheep inlaid and outlines rolled in gold or blind, is very effective. Red russia, *well polished,* with metal ornaments, makes a covering both lasting and pretty. Varnish should, of course, never be used, as leather thus treated can not be cleaned and will soon look dingy.

Books and Periodicals



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

THE BANDAR LOG PRESS.—Friends of Mr. F. Holme and the Bandar Log Press will be pleased to learn that a new volume, limited edition, has just been issued from these sources at Asheville, North Carolina. The title of the new book is "Swanson, Able Seaman." By the courtesy of the artist we are permitted to show herewith a few illustrations and sample pages from this unique publication.



PAGE ILLUSTRATION.

WITH hay in bales she breasted the gales
That blew off Angel Isle;
Till the wind died out: then turn about
They pulled on the oars awhile
It freshened a bit and gladly they quit
To put her away in sail,
But there wasn't room for Swan and the boom,
Which it chucked him over the rail.



A SPECIMEN PAGE.

This rare and limited edition was done into type and the refined and elegant illustrations were done into wood cuts on best grade North Carolina yaller poplar lumber with an IXL jackknife (two blades), and the whole business was done into its present shape in the month of December, A. D. 1901, by F. Holme, who at that time had nothing else to do, and the whole job was done in Asheville, North Carolina, and at



But 174 copies have been printed, after which the types were put back where they belonged and the refined and elegant wood blocks were done into kindling wood in an endeavor to counteract the balmy climate of the Sunny South. ❧ ❧ This copy is number

COLOPHON.

From "Swanson, Able Seaman." The Bandar Log Press.

WE acknowledge receipt of a copy of the new catalogue issued by Penrose & Co., London, England, containing particulars of appliances and materials used in the photo-mechanical process. There are 275 pages and many illustrations. The cover-design and title-page are the work of Mr. C. E. Dawson.

FRANK A. VANDERLIP points out in the February *Scribner's* the two things which make Germany the greatest competitor of the United States throughout the world—her wonderful technical education and the advantages which all the school children have for the study of English and French, thus fitting themselves for commercial work in almost every civilized country.

THROUGH the courtesy of John Willy, editor of the *Hotel Monthly*, Chicago, we are in receipt of a copy of the "Vest Pocket Vegetable Book," by Charles G. Moore. It gives numbers of valuable recipes for cooking vegetables, and is intended to popularize the use of vegetables in hotels and catering establishments. The work contains 126 pages, is neatly printed, very thoroughly indexed, and neatly bound in leather cover, stamped in gold. This is the eighth volume of the "*Hotel Monthly* Book Series."

THE "Minneapolis *Tribune* Cartoon Book for 1902" is out. While cartoons have more force when examined at the time they appear, many have more than passing interest. Mr. R. C. Bowman, the cartoonist, has lost none of the quaint humor that characterized his former drawings, and the 1902 book will bring as many smiles to the faces of its readers as did its predecessors. It is the fourth collection of Mr. Bowman's cartoons.

"SANTA CLAUS; HIS LIFE AND ADVENTURES," is the alluring title of a new book announced for publication in the early summer by the George M. Hill Company. The author is L. Frank Baum, whose "Father Goose" and "The Wonderful Wizard of Oz" are well known to juvenile readers. Mr. Baum has hit upon a most interesting subject for a story, and eminent critics who have read the manuscript say it will at once become the classic tale of the children's patron saint.

FROM A. W. Penrose & Co., London, England, comes a copy of "Penrose's Pictorial Annual and Process Year Book for 1901, A Review of the Illustrated Arts." It is a cloth-bound book of some two hundred pages, replete with half-tone reproductions, three-color processwork, collotype, photogravure, zinc etchings and other processes, and with articles showing the wonderful advances made in these lines during the past year. It will delight not only the photoengraver, but any one interested in illustrative art.

GOULD'S STANDARD MEDICAL DICTIONARIES.

The demand for information in reference to medical terms is felt in every proofroom. Hardly any book of reference which the average proofreader has access to gives him every word he is after when reading medical works. To direct the attention of readers to works that will prove valuable we mention the following:

THE ILLUSTRATED DICTIONARY OF MEDICINE, BIOLOGY AND ALLIED SCIENCES. Fifth edition. Including the Pronunciation, Accentuation, Derivation and Definition of the Terms Used in Medicine, Anatomy, Surgery, Obstetrics, Gynecology, Therapeutics, Materia Medica, Pathology, Dermatology, Pediatrics, Ophthalmology, Otology, Laryngology, Physiology, Neurology, Histology, Toxicology, Dietetics, Legal Medicine, Psychology, Climatology, etc., and the Various Sciences Closely Related to Medicine: Bacteriology, Parasitology, Microscopy, Botany, Zoölogy, Dentistry, Pharmacy, Chemistry, Hygiene, Electricity, Veterinary Medicine, etc. With Many

Useful Tables and Numerous Fine Illustrations. By George M. Gould, A.M., M.D. Large square 8vo, 1,633 pages.

THE STUDENT'S MEDICAL DICTIONARY. Including all the Words and Phrases Generally Used in Medicine, with their Proper Pronunciation and Definitions, Based on Recent Medical Literature. With Tables of the Bacilli, Micrococci, Leukomains, Ptomains, etc., of the Arteries, Muscles, Nerves, Ganglia and Plexuses; Mineral Springs of the United States, etc., and a New Table of Eponymic Terms and Tests. With a Large Number of Illustrations. Eleventh edition, enlarged; small 8vo, 840 pages.

THE POCKET PRONOUNCING MEDICAL DICTIONARY. Fourth edition. Containing about thirty thousand Medical Words, their Definition and Pronunciation, that the Student generally comes in contact with; also Elaborate Tables of the Arteries, Muscles, Nerves, Bacilli, Bacteria, Micrococci, Spirilli, Thermometric Scales, Weights and Measures, etc., and a Dose List in both English and Metric Systems, and a most complete Table of Eponymic Terms. Thin 64mo, handsomely bound in full limp morocco, with round corners and gilt edges, with thumb index.

The two latter works are what may be termed "boiled down" editions of the large illustrated dictionary, and the scope of each is well indicated by its title.

A feature contained in all three works is one that will prove very useful to proofreaders, compositors and writers, namely, the pronunciation and division of words into syllables, as phonetically indicated in italics after each word in the vocabulary.

The works contain a large number of tables, in which groups of facts are brought together in such a way that important collateral information is collected in one place, facilitating reference and inviting comparison.

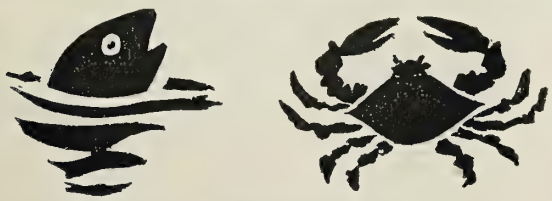
The tables of abbreviations, comprising those used in general medicine, ophthalmology, otology, electrotherapeutics, hygiene and sanitary law, zoölogy, botany, and many others, are such as are not found in ordinary dictionaries, and will therefore be of use to all not thoroughly familiar with these matters, and there are very few possessing such knowledge.

In short, these works will prove invaluable to all having anything to do with medical science and literature.

The mechanical execution of these dictionaries is a delight to the critical eye, and in all respects reflects great credit upon the printers whose imprint they bear, William F. Fell & Co., Philadelphia. The publishers, Messrs. P. Blakiston's Son & Co., Philadelphia, are to be felicitated upon having fallen into the hands of such a firm. Many works of merit are disfigured by typographical blemishes, if not inaccuracies.

JANUARY NUMBER OUT OF PRINT.

The announcement was made last month that the December issue of THE INLAND PRINTER was out of print. We now make the same statement in reference to the January number. It seems to be impossible to supply the demand for the paper with the edition now printed, and the intention is to run larger editions hereafter. It is important, however, that subscriptions be renewed promptly. As soon as you notice by the address label that your subscription has expired, or the postal notice to this effect is received, attend to the matter at once and have your subscription extended another year. You will then be sure of having every issue of the paper, and not suffer the inconvenience of having your files incomplete. News-agents should also order promptly, as later it may be impossible to fill the order.



TAILPIECES.

From "Swanson, Able Seaman." The Bandar Log Press.



(For other patents see the various departments.)

Foreign inventors are working on paper-feeding machines, but with less success than the makers in the United States. Max Koenig, of Prussia, has just taken out United States patent No. 689,005 on a feeder, in which the sheet is moved by friction tips pivoted to a rotatable disk. Electric devices are employed to detect torn or crooked sheets.

There is an undoubted demand for a good newspaper-wrapping machine. The most recent patent in this field is No. 688,488, by Henry Rose, Gainsborough, England. The papers or other articles are folded to mailing size before feeding into the machine. The folding proper is done in a mold-wheel, made with a series of pockets, having movable bottoms and sides.

Robert Hoe owns patent No. 687,866, by William Spalckhaver, describing a rotary color printing machine. The sheets are fed from a table, and carried around three cylinders to the point of delivery. Either the second or third cylinders may be used for the second impression, or as a transfer cylinder. Mr. Hoe is also the owner of patent No. 689,527, covering improvements in another form of rotary color press.

Two patents, numbered 689,517 and 689,518, have been granted to George F. Read and assigned to the Hoes. The first is a form of duplex press, in which the cylinders oscillate, and the beds have a short travel. The other is an arrangement for a double-width newspaper perfecter, whereby a web may receive one printing on one end of a printing couple and another printing on the other end of the same couple.

John C. Hawes, of Lansing, Michigan, has patented (No. 688,172) an improvement in color-printing machinery. He places a series of impression cylinders around a plate cylinder, and moves the impression cylinder slightly away from the plate cylinder at the times when they are not covering their part of the form.

H. S. Hewston, of Camden, New Jersey, has patented, as No. 687,752, an ink fountain for stamping and embossing presses. The distinctive feature is a mixing roller and a grinding roller rotating oppositely in the fountain.

An improved form of belt-shifter for embossing presses is patented by M. L. Bristol as No. 689,382, and assigned to the John Thomson Press Company.

A metal pot for casting printing-plates is the subject of patent No. 688,086, by Leo Grossman, of Brooklyn. The pot is fixed over a furnace, and has mouths leading to one or more casting-boxes, with quick-acting valves for regulating the flow of the metal.

William A. Watson, of Medford, Massachusetts, is the author of two patents that have just been taken out and assigned to Model Menu Maker Company. No. 688,911 shows a type case specially designed for holding material for bills of fare. No. 688,854 (in which A. W. Proctor is joint inventor) covers a so-called hand press of a size suitable to printing menus, and vastly more convenient than the old Washington hand press, which the name suggests.

Joseph J. Walser, of the Goss Printing Press Company, in patent No. 689,604, describes an improved form of pasting device for impressing a line of paste on a web of newspaper lengthwise of the printing cylinder.

We can not conduct our business successfully without THE INLAND PRINTER, and desire to share with it the fruits of these prosperous times.—*Betz & Orr, printers, East Liverpool, Ohio.*



NO. IV.

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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage. Address all letters to F. HOLME, care The Inland Printer, Chicago, Illinois.

NOBODY ever saw an outline in nature. As explained in the preceding lesson, we find our suggestion for outline in the edges of contrasting tones, or "masses," and memory and imagination enable us to translate the impression of form which our eyes receive from the colors and shades of nature into what are known as outline drawings. Try to imagine what an outline figure would look like in a street filled with real people, and you will see at once how unnatural and impossible an outline is, in the sense of reality, and yet the representation of objects in outline is so familiar to our eyes that on looking at an outline drawing we immediately, by an unconscious mental process, supply the impression of actuality of which the outline is merely a suggestion.

The course of training suggested in these lessons has so far been confined to the eye and hand; it has been more physical than mental. But to be a draftsman in the true sense of the word the student must not only be able to see clearly and to record what he sees, but he must also be able to analyze his impressions, and to reason out his pictures so that his work may be systematic and his results more sure.

In drawing masses the eye merely separates the varied tones seen in nature so that they may be reproduced by the hand as flat masses of light and dark on the flat surface of a sheet of paper. But when form is introduced another dimension is added, and the idea of projection enters into the drawing. To height and width is added thickness, and with this third dimension comes light and shade. For, in nature, form is made visible only by means of the action of light. In a darkened room we can see nothing, but as soon as a light is made, if only the faintest glimmer, our surroundings are revealed by the reflection of the light from the surface of the objects about us. As the light increases we see things more clearly and are more able to comprehend their form. In visible nature light and shade always convey the impression of form, but form may be represented without the introduction of light and shade, as in an outline drawing where only the form of objects is suggested, without the introduction of either shadows or color. The sculptor models his figures in the white marble and thinks only of their form and construction, and so the draftsman must accustom himself to disassociate the several ideas of color, line and form at will.

The myriad tones that you see in nature are not caused by the action of light and shade as much as by the color of the objects that you see. Consequently your first problem in studying form will be to train your perception to distinguish between the effects of light and shade as distinguished from those of color, and by this means to eliminate from your impression of a subject the idea of tones other than those caused by light and shade. This means simply that you think of a yellow box, a white piece of chalk, a gray hat and a red apple as being all of the same color and casting shadows of the same relative density.

This is an act of reason rather than of perception, because in order to make a black-and-white drawing in which only light and shade are introduced, just as in making a poster in flat masses of color, with no suggestion of light and shade, your impression of nature must undergo a "leaving-out" process, in which the appearance of reality is replaced by its suggestion. And if you train yourself to distinguish between color and form you will find it a comparatively easy matter to separate the two ideas when making a drawing.

A draftsman will prefer to draw from life rather than from a photograph, because, while a photograph may be easier to copy, there is very little satisfaction for him in the operation, for the reason that he is merely copying flat tones on a flat surface, while in drawing from nature he has the actual form before him. A photograph is merely a shadow on a flat card, and for purposes of study can only serve as a training for the eye and hand — to cultivate your feeling for form you must go to nature herself. The old drawing school masters had two expressions which deserve to stand as definitions. Copying drawings or prints was called "drawing from the flat," while drawing from real objects was "drawing from the round."



The accompanying reproductions from photographs show the effects of light shining from different directions on a man's head. They also show how much a single photograph will miss in the representation of form. In every one of these pictures some feature is brought out clearly which is but imperfectly revealed in the others. And as the face was held as nearly as possible in the same position for each picture, the same outline would, theoretically at least, answer for all, and yet a draftsman, in copying some of these, would be very liable to be misled into copying the light and shade instead of supplying an outline where he saw no suggestion for one.

The artist in his work must be continually picking and choosing, changing and revising, and altering nature to suit his purpose. But such changes must be made according to nature's laws, and it is needless to dwell upon the fact that they can not be made haphazard, if a correct or even a reasonable result is to be attained. Everybody knows when a thing looks right or wrong, though he may not be able to draw or even to point out the part that is incorrect. So the artist must, first of all, learn the lesson that his own eye teaches, and learn it so that he understands its meaning.

The first point to be learned and kept in mind in studying light and shade is that light shines upon the surface of objects. Even though the object itself may be transparent, like a glass pitcher, you see the reflections where the light strikes upon the outside surface and where it comes out on the other side of the glass. Every opaque object is half in light and half in shadow, the part nearest the light being the brightest, and the part receiving the least light being in deepest shadow. You will find your work easier if, in every study that you make, you take pains to locate the principal masses of light and shadow first of all, because the details, in order to be true in their effect of light and shade, must be in proper relation to each other and to the general effect, and this method of drawing the principal masses of tone first will make it easier to keep the details, which are but parts of these principal masses, in their proper relation.

You must learn to reason out these problems for yourself, and now is a good time to begin, if you have not already done

so. Therefore it will be well for you to set yourself seriously to the simple task of distinguishing between the tones caused by light and shade and those caused by color. In such studies avoid detail as much as possible and stick to broad simple light and shade effects. Your sketches will show whether you understand what you are trying to do or not.

For such work the simplest objects you can find are best to draw from. In the cube you have the elements of form, height, width and thickness expressed in the simplest possible way, and the chances are that you will learn more about form by drawing an ordinary box than you could by trying to draw something more complicated in its construction, because in it you have your problem clearly expressed, with nothing to distract your attention.

Every surface may, with a very little imagination, be divided up into planes, or flat surfaces, placed at different angles, and on which the light falls with varying degrees of intensity. The principal lights and shadows mark the surface turned toward or away from the light, and these may be divided up into smaller planes for the larger details which in turn may be still further subdivided. For instance, on a human head the forehead, eyes and mouth face one way, the temples and the side of the head lie in a different direction, the cheeks are set at a different angle and the space under the chin from its tip to the neck is set at still another angle. These principal planes are joined to each other by a surface which changes its direction gradually, but which may be broken up into separate planes just as a surveyor in laying out a railroad breaks a curve up into a series of short tangents. This may be hard to understand at first glance, but think it over. As explained, this is a problem to train your imagination and to develop your sense of construction. Study effects of light through your half-closed eyes; notice how it changes from light to dark as it follows the form of objects — and then take your pencil and try to locate the points where this change takes place, and the shape and extent of the area covered by each separate tone of light and dark. Soon you will find that you have recorded in your mind a rather vivid impression of the solidity of that object whose surface you have been studying. You have a feeling of its being actual, in your mind, and the chances are that you will be able to make a fairly accurate sketch of it.

(To be continued.)

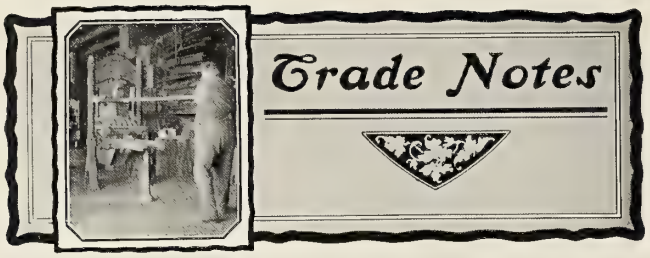


NEWSPAPERS AT THE ST. LOUIS EXPOSITION.

According to the Chicago *Record-Herald,* Gen. Harrison Gray Otis, editor and publisher of the Los Angeles (Cal.) *Times,* recently visited St. Louis for the purpose of laying before the world's fair management a project for the establishment at the exposition of a monster newspaper plant. His idea is to secure in advance the coöperation of all the leading dailies of the world in an enterprise having for its object the printing on the world's fair grounds of a special edition of each one of the papers that may enter the syndicate. Perfecting presses and an adequate stereotype plant, with the necessary workmen and stock, would constitute the principal material equipment required. In an interview on the subject General Otis said: "The papers could each be set in its own office, matrices made and these shipped to a central office on the exposition grounds, where the casts could be made, the papers printed and the work of distribution done by agents or employes of each paper, acting under the instructions of the home management. Special days could be set apart for public exhibitions of each paper. Thus, there could be a 'Los Angeles *Times* Day,' a 'St. Louis *Republic* Day,' a 'St. Louis *Globe-Democrat* Day' and so on, the journals of Chicago, New York, London and Paris following in due course, as might be agreed by selection or otherwise."

COUNTRY PAPERS NEED IT.

Please find enclosed $2.50 for your excellent publication for another year. We hardly know what to do without it in conducting our up-to-date country paper.—*W. T. Cone, The Sun, Jonesboro, Arkansas.*



THE Fergus Printing Company is now located at 11 South Water street, Chicago.

THE Times Printing House, Philadelphia, has removed from 1317 Market street to 1306 to 1310 Filbert street.

THE first issue of a new monthly magazine called *Commercial Originality,* issued by the Binner Engraving Company, made its appearance February 1.

BRADNER SMITH & COMPANY, paper-dealers, now occupy the building at 184 and 186 Monroe street, Chicago, which has been completely remodeled to meet their requirements.

CLARENCE C. MARDER, formerly with the Chicago branch of the American Type Founders Company, is now in the advertising business on his own account, with offices in the Marquette building.

JAMES G. PAVYER has disposed of his interest in the Pavyer Printing Machine Works, St. Louis, Missouri, to his son, B. J. Pavyer, who will continue the business as heretofore under the old name.

DAVIS & WARDE, printers, Pittsburg, who were burned out in December, now occupy temporary quarters at 425 First avenue, but expect during February to locate in their new building at First avenue and Ross street.

THE Jones Gordon Press Works succeeds the John M. Jones Company, Palmyra, New York. Will E. Forsyth is manager. The company continues to manufacture the Jones press, Lightning jobber and Ideal paper-cutter.

JOSEPH H. BARNETT has severed his connection with the Brinkerhoff & Barnett Engraving Company, Chicago, and opened an engraving establishment of his own at 334 Dearborn street, under the name of Joseph H. Barnett & Co.

THE plant of the Franklin Printing & Engraving Company, Toledo, Ohio, was destroyed by fire on the night of January 4, 1902. The company is now occupying temporary quarters at 310 Superior street, and has made arrangements to rebuild at once.

FRED DUNHAM, manager of the Chicago branch of the Jaenecke Printing Ink Company, is confined at the Alexian Brothers' Hospital in that city on account of injuries received in a wreck on the Chicago & North-Western Railway, near Malta, Illinois, on December 29. Mr. Dunham was scalded by escaping steam and for about a week his life was despaired of, but he is now on the road to recovery. George Dunham, his brother, is temporarily in charge of the Chicago branch.

THE Dow Composing Machine Company, of Phœnicia, Ulster county, New York, capital stock $3,000,000; to manufacture type and typesetting machines, has been incorporated under the laws of New York State. Directors: Julian Florian, Sidney R. Perry, Andrew D. Robertson, William Seton Gordon, J. Noah H. Slee, Frank C. Garmany, John A. Eckert and William G. Peet, of New York city, and A. R. Latson, W. W. Wilson, J. D. Bergen and V. H. Everson, of Brooklyn.

So many conflicting stories have been circulated concerning the moves in the publication field made by J. Clyde Oswald, that he has made a statement covering these changes. Here they are: In April, 1899, he purchased the *American Printer* (established in 1885 as the *American Bookmaker*); In February, 1901, he purchased the *Business World* (established in 1885 and formerly published as *Business*); in March, 1901, he purchased *Newspaperdom,* established in 1890 by Charles S. Patteson; in November, 1901, he purchased the *Caxton Caveat,* of Chicago, and consolidated it with *Newspaperdom;* in December, 1901, he incorporated the business, including all the publications, under the title of the Oswald Publishing Company, with a paid-up capital stock of $40,000, Mr. G. Franklin Bailey, who had previously been associated with him, taking an interest and becoming secretary and treasurer; in January, 1902, the *Western Printer,* published in San Francisco, was purchased and consolidated with the *American Printer.* The same month the offices of the company were removed to specially fitted quarters in the new Lupton building, 25 City Hall place, New York, where nearly three thousand feet of floor space will give ample room for expansion.

L. F. WILLOUGHBY, the new manager of the Denver branch of the American Type Founders Company, was on the road in the interest of the Denver foundry during the lifetime of the former manager, John Creswell, and has a wide circle of friends and acquaintances in Colorado, Wyoming, Utah and New Mexico. He is but thirty-four years old, is wide-awake and progressive, and as he is thoroughly posted in the work of that branch, his friends feel certain that no mistake has been made in selecting him for this position. His portrait is here shown.



L. F. WILLOUGHBY.

THE editorial staff of *Hide and Leather* and the *Shoe Trade Journal* and the office force of the Jacobsen Publishing Company, Chicago, gave their chief, Rudolph Charles Jacobsen, a handsome token of their esteem and regard on Christmas day, in the shape of a beautiful lemonade service of cut glass and filigree silver. The custom of distributing the profits each year in the form of substantial checks to employes has long been honored in the office of *Hide and Leather,* and this year, as usual, every one was generously remembered.

THE Moody & Bermingham Company, Chicago, has recently been incorporated, with a capital stock of $100,000, to manufacture and deal in paper. The incorporators are Frank K. Moody, Thomas C. Bermingham, George M. Seaman. The company succeeds to the entire business of F. K. Moody & Co., whose present offices are at 1201 Chamber of Commerce building. There are at present two mills controlled by the company, one at Rock Falls, Illinois, turning out thirty tons of straw paper a day, and a two-machine mill at Appleton, Wisconsin, which produces ten tons of tissue per day. Not only these mills, but the paper business, including the agency for a number of eastern mills, of F. K. Moody & Co., is turned over to the newly incorporated company. A branch office will be located in the Germania building, Milwaukee, under the management of A. L. Hughes, who for many years represented the interests of the Whiting Paper Company, Holyoke, Massachusetts, in Milwaukee. The company will sell its straw and tissue paper only to the jobbing trade. To the large consuming trade it will sell any other kind of paper desired. The firm is in close connection with the largest book-paper mills and coated-paper plants in the West. The offices will remain in the Chamber of Commerce building until May 1, when they will be moved into the new Tribune building, now in course of erection.

TRUSTS, AND THEIR METHODS.

Mr. Schwab was reported to have got a million dollars a year for his services in connection with an American steel corporation, a trust the scale of which may be understood by the remuneration he received from it. Mr. Schwab is candid enough to tell us how a trust is generally formed and with what objects. "Its fundamental principles," he says, "were the restriction of trade, the increase of price, and the throttling of competition; a trinity that would wreck any proposition, either business, political or social." On this admission the New York *Journal of Commerce* remarks: "Mr. Schwab evidently wishes it to be understood that the corporation of which he is the head, the United States Steel Corporation, is free from the vices inherent in the trust system." On a previous occasion, in an article in the *North American Review,* he had claimed for the men who built up the new enterprises that they did so not in the belief that they can effect a monopoly, but in the belief that they can so extend the system of economics that every one will profit, the consumer and the working men most of all. What! A workman get more than a million dollars a year? Mr. Schwab draws the longest of long bows; but he labors in vain, for such statements will convince nobody.

The *Journal of Commerce* puts in a few startling facts in connection with the capitalization of the United States Steel Corporation, a title which studiously avoids the word trust. But the substitution of one name for another is of no account in face of the fact that this corporation has a capitalization of $416,000,000 "in excess of the combined capitals of the merging companies," as the *Journal of Commerce* assures us, adding that "out of this sum has been taken large amounts of ostensible profit, in bonuses, premiums and commissions." Again: "Leaving out the Carnegie Company, the merging companies themselves were the product of a similar process of formation, in which, for example, the stock and bonded debt of the Federal Steel Company represented a capitalization far in excess of the combined capitals of the companies composing it." Thus the same process of watering has been resorted to at different stages in the growth of the present corporation. So much water must tell disastrously on the common stockholders, while the knowing ones, protected by a preference, will get off scot free.

The enormous capitalizations, as the *Journal of Commerce* points out, enabled the United States Steel Corporation to pay out of ostensible profits "in bonuses, premiums and commissions." Other things it could equally well do out of the overcapitalization. Similar processes in the organization of other combinations gave Americans the means of entering into unfair competition with foreigners for contracts outside the United States. There is nothing to prevent a few such contracts being taken below cost, as a means of creating a belief in foreign countries that American competition is much more formidable than it is. If it once be clearly established that so unfair a policy is pursued, it will behoove foreign nations to protect themselves, as best they may, against such devices. The protection that would be needed is real national protection, not the bogus thing that goes under that name, for purposes of quite a different kind. What form that national protection should take is a question for the statesmen to answer.

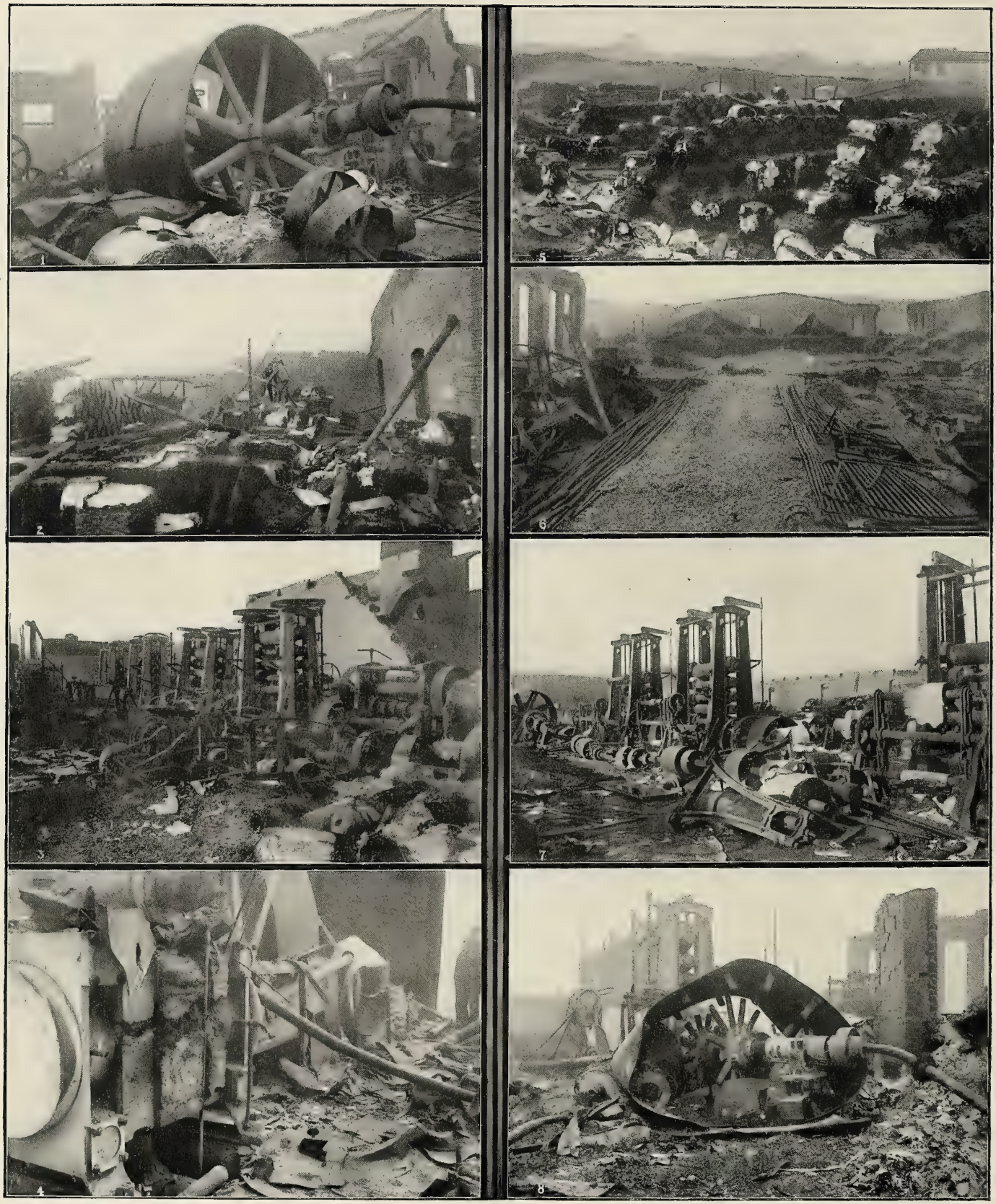
The proceeds of overcapitalization are certainly misnamed when called profits. They have been aptly called moneys taken from fools for the benefit of knaves. When squandered on other objects, such as those named, than production, they bring no return, and in this way the trust becomes self-destructive.—*Monetary Times, Toronto, Canada.*



THE CHAMPION COATED PAPER COMPANY'S MILL AS IT APPEARED BEFORE THE FIRE.

CHAMPION COATED PAPER COMPANY'S FIRE.

One of the most disastrous conflagrations in the paper mill line that has occurred in years, was that of the Champion Coated Paper Company, Hamilton, Ohio, on December 23 last. This mill undoubtedly had the largest and most complete plant in the country, and turned out a product second to none. The fire was caused by an explosion of a kerosene lantern in the drying department, and the fire department failing to get control of the blaze, the magnificent mill was in ruins within a short time. The company intends to rebuild at once, but it will probably take about six months to do this and get in running order again. The loss was over $400,000. A sprinkler system was in contemplation at the time of the fire, but this had not been installed. Mr. Peter G. Thomson, president of the company, believes the mill could have been saved had this equipment been completed. The fire was of such importance that it materially affected the market price of coated paper stock. The mammoth new mill of the Champion Coated Paper Company, now under construction, was saved. We show in this connection an illustration of the mill before the fire and a



CHAMPION COATED PAPER COMPANY'S MILL, HAMILTON, OHIO.

Destroyed by fire December 23, 1901.

1.—Main driving pulley of 1,000 horse-power engine.
2.—Playing on warehouse two days after the fire.
3.—Calenders, ream-cutters and platers in south mill, looking west.
4.—500 horse-power engine.
5.—In north warehouse. 100 carloads of paper were stored here.
6.—Looking west through north drying-room, after débris was removed.
7.—Calenders, looking west.
8.—Main driving pulley of 500 horse-power engine.

number of half-tones made from photographs of the ruins. These will give a better idea of the extent of the damage than words.

The growth of the Champion Coated Paper Company has been phenomenal. The five and a half years it has been in existence the plant has been doubled six times. The following



CHAMPION COATED PAPER COMPANY'S MILL, HAMILTON, OHIO.

Destroyed by fire December 23, 1901.

1.—Where the fire started.
2.—Row of coating machines in north mill.
3.—Paper intended for Deering Harvester catalogue. *Was* worth $8,000.
4.—Power plant.
5.—This used to be a calender.

concernig enameled paper, taken from the *Republican-News*, of Hamilton, Ohio, will prove interesting in this connection:

"The coating of surfaced paper is made from a peculiar white clay, that has been freed from all foreign matter by repeated washing. This clay resembles in its dry state a plaster of paris, except that it has a softer and more saponaceous appearance. To make it adhere to and practically become a part of the paper, a glue is made of the casein, or white substance, of cow's milk. The paper, after being dipped in this solution and coated, is dried in mechanically made festoons in a room kept at a uniform temperature of about 160° Fahr. It is then compressed and polished between the rollers of enormous calenders. Here the paper is subjected to a pressure of seventy tons, and an idea of its increased density may be gathered from the fact that it comes out thinner by half than when it went in. The raw paper that entered the shop emerges from the calenders a coated paper, fit for the finest printing that mechanical ingenuity has yet conceived.

"There are now in the United States but twenty-one paper coating mills. Of these the Champion is the youngest and also

the largest. It is twice as big as the second mill, and larger in its capacity than all the others combined. Its daily product is one hundred and twenty-five thousand pounds of coated paper, besides a full line of cardboard and highly glazed paper for box covers. It handles, in and out, fifteen cars of material and finished product daily. The quantity of material used in this gigantic manufactory is so great that the mind does not easily grasp it.

"The twenty-four thousand pounds of "China clay" that are consumed daily are shipped direct from the town of Foway, in Cornwall, England. Every pound of it is billed through to Hamilton. Four thousand pounds of glue are needed every day to attach this clay to paper. The glue is made of casein, and there are three pounds of casein in one hundred pounds of milk. A moment's calculation will show that one hundred and seventy thousand gallons of sweet skim milk are demanded to furnish material for a single day's operation of the mill. Think of the cows to which this gives employment!"

A WEIGHTY BIBLE.

Count Otani's representative who visited China during the campaign received the Lama scripture preserved in the Yong-ho-kung at Pekin. "Received" is a euphemistic way of stating the fact. It is the expression used by Japanese papers in describing the manner of the scripture's transfer. But the accounts originally transmitted were not of a character to suggest ordinary giving and taking. They spoke of the Japanese Buddhists as very anxious to remove this celebrated scripture, and of General Yamaguchi as refusing to sanction the operation. Rumor then represented the volumes as sufficiently numerous and bulky to load twenty pack horses, so by whatever process the scripture was secured, its transmission to Japan was no small undertaking. In Japan it now is, however, together with two big lecterns used for reading the tomes. Each volume measures three feet by one foot, and bears on its cover elaborate Buddhist illuminations. The binding is in rich brocade, and the printing was done in the Wanlieh era of the Ming dynasty with wooden types which were subsequently destroyed by fire. There are said to be several thousands of volumes, and the total weight is estimated at from fourteen to fifteen tons. The larger of the two lecterns is twelve feet in length, three feet wide and four feet high. The smaller is seven feet square. Both are made entirely of red sandalwood, and are covered with elaborate carvings of dragons and floral scrolls.—*Japan Daily Mail.*

SOME NOTES OF ARDENT ADMIRATION.

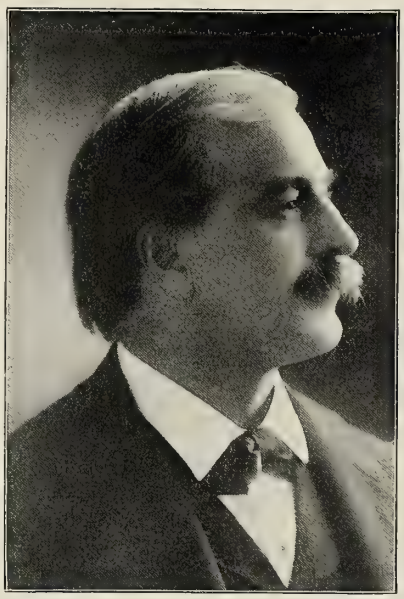
Many years have I been an admirer of THE INLAND PRINTER—but it is all over now since the December number reached me. I am no longer an admirer—I am a worshiper. I do not believe that there ever was anything printed by man—no, not even a bank note—that would not look like a cheap chromo by comparison with that number. My wife wanted to remove some of the illustrations and have them framed. Her expression of that desire came near causing the first cloud to sail across the happy horizon of our married life. I told her that such an act of vandalism would be considered as sufficient grounds for divorce by any court which had eyes to see the beauties of your book. I also threatened that if I ran up against that blind justice that we hear about so much and got the worst of it because said justice could not see the evidence, I would join the army, or take to drink, or run away with an actress, and she would be a grass widow. *She did not mutilate the magazine.* Since I have tried through your local agent to get what she wanted, and so the clouds rolled back. Seriously, it is the handsomest piece of printing that ever came into my hands, and you and your staff, if your work should stop with that number, have a right to feel that you have made something that will perplex posterity to equal.—*L. G. Burchell, ad. man Trenton Times, Trenton, New Jersey.*



Each year the printers of America honor the memory of Franklin in gatherings that exert a wonderful influence for good. These anniversaries bring together rivals in trade, who find that competitors in the same line "are not such bad fellows after all"; they enable employer and employe to meet and become acquainted, so that each understands the other better; they allow the wives and sweethearts of those in the printing trade to be introduced and learn something of each other, and of the men they have so often heard about but have never had the pleasure of seeing; they help in ways innumerable to bring about good fellowship and that *entente cordiale* so essential to success in business. They are, in fact, the oases in the desert of this strenuous life—sweet resting-places, looked forward to with increasing joy and anticipation. Is it any wonder they are made so much of?

CHICAGO TYPOTHETÆ.

About one hundred and eighty attended the fifteenth annual Franklin dinner of the Chicago Typothetæ, at the Auditorium hotel, in that city, on January 17. At the speakers' table were: W. H. French, toastmaster; Judge Farlin Q. Ball; Prof. Harry Pratt Judson, of the University of Chicago; Rev. Frank



W. H. FRENCH.
Toastmaster at the Franklin Banquet of Chicago Typothetæ.

Crane, Slason Thompson, Amos Pettibone, Will L. Visscher, A. R. Barnes, John Marder and Franz Gindele.

Judge Ball responded to the toast, "Franklin in Relation to Law." Professor Judson gave the members an idea of Franklin's relation to education and science. He said Franklin was a modern man in many of his theories, doing many things as we do them at the present day. He was an incomparable educator. Reverend Crane spoke of Franklin's value to public morality. He said, while Franklin could not be considered a strictly religious man, he was a man of genuine morality. He stated that Franklin could not have retained his

beliefs and qualities had he been a member of a church in that day. Qualities such as he possessed are to be found repeated in Miss Jane Addams, of Hull House fame. What is needed in this world are more people living in a healthful, practical way a life as exemplified by these two people. Mr. Pettibone, the president of the Typothetæ, thanked the speakers on behalf of the organization for their presence and the interesting addresses they had made, and also extended congratulations to the members for the large attendance. He spoke feelingly

ETHICS OF COMPETITION

1— Have a law-abiding respect for the rights and wishes of both competitors and customers.

2— The rights of customers are a less potent factor of success than the rights of competitors.

3— Unity of purpose and harmony of action make the success that benefits all.

4— Success can only come of conditions that offer a premium for individual effort.

5— Second only to individual abilities is the power of working together for mutual advantage.

6— The rule of brotherhood is indispensable in a work that is a common interest.

7— It is inevitable in life and business that in the long run we shall go up and down together.

8— Grant your every competitor as due and proper the treatment you would have him accord you.

A CARD OF SOUND ADVICE.

Issued by George H. Benedict for distribution at recent dinner of the Chicago Typothetæ.

of the deceased members of the Chicago Typothetæ, David and Cyrene Blakely, Charles Leonard and R. R. Donnelley. The other speakers of the evening were Slason Thompson and Will L. Visscher.

FRANKLIN TYPOGRAPHICAL SOCIETY, BOSTON.

The Franklin Typographical Society of Boston gave a dual celebration of its own 79th anniversary and the birth of Benjamin Franklin at the Quincy House, in that city, on January 17. The occasion was one of unusual joy on account of the spirit of generosity shown by its friends of the printing craft, from whom during the evening subscriptions amounting to over $1,100 were received, to be added to the permanent fund of the society. The society is a purely fraternal and beneficial organization, composed of printers and those in allied lines of trade. About two hundred were present, more than half of these comprising members of the fair sex.

At the head table were President James H. Brehaut, with his wife, and on either side of them Mr. and Mrs. P. J. Guerin, Mr. and Mrs. Martin P. Higgins, Miss Ella May, Miss Maud Egan, Charles Otis, Miss Mary Brogan and Harry J. Guerin. The progress of the dinner was enlivened by occasional orchestral selections by Misses Anna, Mildred and Gertrude Tute and Miss Grace A. Dean.

The after-dinner program was opened without any unnecessary oratorical flourish by President Brehaut, who presented as Toastmaster Mr. Higgins, whose prefatory remarks in presenting the succeeding speakers were marked by excellent discretion and taste. The toastmaster gave an interesting résumé of the main points in the honorable history of the society, laying especial emphasis upon the unusual character of the society's relief work among its members, inasmuch as it pensions for life all members, who, on account of age or other physical disabilities, are incapacitated from labor.

He referred to the temporary drawback involved in the shape of a mortgage of $5,000 on the society's headquarters property at the South End, and then turned on a bit of sunshine by calling upon the secretary to read a certain document. The document was a subscription paper signed by the managers of each of the Boston daily newspapers, six of whom contributed $100 each, and the seventh $25, toward lifting the aforesaid mortgage. The paper that bore these welcome subscriptions recited that each of the signers recognized the fact that the



MARTIN P. HIGGINS.

Toastmaster at celebration of Franklin Typographical Society, Boston.

Franklin society is one of the noblest and most useful benevolent organizations in the world.

The next interesting event followed the introduction of J. Stearns Cushing, president of the Boston Typothetæ, which in plain English is interpreted the association of master printers of Boston. Mr. Cushing, in the course of a fraternal little speech, tendered the Franklin society, on behalf of his own organization, the sum of $516, making the third or fourth contribution of a similar or a larger amount that has come in recent years from the Typothetæ. Needless to say, the enthusiasm aroused by the various donations tinctured all the remaining proceedings of the evening.

Frank K. Foster added to the reputation as a poet which he has been cultivating for himself of late, by reading a score or so of stanzas composed expecially for the occasion.

George S. Evans told some good stories, and in the course of a variation in the line of seriousness proposed that the Franklin society should endeavor to secure suitable permanent headquarters for its library and its meeting in the proposed Franklin Institute provided for by the will of the benevolent Benjamin more than 100 years ago, and plans for which are now under discussion.

Thomas Todd, of the Typothetæ, made a particularly entertaining and amusing speech, and Mayor McNamee, of Cam-

bridge, showed himself not at all out of place in a gathering of orators, incidentally relating that he narrowly escaped becoming a printer, having renounced the case in boyhood to become a prosperous bookbinder.

H. Stuart Nolan helped give a pleasing variety to the program, in the line of amusing recitations, and Clarence A. Noble sang several songs in a manner worthy of high praise.

Letters of a sympathetic spirit were received from Governor Crane, Lieutenant-Governor Bates, Gen. Curtis Gould, Jr., Charles H. Taylor, Jr., Stephen O'Meara, George H. Mifflin, and a dozen or so other well-known professional or business men.

NEW YORK TYPOTHETÆ CELEBRATION.

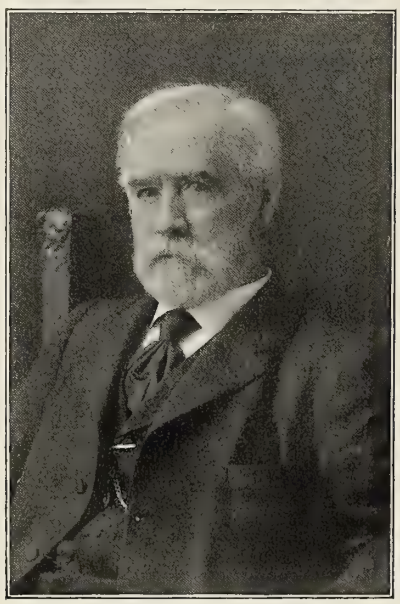
The New York Typothetæ celebrated the 196th anniversary of the birth of Benjamin Franklin at Hotel Savoy, in that city, on January 17, about one hundred and fifty people being present. Hon. J. J. Little, ex-president of the New York Typothetæ, acted as toastmaster.



HON. J. J. LITTLE.
Toastmaster at Annual Dinner of the New York Typothetæ.

Theodore L. De Vinne told in a pleasant way of Franklin's life, described his early struggles, and said he had done more to make the printing trade an art than any man who ever lived.

Paul Leicester Ford, the author, spoke of "Books and Their Makers." He referred to the struggles of printers, authors and publishers of the early days, of which Franklin was one, and regretted that in these days the tendency was not of such a high moral standard as existed in Franklin's time. There was too much of the trashy literature and not enough of wholesome, reliable reading.



THEODORE LOW DE VINNE.
One of the speakers at the Annual Dinner of the New York Typothetæ.

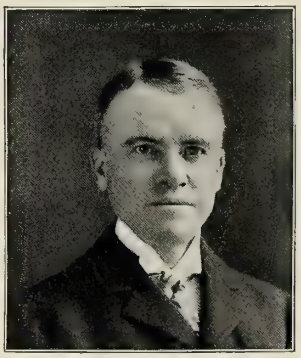
Rev. Thomas R. Slicer spoke entertainingly of the book-lover's debt to the printer, and Mr. Job E. Hedges responded to the toast, "Anniversaries."

The members of the New York Typothetæ all declared the anniversary to be a great success.

CONNECTICUT TYPOTHETÆ, NEW HAVEN.

At the Tontine hotel, New Haven, the Connecticut Typothetæ held its fourteenth annual reunion on the evening of January 16, and all the forces of the printing trades were there, for it was the third time that the employing printers invited their employes to their annual dinner. About one hundred and fifty sat down to the repast.

The toastmaster, Hon. Wilson H. Lee, president of the Connecticut Typothetæ, said he hoped the master printers would renew the resolve for 1902 to take no job on which there is not a living profit. He said it would be better to send customers who desired work done at starvation prices to those competitors who were willing to do the work at such prices, thereby hastening the time when the sheriff's notice would be nailed upon their doors. He expressed the gratification all concerned felt over the sympathetic relations existing between the employed printers and the master printers of New Haven. "These social occasions," said he, "give opportunity for meeting the 'men behind the gun,' the men upon whom the art preservative must depend for its continuance and for achievement creditable and permanent in history. We can not get along without the loyalty of the men and their hearty support. We can not get along without their coöperation and advice."



WILSON H. LEE.
Toastmaster at Dinner of the Connecticut Typothetæ, New Haven.

Hon. John P. Studley, mayor of New Haven, spoke of the gatherings of the employer and the employe. He said that he could notice in so many classes of business chasms that separated the one from the other, but to-night, he said, there is no way of telling which is which.

W. F. Walsh, ex-president of New Haven Typographical Union, spoke on "Printers of Years Ago." He said: "In the days gone by the master printer and his workmen had different views of each other than at present. In those days printers were of the belief that the only way to settle difficulties between them was for the printer to drop his 'stick' and quit. But now things have changed. Arbitration has become the method. The printers' union was one of the first organizations of workingmen to consider arbitration the proper way. It was after a conference of representatives of the printers' union and representatives of your organization that the men now employed in the book and job offices of the country are enjoying the nine-hour day with ten hours' pay. And I have failed to hear a word of disapproval expressed by either of the parties to the contract. Organized capital and organized labor are essential to each other. We must have both, but by a closer affiliation as in events of this kind I hope to see both working hand in hand for the best interests of the printing craft. An occasion of this kind is a most fitting one to speak of the apprenticeship system as it exists in the newspaper office. A boy that enters a newspaper office to-day virtually learns nothing about the business. The pace in the newspaper office has become such that he is not in any position to acquire any opportunity. This is to be remedied only in one way — by those controlling the book and job offices. Your workmanship must be of a superior class. Your work at the present day is mostly done as in former years; the same as before the coming of the typesetting machine. The opportunities afforded the apprentice are the same, and sooner or later the newspaper man must look to the manager of the book office for the printer, and the printer of to-day looks to you to keep the art the art that it has been. I should very much like to see a meeting of all the

printers of the city, where the views of each might be expressed on matters pertaining to the craft, where each and every man would get up and say what he thought was for the best interests of all. Such meetings could be held and I am certain would result for the best interest of all."

Hon. J. Stearns Cushing, president of the Boston Typothetæ, was introduced as a man who had worked up from the case and now was proprietor of the largest composing-room in the country outside of the Government Printing-office. His subject was, "Coöperation." He was followed by Rev. Dr. Ferris, who responded to the toast, "The Right Type." The Reverend Doctor said the right type of man was like the right printing-type. He was not as small in his ways as the brilliant or diamond type, nor as conceited as great primer, but he was the happy medium.

Prof. Edward B. Reed responded to the toast, "Yale University and the Art Preservative." He began with the remark that editors are to be feared, and as an instance of this, told the following story: "A friend of mine who had at one time to leave this city went to live in Litchfield and in his lonely hours decided to record his feelings in verse. So he wrote the verses, entitled 'Why Do I Live?' and sent them to the editor of a country paper. In a short time he received a note which read like this: 'Dear Sir,—You live because you mailed the verses to this office and did not deliver them in person.'" He said what was needed in this country was a university press as existed at Cambridge and Oxford, England.

George C. Woodruff, of the Litchfield *Enquirer,* was the next speaker. He expatiated on "Our Country Cousins."

C. S. Morehouse followed with telling of the inception of the Typothetæ movement in Connecticut, and said it was owing to the persistency of Mr. Lee that the movement was a success.

W. H. Barnard, of Hartford, supplemented the remarks of Mr. Walsh in advocating a better apprenticeship system. Speeches by J. Clarence Hill, of Athol, and Col. C. W. Pickett, closed the exercises.

CELEBRATION AT ATLANTA, GEORGIA.

Atlanta Typographical Union, No. 48, celebrated Franklin's birthday on Thursday evening, January 16, the occasion being a brilliant and very successful one. Speechmaking, musical numbers and refreshments were features of the evening, and the event came to a climax with a grand ball. Over six hundred people were in attendance.

Hon. C. C. Houston, president of the union, delivered the address of welcome. "Ben Franklin, Our Patron Saint," was the theme of an address by Press Huddleston. Hon. H. H. Cabaniss, who was on the program to respond to "Franklin the Printer," was absent from the city, but a letter from him was read to the audience. W. C. Nunemacher spoke on "Franklin, the Philosopher." "The Ladies' Auxiliary" was responded to by Miss Connie Whites, the president. Lucian L. Knight, who was to have responded to "Franklin, the Journalist," was unable to be present, owing to illness in his family.

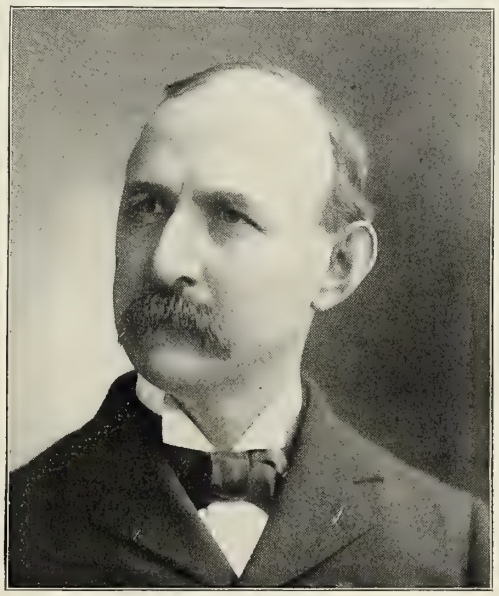
A recitation, "How Mrs. Smart Larned to Skate," was given by Mrs. Vance Hunter, a clarinet solo by Marion Conway and a barytone solo by C. Marion Hood, with Miss Lula C. King, accompanist, each of which was greatly enjoyed.

The minstrel show was put on at 8 o'clock and continued until 9 o'clock, proving one of the most enjoyable features of the evening. After the minstrels refreshments were served, consisting of coffee, chocolate, sandwiches and cake. Dancing was then begun and interest was centered in the ballroom. A late hour had arrived when the strains of the last waltz ceased and the hall was finally deserted.

During an intermission in the dancing a beautiful silk quilt was drawn for under the auspices of the ladies' auxiliary. The winning number was 231 and was held by John B. Kerr, of the *Constitution.* Many chances were disposed of and the ladies realized a neat sum from the drawing. During the serving of refreshments the six-year-old daughter of Mr. and Mrs. J. F. Hoffman did a cake walk that proved thoroughly up to date and scored a great hit.

OLD-TIME PRINTERS' ASSOCIATION, CHICAGO.

The Old-Time Printers' Association gave its seventeenth annual banquet in honor of Benjamin Franklin's birthday at the Sherman House, Chicago, January 17, over four hundred with their wives and friends being present. Many old-timers who have forsaken the printer's case for other vocations were among



FRED K. TRACY.

Toastmaster at the Banquet of the Old-Time Printers' Association, Chicago.

the guests, the bench, State legislature and city council being represented. The principal speaker of the evening was Judge Jesse Holdom, whose subject was "Benjamin Franklin, Printer." Fred K. Tracy, president of the association, acted as toastmaster.

Judge Holdom said, in part: "Franklin is a most interesting character in American history, for he stands as one of the foremost Americans, to whose genius, patriotism and indefatigable labors the fabric of an independent government was established, and a nation of free people unparalleled in the world's history was made possible. He was the first distinguished American who was a self-made man in the widest interpretation of the word. No history of his or our country would be intelligent, with his name, or that which he accomplished, omitted. We venerate his name, and glory in his cause. The crown of glory of Franklin's labors was the part he took in the formation of the federal constitution."

Mr. Kahler told many incidents of the days when all "copy" was set up by hand, and he also had some stories to tell of the hardships to which the printers of the early days were subject. He has not always been a printer, for at one time he was alderman for the old Eleventh ward. He said that that position was harder than setting type, and so as soon as he had filled the office for one term, he gave it up and went back to his trade.

Among the old-time printers who were there was William Pigott, who was one of the proprietors of the *Republican* in Chicago in 1865. He is one of those who have left typesetting to the younger men, and has gone into the real estate business. Another old-timer was Joseph Snow. John Anderson, editor of the *Skandinaven,* who was recently decorated with the Order of St. Olaf by the Norwegian Government, and who set type in Chicago offices in the early '40s, was a prominent figure in the banquet hall. Another old-timer who was occupied in look-

ing after the comfort of the printers and their friends was William Mill, secretary of the association.

After the banquet the younger members enjoyed themselves with dancing, while the old-timers told stories of the days of fifty years ago.

A "STANDARD-LINE" DINNER.

One of the most successful Franklin dinners this year was that tendered by the Inland Type Foundry to its salesmen and heads of departments at the Mercantile Club, St. Louis, on January 18. While not as large as some of the other celebrations, there was fully as much enthusiasm. The event was planned to give the salesmen a chance to see the new building into which the foundry had just moved, and at the same time get better acquainted with the proprietors and with the other people who are selling and making the product. The dinner was the ending of a day that had been spent in inspecting the plant. The company had invited its salesmen in, paying all their expenses and endeavoring in every way to give them a pleasant time. It is needless to say that when the party broke up each one went away more fully determined to work harder for the interests of the house and with a better knowledge of the facilities which the founlry possessed. An opportunity was also had of obtaining an acquaintance with the social side of the employers and others connected with the company. The table, arranged in the form of the letter T, was magnificently decorated with flowers and ferns, and the menu a most enticing one. Thirty people sat down to the spread. Carl Schraubstadter, who acted as toastmaster, filled his position most acceptably, and every one of the speakers not only gave information in regard to his own special work, but told it in an interesting way.

The following is a list of the speakers and their topics: "The Success of the Inland Type Foundry," William A. Schraubstadter; "Our Growth — 'Figures Don't Lie,'" Harry E. Weber; "Standard Line and Unit Set," N. J. Werner; "The Chicago Branch," Frank S. Verbeck; "Ohio, the Pivotal State," W. F. Dougherty; "The Salesman — Looking from the Other Side," Frank R. Atwood; "The Manufacturing End — It Takes Brains to Make as Well as to Sell Type," Oswald Schraubstadter; "Our Friends, the Enemy — How It Feels to Ride in the Band Wagon," Louis Schauppner; "The Outlook in New York City," George E. Scheffler; "Credit to Whom Credit Is Due," C. M. Babington; "Indiana," H. R. Ihrie; "The Shipping End," Harry Jameson; "The Youngest Traveling Man," J. C. Brander; "The Type Department," V. A. Wieda; "New York, the Empire State," J. H. Ramaley; "The City of St. Louis," Joseph N. Weyers.

Regret was expressed at the absence of Louis Schauppner, of the Chicago branch, who was detained in that city on account of illness. His toast was responded to in a "bumper," amid loud applause.

DAYTON (OHIO) TYPOTHETÆ.

The entertainment committee of the Dayton Typothetæ, Messrs. H. R. Groneweg, Rev. W. R. Funk, W. C. Kette, L. G. Reynolds and R. W. Stoddard, planned and carried out a most welcome and pleasant surprise on their fellow members by making Friday, January 17, serve the double purpose of the annual meeting and the celebration of Benjamin Franklin's birthday anniversary. A few days previous to that date all the members were personally urged not to fail to be present at the annual meeting, as important business would come before the society. When the time came, either because of the urgency for their presence, or interest and curiosity to know what was to be considered, every member of the Typothetæ, to the number of thirty-five, was present.

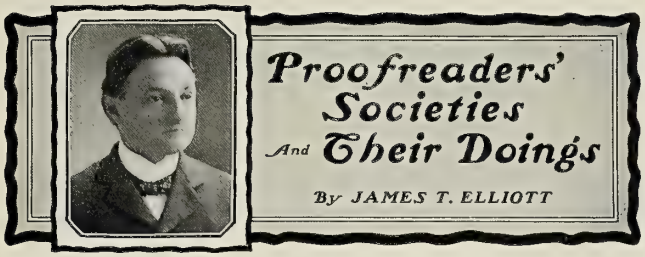
Mr. Louis Walker, president of the Typothetæ, presided at the banquet, and after the cigars were brought on he arose and made a brief address on the life and labors of Benjamin Franklin, concluding his remarks by introducing Hon. Albert Kern, who was one of the honored guests of the occasion.

Mr. Kern delighted those present with a historical account of the battle of Gettysburg, illustrated by stereopticon. In opening, Mr. Kern feelingly and eloquently alluded to Franklin as one of the founders of this republic, the unity of which this great battle had tended to solidify and preserve, and his address and the illustrations accompanying it were as thoroughly enjoyed as the banquet which preceded it.

There never was a meeting of the Dayton Typothetæ that was so successful, or that was so conducive to general good feeling. A prominent member of the society said that it ought to be annually repeated, and extended and expanded so as to enable such Typothetæ members as chose to do so to bring in or invite their compositors, pressmen and other employes. He thought such an idea carried into practice would do more to induce and establish good feeling and understanding between employers and employes, and prevent or mitigate trouble with the unions, than almost any other single influence.

THE WAY TO WEALTH.—SOME MAXIMS OF POOR RICHARD.

Little strokes fell great oaks.
A word to the wise is enough.
The cat in gloves catches no mice.
God helps them that help themselves.
At a great pennyworth pause a while.
One to-day is worth two to-morrows.
Constant dropping wears away stones.
Drive thy business; let not that drive thee.
Keep thy shop and thy shop will keep thee.
Many have been ruined by buying good pennyworths.
Industry pays debts, while despair increaseth them.
Sloth makes all things difficult, but industry all easy.
Never leave that till to-morrow which you can do to-day.
Not to oversee workmen is to leave them your purse open.
By diligence and patience the mouse ate in two the cable.
The eye of a master will do more work than both his hands.
Laziness travels so slowly that Poverty soon overtakes him.
Want of care does us more damage than want of knowledge.
Beware of little expenses. A small leak will sink a great ship.
Industry need not wish, and he that lives upon hopes will die fasting.
Early to bed and early to rise makes a man healthy, wealthy and wise.
Buy what thou hast no need of and ere long thou shalt sell thy necessaries.
Diligence is the mother of good luck, and God gives all things to industry.
In the affairs of this world men are saved not by faith but by the want of it.
Plow deep while sluggards sleep, and you shall have corn to sell and to keep.
The sleeping fox catches no poultry. There will be sleeping enough in the grave.
But dost thou love life? Then do not squander time, for that is the stuff life is made of.
Sloth, like rust, consumes faster than labor wears; while the used key is always bright.
If time be of all things the most precious, wasting time must be the greatest prodigality.
Lost time is never found again; and what we call time enough always proves little enough.
If you would know the value of money, go and try to borrow some; for he that goes a-borrowing goes a-sorrowing.
Employ thy time well if thou meanest to gain leisure; and since thou art not sure of a minute, throw not away an hour.
A man may, if he knows not how to save as he gets, keep his nose all his life to the grindstone and die not worth a groat at the last.



Secretaries of proofreaders' societies and others interested in the elevation of those engaged in proofreading are invited to send in items of news respecting the work in their respective localities. It is intended to make this department the medium whereby information not properly belonging in the department of "Proofroom Notes and Queries" can be introduced and made useful. News from foreign societies is especially desired. Address all letters intended for this column to James T. Elliott, 3744 Sixty-fourth street, Chicago, U. S. A.

THE London Association of Correctors of the Press is just now in a ferment of agitation as to whether the presence of ladies is desired at a contemplated dinner. Brother Randall, evidently appreciating the importance of the situation, has issued the following appeal: "The stewards will be glad to receive expressions of opinion from members as to the desirability of ladies being present at the dinner." Surely a unanimous vote in the affirmative can be the only possible result. The London association has a most creditable system of administering to the wants of its indigent and aged, and members who are helpless through unfortunate circumstances do not appeal in vain to the organization. Its method of increasing the fund for this purpose and the manner of its distribution will be taken up later.

I AM in receipt of several letters from various large eastern cities seeking information as to the proper steps to pursue in organizing a society of proofreaders. Particularly is this true of New York city. One would naturally assume and be pardoned for the assumption, that a city of such magnitude, and one, too, whose denizens are so thoroughly *en rapport* with its greatness, would have such a society, and one, too, of such importance and weight as to justify a degree of leadership as would be second to none but the Chicago Society of Proofreaders. However, to all anxious and interested inquirers permit me to say that every possible assistance will be tendered in the inauguration of associations of proofreaders, as I believe it a move in the right direction and one that should have been agitated and carried to its logical conclusions many, many years ago. I trust I will not be deemed unduly optimistic if I advance the proposition, that in ten years, or less, every city in the country will have a society of proofreaders, and that the annual convention, probably growing therefrom, doubtless international in character, will be one of the intellectual events of the year. Out of these meetings will come men of large mentality — men whose opportunity has arrived; and who dares say that such do not exist to-day and will not be in evidence when those more propitious times arrive? Let us organize! Let us organize!

MISS MARY L. ALLEN, president of the Boston Proofreaders' Association, in a recent letter, says that the Association, at the beginning of this its seventh year, was favored with an address from Mr. John Wilson, formerly of the University Press, Cambridge. Out of the fruits of half a century's experience as master printer, he presented a very instructive and enjoyable paper on "The Importance of the Proofreader." Mr. Wilson does not consider the proofreader's duty done when he has made the proof conform literally to copy, but strongly maintains that he should read intelligently enough to be able to assist the author by pointing out the latter's oversights. The presence of a number of readers who had formerly worked under Mr. Wilson gave the occasion a very pleasant social character. At the next meeting Miss Mary Taylor Falt, of Gloucester, Massachusetts, read a paper describing Rudyard Kipling's visit to that town. She related several entertaining anecdotes, and read with much spirit a scene from "Captains Courageous," and also discussed in some detail the merits of that book as viewed by the townsmen and fishermen. On December 9 the association held a whist party, which gave the members an opportunity of enjoying a little of each other's society and put some money into the treasury. Another party is promised in the near future. The Boston proofreaders are making marked progress with their association and have several surprises in store for their colleagues in other cities, mention of which will be made in this department at the proper time.

EARLY AMERICAN BOOK-PLATES.

Charles Dexter Allen, in a copiously illustrated paper on "The Appeal of the Book-Plate" in the *Century,* tells of the work of the early American workers in this antiquarian and artistic field.

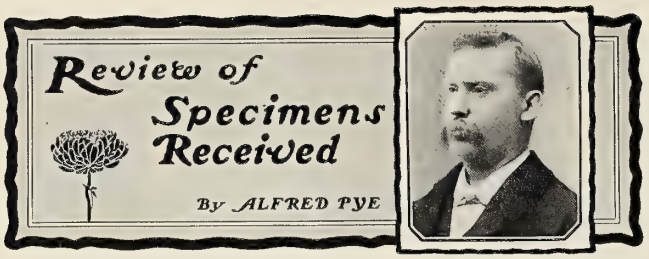
One of the most interesting branches of the study of old book-plates opens before us in the work of the early American engravers, several of whom were self-taught in the art of engraving on copper. Foremost among these was Nathaniel Hurd, born in Boston in 1730. From thirty to fifty plates by Hurd are known, most of them being for New Englanders. Hurd was a very fair engraver, but did not display great ability as a designer. A more notable man in the history of the country, Paul Revere, also engraved book-plates. He, too, was a Boston lad, born five years later than Hurd. Brought up to the trade of the goldsmith, he had no instructor in engraving on copper. Not over half a dozen plates by his hand are known. Joseph Callender, another Bostonian by birth, made something over a score of book-plates, distinguished from the work of Hurd and Revere by having other than armorial features. In Connecticut worked Amos Doolittle, whose plates have a decidedly literary flavor. Many of his plates were for libraries and college societies. Alexander Anderson, the first American wood engraver (sometimes called the "American Bewick"), was born in New York. At the age of twelve he tried, with the blade of a pocket knife, to engrave on copper pennies rolled thin. In this way he made his first plate — a head of Paul Jones — the first impression being made with red paint, in a rude press of Anderson's own contrivance. In 1793 his first wood-block was cut. Only a few book-plates by Anderson are known. The Apprentices' Library of New York and the library of Columbia College have plates by him. These were engraved on copper, and are signed. He apparently made very few book-plates on wood. John Pintard, the founder of the New York Historical Society, had such a plate, and it bears Anderson's name.

AN INDIAN TERRITORY MAGAZINE.

Twin Territories, a magazine for Indians, published at Muskogee, Indian Territory, is edited by Ora V. Eddleman, a Cherokee Indian. Miss Eddleman is said to be the only woman of her race to occupy such a position. She is twenty years old and writes under the name of Mignon Schreiber for a number of periodicals. Her paper contains thirty-two pages, and is filled with contributions by people of her own race. It comprises fiction and articles on the social and political interests of the red man. Much of the material is gathered by Miss Eddleman in the homes of the Indians and at their councils.— *Chicago Record-Herald.*

WANTS TO BE KEPT ON THE LIST.

Please find enclosed one year's subscription to your valuable publication. Do not take my name off the list at any time, for I could not do without THE INLAND PRINTER.—*H. J. Holness, Ballston Spa, New York.*



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

From Charles E. Dawson, Hockley, England, comes a dainty little Christmas greeting. The Inland Printer returns thanks for same.

E. L. Stout, Greensboro, North Carolina.—The blotter and envelope which you submit are very good specimens of composition and presswork. We think, however, that if the name of the firm were made more prominent it would be an improvement.

Bert Howdeshell, the Spooner (Wis.) *Advocate*.—The card submitted would look better if you had omitted the rule and ornament in the panels and spread the lettering to fill the same. The same criticism applies to the envelope corner card.

From Riesling Brothers, 504 Willis avenue, New York, a pretty Thanksgiving circular in brown and red on buff deckle-edged stock; also a "Tribute to the Memory of Our Beloved President"—a neat booklet printed in black, with purple border, the composition and presswork on which are both excellent, making a valuable souvenir.

A large package of advertising cards in colors, blotters, booklets, circulars, etc., has reached us from Barnhart & Swasey, San Francisco, California. Design and execution, selection and combination of colors are truly artistic, and the excellence of the work shows that careful supervision is exercised in all departments. Some of the blotters should prove excellent trade-bringers.

Hart & Zugelder, manufacturers of printers' rollers, roller composition and flexible glue, Rochester, New York, are sending to printers this year a leather-bound memorandum book and calendar for 1902. It includes the population of the various cities, information in reference to postage, and a number of other valuable matters. It is a permanent advertisement and very acceptable.

John Royle & Sons, Paterson, New Jersey, have issued the usual pocket memorandum and calendar for 1902. The maps of the various countries in colors add much to the value of this book, and the usual information concerning postage, census, statistics, etc., will prove acceptable. Royle routers, saws, bevelers, etc., are mentioned, so that the business of the house may not be forgotten.

The Beck Engraving Company, 147 North Tenth street, Philadelphia, is sending out a pamphlet entitled, "Just Girls," the pictures being made by the three-color half-tone process. There are girls at golf, at the seashore, hunting, yachting, etc. Information is given concerning prices of duplicate plates made of the size shown, as well as in larger sizes. It is a book which every printer should have. Send for one.

A few samples of printing from fine plates, both line and half-tone, have reached us from Gatchel & Manning, engravers, Philadelphia, Pennsylvania. There are plates printed in monotone, in duograph and by the three-color process, and in all superior workmanship, both in the mechanical and artistic departments is very evident. The color tones and register of plates are perfect, making pictures that are a pleasure to look at.

The *Daily Ledger*, Birmingham, Alabama, has moved into a new home, and has issued a neat folder telling of its growth and progress, which is a neat piece of composition and presswork. A pamphlet telling of the development of Birmingham has been prepared by the editorial force of the *Ledger*, which will no doubt be appreciated by all who are interested in the welfare and development of this enterprising city of the South. It is an attractive piece of work.

Edward L. Megill, patentee and manufacturer of gauge pins, feed guides, etc., New York, sends a sheet describing Megill's new "Automatic." It is run in two colors so as to show the accuracy of register. At each side of the circular are parallel rules placed about a six-to-pica lead apart. These are run in black and red and show a fine white line between the red and black the full length of the rules. It is a severe test of perfection in register and speaks well for the device.

Roscoe E. Haynes, with the *Herald*, Fairport, New York.—The samples submitted by you show an ambition to do better things, which we have no doubt you will accomplish when you get a line of up-to-date material to practice on. By closely observing the latest styles, as shown in The Inland Printer advertisements, and in the "Job Composition" department, you will no doubt soon be found in the front ranks of artistic compositors. The presswork on the samples could be improved upon.

The Official Annual of the Photoengravers Union, No. 19, of Milwaukee, with a cover printed on butchers' paper, in red and black ink, commemorates the "hard times smoker" given by that organization. The officers of the union are: Charles Wiechering, president; Fred H. Fish, vice-president; Herman Streissguth, treasurer; Edwin W. Roth, secretary; Thomas Carpenter, sergeant-at-arms; Casper Scheuerman, assistant sergeant-at-arms; N. F. White, chairman executive board.

The Ault & Wiborg Company, Cincinnati, Ohio, has recently sent out a striking poster showing the uses to which some of its inks may be put. The design is of Indian character, with strong effects produced by the use of flat tint-blocks run in red, blue, yellow, brown, olive and other shades. The designing and engraving were by George T. Doughty Engraving Company, St. Louis, Missouri. The work is well printed, showing clearly the general character of inks intended for letterpress poster printing.

A program of the twenty-second annual reunion of the Ancient and Accepted Scottish Rite in the Valley of Hamilton, Ontario, Canada, printed by Robert Duncan & Co., of Hamilton, is a pamphlet of forty-four pages and cover, 6½ by 8½ inches, printed on heavy enameled stock, with tinted scroll border on each page. The cover is of parchment paper, embossed with the seal of the order, in gold. The whole is tied with broad white silk ribbon, and makes a handsome souvenir of a memorable occasion.

Philip Ruxton, New York, has issued a pamphlet showing "Dark Cover Printing Inks." The booklet is made of rough cover paper of various dark shades, on which engraved illustrative designs are printed in combinations of colors most suited to the color of the stock. Great taste has been exercised in the selection of the designs, all of which are very attractive, and some very unique. As a vehicle for setting forth the printing qualities of Ruxton's inks it is undoubtedly a success. Printers should send for a copy.

A package of samples of commercial work from the office of I. N. Jones & Son, of Richmond, Virginia. The composition is by H. E. Burnett, and is very artistic in conception and execution. The engraving on the society stationery was done in the engraving department of the firm, under the supervision of J. Warren Booker, the clearness and beauty of which is very striking. Such work should not fail to keep the various departments of I. N. Jones & Son constantly employed, for it must certainly be thoroughly appreciated by all lovers of the beautiful in printing.

The Tympalyn Company, Boston, Massachusetts, sends a sample section of a tympalyn used on a press in the office of Berwick & Smith, the Norwood Press, Norwood, Massachusetts. This was cut from a tympalyn put on the press July 22, 1899, and taken off December 12, 1901. The blanket had accordingly been in use about twenty-nine months, and was still serviceable at the time of its removal. The Tympalyn Company states that it has recently had returned from one of its customers another tympalyn that had been in use on a press for over twenty-two months.

From H. F. Moeller, general passenger agent, Pere Marquette Railway, Detroit, Michigan, comes a copy of a handsome photograph called, "On the Pere Marquette River," a fishing scene on the line of that road, which will appeal to the heart of every true fisherman. It is so realistic that one can almost imagine he is standing beside the fisherman on the log. Under "Business Notices," in this issue of The Inland Printer, appears mention of this photograph. Those who wish one can secure it by writing Mr. Moeller, and enclosing 25 cents for the postage.

The daily and semi-weekly *Saratogian*, published at Saratoga Springs, New York, issued a supplement with its regular issue of December 14, 1901, which consisted of eight large pages printed on heavy enameled stock, in blue-black and brown, illustrated with half-tones, featuring a sewage-disposal plant. The composition and make-up are very artistic, plenty of white space being given between type and cuts, and the presswork is very good. We do not see that it could have been improved in any particular, and is a work of which the *Saratogian* and its publishers may justly feel proud.

The W. F. Hall Printing Company, Chicago, has favored The Inland Printer with a copy of its specimen book of type. The work is entitled, "A Book of Printing Types," the matter being printed only one side of the leaf, and each page having a parallel rule border in red, with the emblem of the printing company in the corner. The type is of a character suited for up-to-date work, and none of the old-fashioned fancy or shaded letters are to be found in the work. The book is neatly bound and has cover of tasty design. We understand that Mr. E. M. Colvin is responsible for its tasty appearance.

The Barta Press, Boston, Massachusetts, is well known for the excellence of its productions, but we think the two samples of printing recently received excel in beauty anything heretofore sent out by this house. One is entitled "Kellogg's Lists," and is a pamphlet or catalogue printed with tinted background, with rulework borders in exquisite

taste. The engraved front cover is a marvel of beautiful and intricate scrollwork. The other pamphlet, entitled "Nectars," is printed on fine enameled stock, with beautiful half-tone illustrations, and front cover in three colors. Composition, presswork and binding are all of the highest quality.

On page 593 of the January issue reference was made to two books printed by Redfield Brothers, New York. In a letter from Frank Presbrey, of the Frank Presbrey Company, we are informed that credit for the work was not properly given. The photographs were all retouched and grouped in Mr. Presbrey's office by their own men, and the sketches were made in the same office. The paper was also bought by this firm, and the scheme for each book laid out by that house, the printers doing the work under the direction of the other company. The lithographed cover was done by Grignard & Co. The Inland Printer cheerfully makes this correction.

Type buying, like Tennyson's brook, goes on forever. A typefounder, however, says the cylinder press is the typefounder's best friend, so that the Campbell Company's new mailing card, "The Hell Box," comes in very pat. It points out clearly and directly the cause of the constantly replenished "hell-box," and suggests a remedy in the eccentric lift impression mechanism, with the hold-up in the journal boxes of the cylinder, found only in the "Century" press. Every progressive printer should read the Campbell Company's mailing cards. They make a man think. The card is green on the address side and red on the back. Any printer who has not seen one should write for it.

From W. C. Rinearson, general passenger agent of the Queen & Crescent Route, Cincinnati, Ohio, come several pieces of printing describing the attractions of that road, and places beyond its line that can be reached by it. One of these is a pamphlet entitled, "From the Window," a description of the scenery and points of historic interest as seen from the trains of the Queen & Crescent Route. Another is called "Florida, Cuba and Puerto Rico," a handbook of the island of Cuba. The others describe the famous battlefield of Chickamauga and the advantages of the South as a home. Any of these can be obtained by writing the passenger department of this railway as above.

The "Black Diamond Express Monthly" for January has its usual attractive three-color cover, a number of interesting illustrations, among these being "Winter at Niagara Falls," and a goodly amount of matter of value to travelers. An article concerning the Whitehaven Sanitarium, in the Pocono region of the Blue Mountains, on the Lehigh Valley Railroad, is illustrated with a view of the temporary quarters already provided, and with a full-page illustration of "Whitehaven from Home for Consumptives." There is considerable grim humor in the latter illustration, as the town can be but dimly discerned in the distance, while staring one boldly in the foreground are the tombstones of a well-filled cemetery.

The Grossman Advertising Agency, New York, has issued a booklet entitled "The Job That Nobody Wants," a very handsomely printed brochure, with vellum cover printed in blue, red and gold, with half-tone illustration in three colors, showing a sawbuck and bucksaw. The pages are printed in red and blue, with trailing branches printed in varied tints back of the reading matter. A few copies are bound in Japanese wove grass covers, illuminated by hand, making a most attractive edition de luxe. The burden of the story is that the "job that nobody wants" is the preparation of advertising matter for mercantile and other establishments — a job that the Grossman Agency is very willing to undertake. The booklet is a treasure from an artistic point of view.

"The Commonwealth; An Annual of Australian Art and Literature," a book of ninety-six pages, 8½ by 11 inches in size, is very handsomely printed on enameled stock, freely illustrated with fine half-tone engravings, and containing a number of well-written stories of travel and adventure, with criticisms on art and literature. It is a high-class magazine, that compares favorably with many of the publications so well known to us in the United States. The cover is a half-tone reproduction of a very artistic modeled design, and the advertisements are in up-to-date style of composition. Presswork is excellent. The work was done in the office of John Sands, 374 George street, Sydney, New South Wales. We thank Mr. Robert Sands for his "Hearty Christmas Greeting and Best Wishes for the New Year," and cordially reciprocate the compliment.

The *Evening Wisconsin*, published at Milwaukee, Wisconsin, has issued a book of 136 pages, 16 by 21 inches in size, printed on enameled stock, entitled "Milwaukee." It is descriptive and illustrative of this great city of the Northwest, and is a very pretentious production. Each page is enclosed in a double-rule border, printed in red, and the type used for text is pica Ronaldson. The half-tone illustrations are numerous and very fine, many of them being full-page size — 13 by 18 inches. The composition is good, such display advertisements as are shown being artistic in design. Presswork is very good. The engravings, by the Clark Company, are excellent. The book is enclosed in board covers, with lithographed design on front page that is very attractive. This work, laid on the tables of the prominent hotels of the principal cities of the United States, will do a great deal toward familiarizing people with this beautiful city and its many attractions, both as a commercial center and a pleasure resort. Mr. J. W. Campsie and his able lieutenants in the printing and binding departments of the *Evening Wisconsin* establishment should feel much satisfaction in the thought that they have been able to produce such an admirable specimen of the letterpress printers' art.

The new catalogue of the Tympalyn Company, 22 High street, Boston, Massachusetts, is unique in a number of ways. In the first place it is made up with the "long and short leaf" idea, the tinted border in the right-hand page running over onto the short leaf. Next it has many colors, special end sheets, three-color half-tones, methods of make-ready, useful information concerning the Tympalyn, and other features. The sample of the latest improved Tympalyn accompanying the catalogue shows that the product is now made thinner than formerly. Besides this it has no air pockets running the entire length of the mat between the upper and lower strata of rubber, as in former Tympalyns, but has twine of the highest grade running through the spring coils lengthwise, and the rubber flowed in as firmly and fully as it is possible to get it; thus, while retaining all the virtues of the former Tympalyn, the company has added very materially to the strength and durability of the device. One of the catalogues will be sent to any one on request.

Those who have had an opportunity of examining the recent specimen book of Hollister Brothers, Chicago, which is made up of pages from catalogues and booklets designed, engraved and printed by this firm, may consider themselves fortunate. The idea of the work is to give prospective customers a chance to see actual jobs which have been done by the house, instead of getting up a special circular, which some might imagine was printed a little better than the average work. This book reproduces covers, title-pages, specimen pages and other printed matter in exact facsimile, so that parties may see what the abilities of the house are, and the general character of the work that is constantly pass-



ing through it. The book, which is 12 by 19 inches in size, with fifty leaves, deserves all the praise that can be given it. All engaged in its production, from the artist who made the designs to the bookbinder who put the finishing touches on the cover, are to be congratulated. The work is not only useful to those who order catalogues and booklets, but will prove of value to other printers who desire tasty combinations of color on various shades of up-to-date paper stock. The addition of the name of the paper used makes the book unusually valuable. The price of the work is $5. Hollister Brothers also send a copy of the booklet, "Round Oaks Annual Greeting," issued by the Round Oak Stove Company, and "California Tours," issued by the Burlington Route, both of which are extremely attractive pieces of printing. It makes one proud of his connection with the printing art to see such specimens as these.

We have been favored by Hussey & Gillingham, Weymouth street, Adelaide, South Australia, by courtesy of a friend, with a copy of a subscription work issued by them entitled, "History of Adelaide and Vicinity," a book of seven hundred pages, 10 by 12 inches in size, printed on "Art Illustration" stock. The work is set in pica, size of type page 40 by 55 picas. Initials and headpieces were drawn by Hussey & Gillingham's own artist, and are a number of beautiful sketches, showing the flora, fauna and bird life of South Australia. Numerous half-tone illustrations adorn the pages of the work, the engravings for which were made by Mr. W. S. Calvert, of Melbourne, Victoria, who has treated the subjects in a most artistic manner. The composition throughout the work is fine, and the presswork very artistic. The binding is exceptionally strong, being of heavy boards, covered with dark-green alligator-skin cloth, with gold stamp deeply impressed on front page in artistic lettering, reading "Adelaide and Vicinity." The volume is dedicated to His Excellency the Governor of South Australia, Lord Tennyson, and is a comprehensive history of the settlement, growth and progress of the enterprising city at the other side of the world, from the time of its birth as a British province under King William IV., until its entrance as a State into the Commonwealth of Australia under King Edward VII. As a work of art and historical value this work can not be surpassed, and those interested in South Australian colonial matters will find a fund of valuable and reliable data therein, related in an entertaining manner. The price of the work is £4, or $20, and is without doubt worth every cent asked for it, as it must have cost a fortune to produce. Messrs. Hussey & Gillingham are to be praised for their enterprise in

putting such a valuable and attractive work upon the market. As a sample of twentieth-century typographic art it is deserving of the most prominent place in the front rank of recent publications.

CALENDARS.

We have received a number of calendars of various sizes and styles, for which we have space only to make mention by name, with short description and occasional brief comments, as follows:

J. L. Shoemaker & Co., Philadelphia, Pennsylvania.—Wall calendar, printed in black and red; plain bold figures.

Stone Printing & Publishing Company, Roanoke, Virginia.—Wall calendar, with bold figures in red; heading in black and red.

Ryan & Hart Company, Customhouse place, Chicago.— Card calendar, with neatly engraved background; weekly calendar pad in black and red.

Adam Deist, West Dauphin street, Philadelphia, Pennsylvania.— Small wall calendar, in black with white figures; background in blue and gold.

Dando Printing & Publishing Company, Philadelphia, Pennsylvania.— Wall calendar, with figures showing white on black background — a good thing for office use.

J. W. Dolan, Albany, New York.— Neat card calendar, back in light and dark blue, red and gold, neat design, well printed; calendar pad in black. Useful for office.

Ye Gryphon Print Shop, Evanston, Illinois.— Small card calendar, with black background, on which is mounted half-tone engraving of three horses' heads; very neat.

John W. Little & Co., Pawtucket, Rhode Island.— Neat card calendar for office use, printed in red and black, with good half-tone portrait of Mr. Little adorning the background.

The *Evening Wisconsin,* Milwaukee, Wisconsin, is in the field with a large wall calendar that is both ornamental and useful. The printing is excellent, both in typography and presswork.

Dewey-Davis Printing Company, Jamestown, New York.— Neat card calendar, back of black, rough stock, with half-tone portrait of Miss Jane English showing through an oval, die-cut opening.

The Barta Press, Oliver street, Boston, Massachusetts.— Business memorandum calendar, printed on fine stock, in black and red, one week at each opening. Useful and handy size for the desk.

Thomas P. Nichols, Market street, Lynn, Massachusetts.— Medium-sized wall calendar, back printed in black, photo-brown, gold and silver; calendar pad in black and red. Design good, printing excellent.

Tracy, Gibbs & Co., Madison, Wisconsin.— Desk memorandum calendar, each page printed and ruled for one week, but with complete calendar for the year on left-hand side of calendar. Very useful for business purposes.

Franklin Printing & Publishing Company, Atlanta, Georgia.— Full-sheet cardboard calendar, in blue and red, on back of which is a large half-tone of the company's establishment, with its staff of employes in the foreground.

J. C. Blair Company, Huntingdon, Pennsylvania.— Calendar on two gray cards, each showing six months of the year. Backs illustrated with half-tone views of the Juniata river. Neat in design and artistic in execution.

Standard Printing Company, Providence, Rhode Island.—Two calendars, both models of neatness. The larger is illustrated with a fine half-tone view of a "Rhode Island Wayside," printed in sepia over a light buff tint, making a very effective picture.

A. T. Brown Printing House, Caxton building, Buffalo, New York.— Wall calendar on quarter-sheet board, with fine half-tone of tiger's head printed in tint and sepia for illustration. Calendar pad interleaved with ads. of the house — a good idea. The calendar will no doubt be prized by its recipients.

Woodruff Novelty Advertising House, Ravenna, Ohio, submits several samples of calendar backs, all half-tones printed in an excellent manner. Two of the most unique — the "Pumpkinheads"— are shown in this issue of THE INLAND PRINTER; the others are equally good, and all are excellently well printed.

The Beacon Press, Boston, Massachusetts.— Neat, dignified calendar, printed on white, rough, hand-made stock; background divided into four panels, in each of which a monthly calendar is attached — first showing being January to April. Calendar black, name of month in red. Very neat and attractive from an artistic point of view.

Springfield Publishing Company, Springfield, Ohio.— Desk stand calendar, with board back and buff leather face, forming a frame, into which is slipped a card calendar for the month of January; this to be replaced with a card for February, March, etc., to be furnished by the company as the months roll around. Neat and very useful.

Frederick Pollworth & Brother, Cawker building, Milwaukee, Wisconsin.— Calendar with black background, on which is mounted a fine half-tone engraving, showing an old man playing an accordeon, with a little girl dancing to the strains of the music. The work is artistically done, and the calendar is worthy of a place in a parlor or lady's boudoir.

A. T. De La Mare Printing & Publishing Company, 2-8 Duane street, New York, has issued a calendar that is both useful and ornamental. Fifty-two cards, each containing a calendar for one week, printed in black and red, and ruled off for memoranda for each day, are enclosed in an aluminum case. When the top card is filled, or its usefulness has passed, it may be transferred to the bottom of the pack, thus keeping the case filled and preserving memoranda for the entire year, making a handy reference book as well as a calendar. The De La Mare Company is entitled to much credit for originating and issuing such a unique calendar.

Electro-Tint Engraving Company, Race street, Philadelphia, Pennsylvania.— Black board background, on which name, etc., is printed in gold and embossed. Upper half of card shows, enclosed in gold rule framework, a three-color half-tone engraving of the famous painting, "The Woman or the Vase." The printing is beautifully executed, and the calendar will take rank among the artistic productions in this line for 1902.

Maine Publishing Company, Waterville, Maine.— Dark gray back, with panel cut out, through which is revealed a beautiful half-tone river scene. Two panels, one on either side of the illustration, contain matter telling of the facilities of the company for furnishing fine printing; these are printed in black and white inks. The calendar pad shows white figures on a dark gray background. The whole is very artistic in design and execution.

From Bemis Brothers Bag Company, Omaha, Nebraska, comes a unique "Game Bird" calendar, printed on cloth. There are twelve leaves, one for each month, every leaf having a different bird illustration upon it in colors. The calendar proper is run in brown ink, back of the whole design is a light blue tint, and the birds are at the top. It is a calendar that can not fail to attract attention and be of advantage in advertising the bag business.

Stettiner Brothers, Duane street, New York.—A collection of fifty-two sheets — one for each week in the year — size 11 by 16 inches, with blanks for memoranda, printed in red and sage green, with attachments for hanging to wall. The front is embellished with half-tone shield, in center of which is cut of building in which Stettiner Brothers conduct their business. The last sheet shows complete calendars for 1901, 1902 and 1903. This is one of the most complete calendars for detail that has come to us.

The Taylor, Smith & Taylor Company, potters, East Liverpool, Ohio, has kindly forwarded us a copy of an "Art Calendar" gotten out by the company. It consists of seven sheets of enameled bristol board, interleaved with tissue, punched and tied with black-and-white cord. Each of six of the boards show a calendar for two months, illustrated with a large pen-and-ink drawing depicting incidents in the "course of true love." The drawings are executed with a dash and spirit that make them very attractive, and this calendar will no doubt be highly prized by those favored ones who received a copy. J. Watson Davis is the artist. The Gray Litho Company, New York, did the printing, and the calendar is copyrighted by the Taylor, Smith & Taylor Company, from whom copies may be obtained at the price of $1.

The Niagara Paper Mills Company, Lockport, New York, has issued a humorous calendar for the month of January. The printing is on a sample of navy blue royal melton, in light gray ink and gold, and represents a huge punchbowl in center at base, flanked by two policemen in sound slumber. Lamp-posts in various degrees of hilarity are scattered around in profusion, with the legend, "So this is January," intermingled. In the center of this art framework is the calendar, surmounted by this gem of poetic fancy, done in "artistic" lettering:

"The 'Lampos' is a saucy bird,
Very prone to bunch,
Especially, I've often heard,
After New Year's Punch!"

A year's calendar after this order would make a very unique collection.

CREEDS AND TRADES.

Certain creeds seem to monopolize certain industries. Practically all British manufacturers of cocoa, for example, are Quakers. Then, in London at any rate, a very large percentage of cigar merchants and all the best-known manufacturers of Christmas cards are Jews. Whenever a Welshman comes to London to seek his fortune it is long odds on his making a pile either in the draper's or drug store business. Irishmen, probably owing to the fact that they lack the moneymaking instinct, flock to journalism.—*London Tatler.*

LITERARY UNDERWRITING.

One well-known firm of publishers runs a good deal of its business on the following lines: It secures a popular novelist, offers him so much for his next book and then forms a little syndicate in the city to share the expense. A new book by a popular author is a considerably safer investment than many newly discovered gold mines.—*Literature.*

I THINK THE INLAND PRINTER is in a class all by itself, and has no competitor worth mentioning.—*C. F. Backmeyr, Rees Printing Company, Omaha, Nebraska.*



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

The Northwestern Novelty Company, Janesville, Wisconsin, which has made a specialty of advertising rulers and yard sticks, will add fans and calendars to its line, and will soon be on the market for blanks for these goods.

The annual clearing sale of type-high numbering-machines is now on. "Wetter" (old style), $5. "Wetter" (new style — used but a few days), $10. "Wetter," 3/8-inch figures, $25. "Force," $5. Particulars of The Bates Machine Company, 346 Broadway, New York.

FOR PRINTERS WHO THINK.

All printers should write to The Owl Press, Burlington, Vermont, for folder entitled, "For Printers Who Think." See their ad. on page 777.

NEW STEEL RUN STANDS.

Attention is called to the advertisement of the Hamilton Manufacturing Company in this issue. The firm is bringing out some new stands which up-to-date printers will appreciate. Turn back to page 681 and see if you do not consider them a good thing.

GOLD INK.

Having met with such success with their new aluminum ink, the Berlin Ink & Color Company, Philadelphia, offer to the trade a *gold ink*, which, in the opinion of those who have used it, is by far the best yet produced. Some very fine halftone work has been done for them with this gold ink, which certainly is a crucial test for it.

THE BUICK GAS AND GASOLINE ENGINES.

Attention is called to the advertisement of the Buick Manufacturing Company on page 666 of this issue. This firm makes gas and gasoline engines for both stationary and marine use. For printing-offices and other establishments in the line of the graphic arts they make engines the merits of which are worth looking into.

"PERMEO" INK TABLETS.

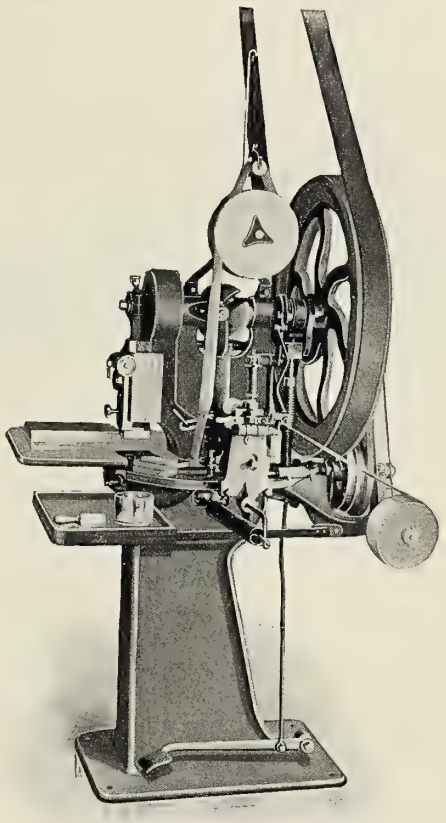
B. B. Anderson, 707 Western Union building, Chicago, has recently put on the market a new commodity called "Permeo" ink tablets, which will be found valuable for use in the office and home. The tablets are intended to be dissolved in water, making a combined writing and copying ink that will not mold or corrode. The ink made by this process is of fine quality and of a permanent character. The tablets are packed in wooden tubes containing sixteen tablets, and one tablet dissolved in one ounce (two tablespoonfuls) of water makes one ounce of ink. All that is necessary is to pour the water into the ink well, drop in a tablet, and stir with a pen until the tablet is dissolved. Mr. Anderson is also putting these tablets up in small form for use in fountain pens. These are very convenient when traveling, as water can be obtained almost anywhere and ink made as needed. The tablets come in all colors. A tube of either kind will be mailed to any address on receipt of 25 cents. The Inland Printer has tried the tablets and can say the ink made by them is satisfactory.

A HANDSOME PHOTOGRAPH.

The Pere Marquette Railroad (The Michigan Summer Resort Scenic Route) is putting out a platinum print photograph entitled, "On the Pere Marquette River," that is a fine specimen of photographic art, and one which lovers of art will appreciate. The photograph shows a trout fisherman seated on a tangle of logs in the river, taking a "speckled beauty" off the hook. The print is 16 by 20 inches in size, handsomely mounted ready for framing, and is unmarred by advertising signs. Send 25 cents in stamps (to cover cost of packing and postage) to H. F. Moeller, G. P. A., Pere Marquette Railroad, Detroit, Michigan, and a copy will be sent to any address.

IMPROVED POWER STEEL DIE PRESS.

The accompanying cut shows the Buffalo steel die embosser, which, with hand inking, does work at a speed of eighteen hundred per hour, and with which perfect work is guaranteed. The machine is made for large, medium and small dies, the speed varying from twelve hundred to eighteen hundred, according to size of the die. Circular giving full particulars regarding the machine can be obtained by writing the Blackhall Manufacturing Company, Buffalo, New York. This firm was awarded highest prize at the Pan-American Exposition last year.



GALLY UNIVERSAL PRESSES.

A well gotten-up catalogue under the above title has been issued by the American Type Founders Company, general selling agents of these well-known presses. The pamphlet is from the press of Bartlett & Co., New York, which is a guarantee that it is a good piece of work. Printers about to purchase a press of this description should by all means have one of these pamphlets. It can be obtained from any of the

branches of the company or by writing direct to M. Gally, 130 Fulton street, New York. Besides half-tone illustrations of the different styles of presses and full description of each, the pamphlet contains a number of detailed drawings, showing the mechanism of the machines, which can not fail to be valuable to those about to decide upon a press. The embossed cover of the pamphlet is a work of art.

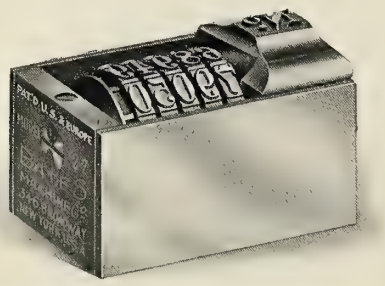
CARVER & SWIFT STAMPING PRESS COMPANY.

The Carver & Swift Stamping Press and Manufacturing Company, Philadelphia, whose advertisement appears elsewhere in these pages, announces that it has moved to new quarters at the northeast corner of Fifteenth street and Lehigh avenue, where it has one of the largest and best equipped manufacturing plants in its line. The company has just shipped two presses to the Troy Times Art Press, Troy, New York. It has also shipped one press to each of the following firms: The Woodward & Tiernan Printing Company, The Buxton & Skinner Stationery Company, St. Louis, Missouri, The Burley C. Hill Company, Monterey, Mexico, and the United States Government Printing-office, Manila, Philippine Islands. Mr. H. E. Carver is the general manager of the company.

THE BATES MACHINE COMPANY.



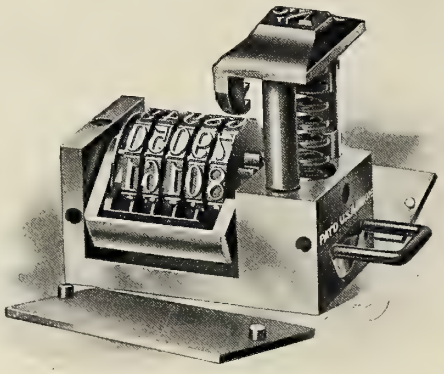
The above illustration represents the new works of The Bates Machine Company, of New York. They are located at 706-708-710 Jamaica avenue, Borough of Brooklyn, Greater New York, and claim to have the largest works of this kind in this country. There are four buildings besides the main building, which are occupied by the machine department, nickel-plating plant, forging plant, steam plant and a private printing plant. The equipment consists of the most modern appliances and the latest improved special tools and machinery.



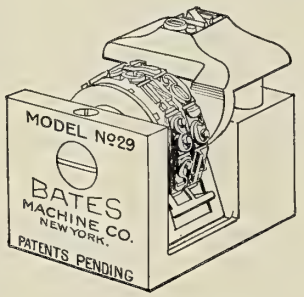
№ 12345

FACSIMILE IMPRESSION.

Model No. 27 Typographic Numbering-machine is among their most successful productions. It is a standard machine, which meets with practically every requirement of a job printing establishment, and insures a degree of accuracy in numbering hitherto unknown. It is, in fact, they claim, absolutely reliable and is employed and highly recommended by all large users of such mechanism, here and in all parts of the world. Few investments are as quickly returned, for the saving equals the cost after a few weeks' use, while the character of the impressions is infinitely superior to that of any hand or paging machine. The ease with which it is taken apart for



cleaning is truly remarkable, as the view here shown indicates. It is not necessary to remove even a single screw, and the whole operation is accomplished in one minute. The plunger, which is a steel forging, is *geared direct* to the pawl swing. The large non-breaking main spring is *centrally* located between two tool-steel guides, and the side plates (without screws) are instantly removable. These points of construction are of vital importance and can not be too highly commended. If desired, these machines are furnished with steel letter-slides for the plungers, skipping unit-wheels for check work, and the movements are made to number backwards instead of advancing in consecutive order. Special attachments are provided for Harris presses, numbering consecutively, in duplicate and repeat, or repeating twenty-five or fifty times and advancing automatically.



№ 35

Model No. 29 is another highly successful machine for numbering cash sales books. It possesses all the advantages of design as the Model No. 27, but is made to operate from 1 to 50, or 100, repeating automatically, and is also made to number backwards.

Model No. 31 is made with figures from one-quarter to one inch in height, and is used successfully in Gordon presses by mortising the bed.

1235

The output of The Bates Company comprises some forty different models in all, which are fully protected by United States and foreign letters-patent. In the manufacture of this entire line as high a standard is maintained as the best materials, improved facilities and the most skilful workmanship can produce. Every machine made is *fully guaranteed,* and full particulars will be sent upon application. Their machines are carried in stock by all branches of the American Type Founders Company, Barnhart Brothers & Spindler, Golding & Co., Toronto Type Foundry Company, J. L. Morrison Company, and by large dealers everywhere. In Europe the company maintains its own office at 2 Cooper street, Manchester, England, and agencies at 15 Tudor street, London, E. C.; 119 Rue Reaumur, Paris; 108 Hedderichstrasse, Frankfort-on-the-Main; 82 Pitt street, Sydney, Australia, and 135 Calle Ahumada, Santiago de Chile. The main offices are at 346 Broadway, New York.

TO AMATEUR PHOTOGRAPHERS.

Gilbert G. Davis, 38-44 Front street, Worcester, Massachusetts, offers three cash prizes amounting to $50, open to all amateur photographers, for the best photographic subject for reproduction for calendar, blotter and other commercial purposes. The first prize is $25, second prize $15, and third prize $10. The photographs are to be judged not only upon their artistic merit, but also as to their suitability for the above purposes. The terms and conditions are as follows: Competition closes March 1, 1902, when all photographs must be in the hands of Mr. Davis. Name and address must be plainly marked on a separate card, not on the photographs. Minimum size 4 by 5 inches. The right to make reproductions from the negatives winning prizes will belong exclusively to Mr. Davis. All prints submitted become his property, but no claim will be made for any negative except the prize pictures.

THE JAENECKE IMPS.

The sixth of the series of "Jaenecke Imps" inserts appears in this issue. These sheets grow more interesting as each is presented, and the series, when complete, will be one of the most striking sets of ink-house specimens that has ever been printed. Particular attention is called to the colors in this sheet that have not appeared in previous ones. The combination of colors used on the insert is made up of the following inks, which will be found in their specimen book: Brilliant Green Light, No. 6549; Violet Lake Medium, No. 7985; Deep Yellow, No. 6598; and Brilliant Carmine, No. 8032. The ink used on the back of insert is their Satin Ink No. 3. The work was done on a Miehle two-revolution press on polychrome paper, made by Louis De Jonge & Co., New York city. We also show on this page a reproduction of a calendar which the firm is sending out to its customers. It will be welcomed by all of them.



AN ARTISTIC CALENDAR.

NEW TYPE FACES FOR FEBRUARY.

The Keystone Type Foundry, Philadelphia, shows a new letter called Encore Extended. It is made in thirteen sizes, from 6-point to 72-point, works well either in a cap line or upper and lower case, and will be found a serviceable letter.

H. C. Hansen, Boston, presents the Buffalo and Buffalo Outline series. The Buffalo is made in ten sizes, and the Buffalo Outline in seven sizes. This face, while somewhat similar to others on the market, will undoubtedly meet with much favor.

A. D. Farmer & Son Type Founding Company offers Chatham Old Style, made in eleven sizes, from 6-point to 72-point, in upper and lower case. It is a letter that speaks for itself.

While the Inland Type Foundry has no specimen page proper, its double-page advertisement in this issue shows its new letter, the Rogers. This is an original and stylish job face, getting away from many now in use. It is anticipated the letter will meet with a good sale.

The American Type Founders Company show the Roycroft Old Style. This is a striking addition to that class of rugged type faces so much in demand at the present time. It is cast complete in all sizes from 6-point to 120-point. The four-page showing of this letter displays it to good advantage.

ADDITIONAL SIZES OF TIFFANY TEXT.

The American Type Founders Company has found it necessary to cut larger sizes of their Tiffany Text series, and following is shown the 24-point size, which is now ready. This

Produces Engraved Effect
Tiffany Text

letter is a close imitation of the best work of the steel and copperplate engravers. It has certainly proved to be a "popular American type face."

SOMETHING NEW IN PRINTERDOM.

Mr. Paul Nathan, of the Lotus Press, who has for years devoted his energies to the improvement of the conditions existing in the printing business, has found a way that will bring greater practical results to the struggling printer than anything heretofore devised. Mr. Nathan has earned a competency in the printing business and has retired from its activities.

He is now a printers', electrotypers' and bookbinders' broker. His business is the buying and selling of plants, the getting of partners and securing capital for those who are handicapped for want of sufficient capital to keep pace with the possibilities of their business, and the incorporating of companies in the printing business and allied trades.

No one is better fitted to successfully carry on a business of this kind. Mr. Nathan is favorably known throughout printerdom, has been a frequent contributor to these columns, and is the author and publisher of "How to Make Money in the Printing Business," a useful book for printers, and one that is having a large sale. He knows the disadvantages that many printers are laboring under, and he knows the meager profits that prevail.

One of the causes for the cutting of prices is the shortness of money. This shortness of money makes the printer an easy prey for the dickering customer who knows his necessity. He cuts his price and accepts the job at a figure that barely pays running expenses; he has to do most of the work himself so as to come out whole, frequently doing work that could be hired for ten or twelve dollars a week; and neglecting trade that could be secured if he had the time to look after it. Here is one of the first causes of low prices in the printing business.

With sufficient capital to carry on business properly, such a plant could be made profitable. Profitable for the printer, profitable for an investor, and a benefit to the trade at large. Investors put their money into other lines of trade at a fair rate of interest and they would just as gladly do so with printers if they had the same assurance of security that they have in other lines.

Another thing that injures the printing business is the forced sale of a fair-sized plant. At such a sale the plant is usually broken up in such a manner as to create half a dozen competitors where only one existed before. If the plant could be destroyed or put on a healthy basis, it would be a benefit to all. While its destruction is impracticable, it is possible to find a purchaser, or to form a company willing to pay a

reasonable price (far more than it would bring at auction). The result of this would be that the person selling would get a better price, the buyer would get full value for his investment, and the trade would be benefited by keeping the plant intact and putting it on a healthy footing.

And why should not this be possible in the hands of Mr. Nathan? There are lots of people looking for an opportunity to invest, whose limited capital is not sufficient to safely start a new business. It is far better for them to invest in an established business than to begin at the bottom of the ladder. If a larger plant is for sale it is always possible to bring together several investors whose combined capital would be sufficient to purchase it.

Mr. Nathan has the confidence of the printing fraternity; he has earned a reputation for business acumen and integrity, and has the endorsement of the best printers in the United States; he has carefully planned his new undertaking, and there is every reason to believe that he will be very successful and that his success will benefit the entire trade. He has our best wishes. Attention is called to his advertisement on another page.

THE NEW "DOUBLE-TONE" INKS.

At the New York office of the Sigmund Ullman Company our representative was recently shown some advance sheets of a specimen book, which this firm is about to issue, of a new line of printing-inks, which are such a decided and radical improvement over what has heretofore been possible to produce, that they are bound to awaken immediate and intense interest in the trade.

These new inks, which are called "double-tone" inks, while they print practically black in solids, heavy line work and type, show a secondary tone or shade wherever they appear on fine half-tone work. These secondary shades may be maroon, photo-color, sepia, olive, green, blue, purple, etc., as desired, thus producing practically the effect of two colors with one impression wherever half-tones are used in connection with type or other solid work. The color effect may also vary in intensity, that is, it may be nearer the black or the secondary shade, as wanted. The actual result on half-tones is very similar to that produced by printing black over a color or tint, but in addition gives a peculiar softness and stereoscopic effect impossible to produce in any other way.

Heretofore colored or tinted blacks have been made by combining black inks with lakes or pigments. The enormous difference in the tinctorial strength of black inks and colored inks is such that a very large proportion of the colored ink was necessarily used to show a decided color result, thus subtracting from the intensity of the effect. The "double-tone" inks, however, contain the full complement of lampblack, the color effect being produced in an entirely different manner, the system being to some extent dependent upon the material of the paper itself, which is utilized, and adds, instead of subtracting, as heretofore, to the intensity of the ink.

It will, therefore, readily be seen that the "double-tone" inks will be of the utmost importance to the printer, the paper manufacturer, the maker of half-tones, and to the publisher, as they will undoubtedly increase the production of half-tone printing, as the work done with them will show a softness, brilliancy and intensity hitherto unattainable.

The chemists of the Sigmund Ullman Company have been at work on these inks for some months, and the firm has therefore been practically ready to place these inks on the market for some time, but before doing so, it was desired not only to produce something which would be novel and a great improvement on the past, but also to make inks which would in addition be as nearly perfect in every way as the present state of science would permit, and it is safe to say that this has been accomplished. The "double-tone" inks and the half-tone black inks that are made by this process have received the most rigid and skeptical scrutiny of some of the best printers and pressmen, and have been found to be in every respect eminently satisfactory in all their working qualities, which includes the consistency of the ink, drying, high finish, etc. In fact, the verdict has been that these inks are remarkably free from all defects to which the old-style inks have necessarily been subject.

In connection with the above, it will no doubt interest the trade to learn that these "double-tone" inks can be furnished at prices which compare very favorably with the old-style inks, in spite of their vast superiority; thus enabling printers to use them on every class of work, which will no doubt give a great impetus to printing of this kind. Besides the highest grade of these inks, which is made for half-tone work on coated papers, there are other grades suitable for cheaper classes of work on calendered, machine-finished paper, etc., and still another grade for use on cylinder presses, and also perfecting presses, suitable for newspapers, supplements, etc.

As mentioned above, the Sigmund Ullman Company is at present preparing a specimen book of the "double-tone" inks and their new half-tone blacks, and it was intended to publish nothing in regard to these inks until they were ready to send out these specimen books. Our representative, however, recognizing that the facts above stated are of such vital importance to the trade, succeeded in obtaining permission from the Sigmund Ullman Company to give them to the public, and we would state that we expect in a future issue of THE INLAND PRINTER to show some work done with these inks, either in inserts or some other shape, by which time the Sigmund Ullman Company will probably also be ready to furnish specimen books.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner, as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

Now, it's the Roycroft



Thomas Roycroft examining proofs of his Polyglot Bible A. D. 1653

American Type Founders Company, U. S. A.

COPYRIGHT, 1902, BY AMERICAN TYPE FOUNDERS CO.

ELECTRO OF ROYCROFT 5460A $1.00

See pages following

5455A $1.25



Showing American Type Founders Company's Roycroft Type

5456A 75 CTS.

AT NO time in the history of the printing business has there been such a demand as at the present day for e display, not only in composition, but ne that emanates from accord with this co design materials for that admit of and as of better results and mention a very lon have made it possibl decided step in adva and as its latest orig Series is presented t world's leading typ American Type Fou

Speaking of fashionable types,

Harry A. Woodworth, in his department in the National Printer-Journalist, says:

"The most fashionable types at present are, perhaps, the many variations of that heavy style of lettering adopted by the Philadelphia Saturday Evening Post, remarkable for their strength and legibility. . . . A style of letter so beautiful, plain and useful is not likely to quickly lose favor. . . . One of the leading young artists of the country has just said that 'no better lettering for all advertising purposes has yet been found,' and I think no mistake could be made by printers who are not yet supplied in ordering one of the new series. . . . It is ofttimes not well to copy a competitor's styles if you can get something just as good but different."

American Type Founders Company's

Roycroft Type is very clearly just as good, intendedly better, and—decidedly different.

Leading Printers' Furnisher

Everything for your Compositor



Everything for your Pressman

General Salesrooms in Seventeen American Cities

PANEL CUT 5457A 75 CTS.

SPECIMENS
OF ROYCROFT TYPE
FROM THE ORIGINATOR
AMERICAN TYPE FOUNDERS CO

5458A 75 CTS. MORTISED

Herbert L. Thompson
Representing

American Type Founders
Company

Printing Machinery  Tools and Material

Everything required in the process of combining ink and paper to make printing

United States America

BOOK ELECTRO 5459A 40 CTS.

Notice!

The BIG SIZES are cast in type metal the same as the other sizes; they are not, as might be supposed, of wood. Several of our series now include the 96 and 120 Point sizes

120 Point Roycroft, cast in type metal

3 A $13.20 3 a $7.80 Complete $21.00

15 A $0.90 *8 Point Roycroft, $2.00* *30 a $1.10*

THE ROYCROFT SERIES COMPLETE
Comprising Thirteen Nicely Graded Sizes

12 A $1.05 *10 Point Roycroft, $2.25* *24 a $1.20*

DIGNIFIED CLEAN PRINTING
Splendid Advertisement Letters

10 A $1.15 *12 Point Roycroft, $2.50* *20 a $1.35*

WITH LEGIBLE FIGURES
American Point Justification

7 A $1.45 *18 Point Roycroft, $3.00* *12 a $1.55*

LOWEST PRICES
Effective Character

The Roycroft Series

Complete in 13 sizes, 8 to 120 Point inclusive

Regular Point Line, Point Body and Point Set

Patent applied for in America and Registered in England

5 A $1.75 *24 Point Roycroft, $3.25* *8 a $1.50*

GOLD MINER

4 A $1.90 *30 Point Roycroft, $3.75* *7 a $1.85*

Easter Grand

4 A $2.50 *36 Point Roycroft, $4.75* *6 a $2.25*

CHOICER

3 A $3.10 *42 Point Roycroft, $5.50* *5 a $2.40*

Best Seat

3 A $5.65 *60 Point Roycroft, $9.50* *4 a $3.85*

Dancing

3 A $7.25 *72 Point Roycroft, $12.00* *4 a $4.75*

MEND

3 A $3.75 *48 Point Roycroft, $6.75* *5 a $3.00*

KNIGHTS

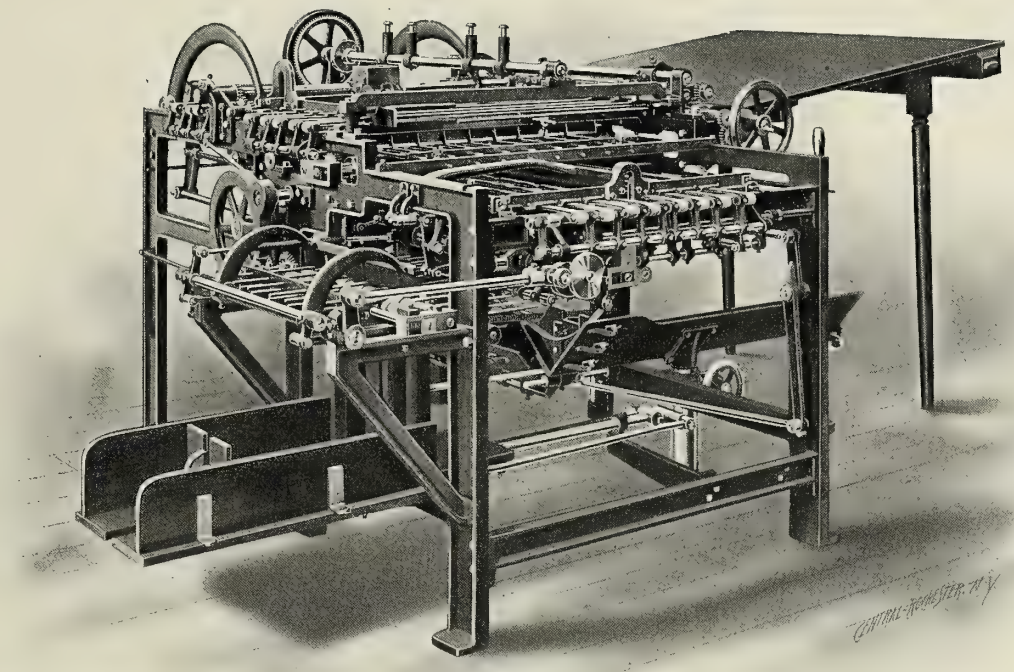
3 A $10.00 *96 Point Roycroft, $16.00* *3 a $6.00*

Head

American Type Founders Company, U.S.A.

ALWAYS SOMETHING NEW
ALWAYS THE LATEST

New All-around Catalogue Folder



DESCRIPTION

Has seven sets of folding rolls. Has Automatic Sheet Retarder. Has Automatic Side Registers at all folds. Has Automatic Head Perforators that prevent "buckling" on all work. Has Adjustable Packers that are movable up and down to suit various sizes of work. Automatic Points can be added when required.

RANGE

It folds eights, twelves, sixteens, twenty-fours and thirty-twos either regular or the long way. It folds double eights, twelves, sixteens, twenty-fours and thirty-twos two-on.

MADE BY

BROWN FOLDING MACHINE CO.

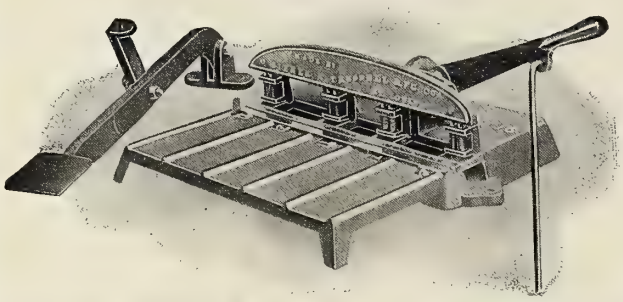
ERIE, PENNSYLVANIA

Special Tint Plates for Tinting Checks, etc.

THIS is another of the many lines of work for which CEROTYPES are low-priced and just the thing on a job or cylinder press. The average printer may not often have use for such a plate as is here shown, but we are still engraving script for all commercial uses. Our latest samples are winners. Have you had them?

FRANK McLEES & BROS.
216 WILLIAM ST., NEW YORK

No. 16 HAND and FOOT POWER.



Will Punch Holes up to 16 inches apart on Any Length of Sheet. Price, $50.00. Punch Heads, $3.00

S. & T. Punch Press

WILL DO THE WORK OF A HIGH-PRICED MACHINE.

THE

ONLY MULTIPLEX PUNCH PRESS SOLD AT A LOW PRICE.

Punch Heads are Removable, Adjustable and Interchangeable.

These machines can be mounted on an ordinary wooden table. The rod connecting handle with foot treadle is adjustable to fit tables 32 to 36 inches high. Space occupied by machine on table 18 inches square.

They are strongly built, being of cast iron. The base and removable feed table are handsomely enameled, with the following parts nickel-plated, graduated scale for spacing punches, adjustable side stop for paper, name plate and all small parts.

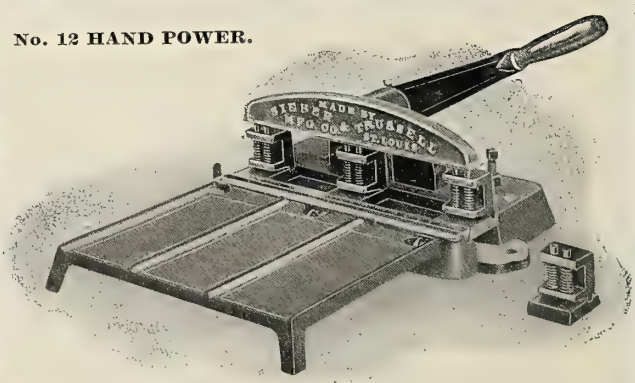
Combination and special shaped punches made to order.

MANUFACTURED BY

Sieber & Trussell Manufacturing Co.

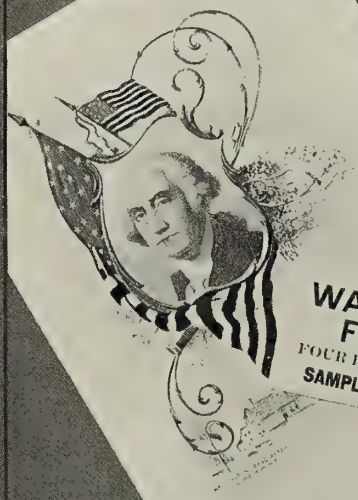
ST. LOUIS, MO.

No. 12 HAND POWER.



Will Punch Holes up to 12 inches apart on any length of sheet Price, $25.00. Punch Heads, $3.00

SPRING SPECIALS



WASHINGTON FOLDERS.
FOUR DIFFERENT DESIGNS.
SAMPLES FOR THE ASKING.



HIBERNIAN.
ATTRACTIVE DESIGNS FOR PROGRAMS AND MENUS.
SAMPLES FREE.





COMMENCEMENTS.
LARGE LINE. NEW GOODS.
FULL LINE, PREPAID ON RECEIPT OF 25 CENTS.
A FEW SPECIMENS FREE.

EASTER.
NEW AND ATTRACTIVE DESIGNS.
FOLDERS AND NOVELTIES.
SAMPLES SENT ON REQUEST.

CARRIED IN STOCK FOR NEW ENGLAND BY BAY STATE CARD & PAPER CO., BOSTON, MASS.

CARRIED IN STOCK FOR NEW YORK & VICINITY By BAHRENBURG & CO., 29 BEEKMAN ST., NEW YORK.

CRESCENT EMBOSSING Co.

PLAINFIELD, NEW JERSEY.

MANUFACTURERS OF PROGRAMS AND FOLDING CARDS FOR ALL PURPOSES

CRESCENT CALENDARS ARE DIFFERENT FROM OTHER LINES.

CORRESPONDENCE SOLICITED.

WE MANUFACTURE FOR THE JOBBING TRADE.

I have Clients who Will Invest

IN PRINTING, ELECTROTYPING AND BOOK-BINDING PLANTS, PAPER MILLS *and* PAPER AND CARD HOUSES

IF your business is growing too fast for your capital, and you have a favorable opportunity of developing it, I can supply an investor, no matter where you are located. Let me know the size of your plant, the amount of business you do, and the possibility of extending the business, and how much money you require and on what terms. All correspondence is strictly confidential. Write for circular.

I have Clients who Want to Buy

IT is infinitely better business policy to buy an established business which has the thousand-and-one necessary things, and a line of customers to begin with, than to start a new business and have to work it up from the very bottom. If you have a business to sell, send me all particulars. I am in touch with possible purchasers. All correspondence is strictly confidential. Write for circular.

I have Good Business Opportunities

IF you are seeking an investment in the printing, electrotyping or book-binding business, let me know how much money you wish to invest; whether you want to take an active part in the business; whether you have any preference as to locality. I enjoy the acquaintance and confidence of many of the best-known and largest printers in almost every State in the Union, and my advantages for securing favorable inducements in these special lines are unquestionable. Write for circular.

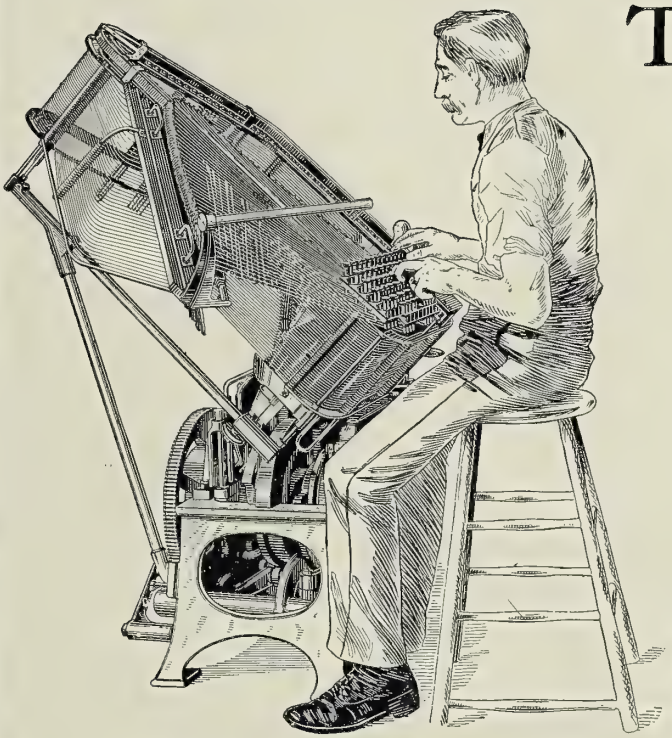
PAUL NATHAN, BROKER

Metropolitan Life Building, Cor. Madison Avenue and 23d St., NEW YORK CITY

Investments in Printing Offices, Electrotype Foundries, Book-Binderies, Paper Mills, Paper and Card Houses.

THE JUNIOR is equipped with brevier and nonpareil, to be set in 13 ems pica measure. The type-bar is identical with the Linotype bar. March delivery promised. Price, $1,500, on very easy payments. The price includes both fonts of matrices complete.

POPULARITY



THE LINOTYPE JR.—4,000 Enquiries to date.

The Linotype's First Offspring

AS the Gordon is to the cylinder, or as the cylinder is to the web perfecting press, the same parallel exists between the Junior and the Standard Linotypes. The web is not discarded for the cylinder, nor the cylinder for the Gordon. The Junior is to assist the small newspaper in the identical manner that the Standard assists the more favored contemporary.

Relief for the Small Newspaper Is Its Mission.

PROSPECTS — Better and more prosperous small publications.

MERGENTHALER LINOTYPE CO.

357 Dearborn Street, CHICAGO.
329 Sansome Street, SAN FRANCISCO.

Tribune Bldg., NEW YORK CITY.

THE REASON

THE INLAND PRINTER is NOT printed on our paper this month is because : : : : : : :



Our mill is now being rebuilt and will be greatly enlarged. We confidently expect to be again in full operation by June 1, 1902

THE CHAMPION COATED PAPER COMPANY

HAMILTON, OHIO



Part of the Brown & Carver cutting machine equipment of the Curtis Publishing Company's (Ladies' Home Journal) new plant, Philadelphia, Pa.

THE Latest Improved AUTOMATIC CLAMP Brown & Carver Cutter exhibited at the Pan-American Exposition, Buffalo, 1901, received the highest award, the Gold Medal. The Jury of Award were Messrs. Theo. L. DeVinne, Marcus Benjamin, A. E. Wainwright, S. J. Kubel and Julio Perez Canto, Commissioner of Chili.

OSWEGO MACHINE WORKS

OSWEGO, NEW YORK

STORES { CHICAGO, 321 Dearborn Street—J. M. IVES, Manager.
LONDON, 23 Goswell Road—ANDREW & SUTER.

VAN ALLENS & BOUGHTON, ... 17-23 Rose Street, New York.
THOS. E. KENNEDY & CO., . . . 414 E. Pearl Street, Cincinnati, Ohio.
MILLER & RICHARD, ... 7 Jordan Street, Toronto, Ont.
AMERICAN TYPE FOUNDERS CO., 405 Sansome Street, San Francisco, Cal.
AMERICAN TYPE FOUNDERS CO., 606 Sansom Street, Philadelphia, Pa.

THOUSANDS IN DAILY USE

The most convenient little piece of machinery that was ever put into use in a printing office is the WETTER TYPOGRAPHIC NUMBERING MACHINE. On account of its extreme accuracy, small size, ease of operation and extreme accuracy, a printer is enabled to number any sized job without a hitch or halt, and do it at the same time the printing is done. No other machine will do as much work and good work as

THE WETTER Numbering Machine



EVERY MACHINE GUARANTEED

A Type-high Automatic Numbering Machine for use on job or cylinder presses. Locks up in the form like a slug or cut. No attachments of any kind are necessary to operate it. Numbers from 1 up to 100,000 without a stop, producing a different number at each impression of the press. **WILL NUMBER ANYTHING** a printer is called upon to number. Positively accurate. **NEVER MAKES A MISS** or skip—its working is as constant, regular and methodical as the swinging of the pendulum of a clock. **COMPACT** and **SMALL** enough to lock up with type matter, permitting of printing and numbering at a single impression, a saving of 100 per cent. **Built of Steel throughout.** Finest workmanship. Figures engraved clean and sharp, printing clear and well defined numbers. Every working part hardened and tempered. **WILL LAST A LIFETIME** with ordinary care. The best investment on earth for any printer—one good-sized job pays for it. **BUY ONE TODAY** and begin adding to your profits. All typefoundries and printing supply houses sell and recommend them. It's the only machine that will give lasting satisfaction. :: :: :: CIRCULARS AND ANY INFORMATION pertaining to any kind of Numbering Machine, regular or special, can be obtained by addressing

SOLID SIMPLE DURABLE ACCURATE

FOR ALL PURPOSES:

Machines to skip 1, 2, 3, 4, 5, 6, 7, 8, 9 or 10 numbers at each impression, or thousands of other combinations.

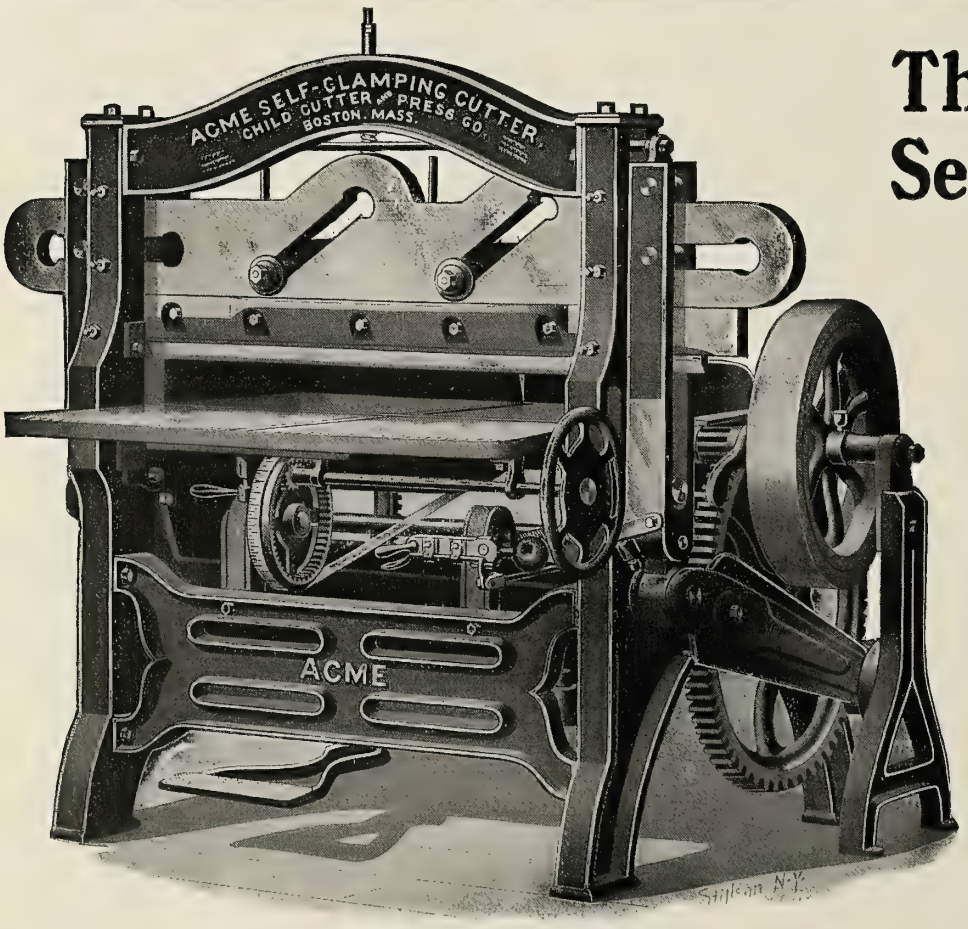
Machines to print one number any number of times and then advance automatically to the next higher number.

Machines for numbering bonds, coupons, transfer tickets, orders, checks, receipts, vouchers, cash sales, slips for restaurants and dry goods houses, theater tickets, baggage and bicycle checks, picnic and ball tickets, anything that needs a number.

A copy of "Wetter's Witnesses" or Booklet sent upon request.

ALL TYPEFOUNDERS AND DEALERS CARRY IN STOCK AND RECOMMEND THE "WETTER"

WETTER NUMBERING MACHINE CO.
515-521 Kent Avenue - - BROOKLYN, NEW YORK



The "ACME" Self-Clamping CUTTER

ALL SIZES
32 in. to 72 in. in width.

Let us send you our NEW CATALOGUE with testimonials and references. ∴ ∴ ∴ ∴ ∴

THE CHILD ACME CUTTER & PRESS CO.
33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U.S.A.

NEW YORK OFFICE - - 12 READE ST.
O. C. A. CHILD, MANAGER

CHICAGO OFFICE - 315 DEARBORN ST.

The Williamson-Haffner Engraving Co.

Denver · Colorado



Our Cuts Talk

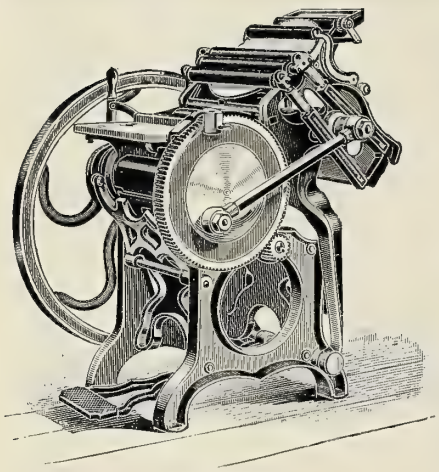
Booton's Automatic Register Gauge

Increases the speed of platen presses from 25 to 50 per cent, giving absolutely perfect register and no spoiled sheets.



Fits any size or make of press. Easily attached and adjustable to a hair. Sold by all dealers. Catalogue free. :: :: :: ::

THE C. H. BOOTON COMPANY, Gallipolis, Ohio



Jones Press

The Jones Press

Is the Strongest Job Press Made

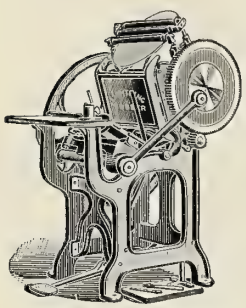
It has Time and Labor Saving Devices found on no other Disc Press.

A Testimonial.....

I purchased one 12 x 18 and one 8 x 12 Jones Press . . . and would not exchange them for any job press in the world. I printed 1,000 books of 280 pages each, containing blank forms and half-tones, and the Duplex Ink Fountain did its work so nicely that there isn't a noticeable difference in the ink distribution on a single page of the books. The Brake, Form-starter, Throw-off, and numerous improvements must be tried to be appreciated. The presses run noiseless and are very fast, and are money-makers.—G. H. SLOCUM, Caro, Mich

.....We Have Hundreds of Others.

Write for Circulars and Descriptive Matter and Our New Catalogue.



Lightning Jobber

The Lightning Jobber

Simple, Durable, Strong, Fast.

The Best Low-Priced Press in the World

FOR SALE BY ALL DEALERS

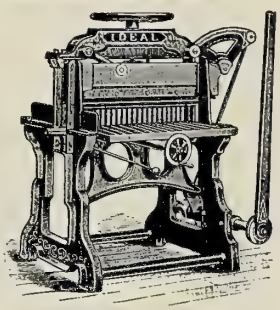
The Ideal

Has no Equal

Heavy Brace under Cutting Surface.

Quick-moving Back Gauge.

Stick has sixteen Cutting Surfaces.



Ideal Cutter

MANUFACTURED BY

The Jones Gordon Press Works

(Successors to THE JOHN M. JONES CO.)
PALMYRA, N. Y.

EARHART'S New Work— "THE HARMONIZER"

IT is 5 x 7½ inches in size, containing 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

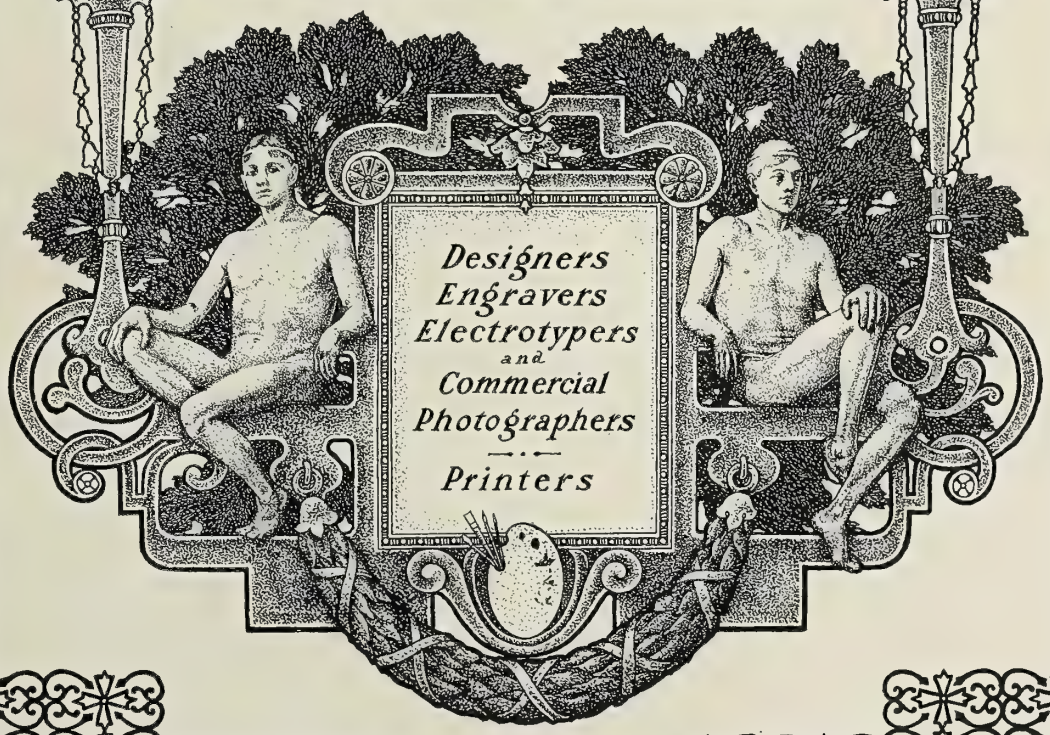
FOR SALE BY

The Inland Printer Co.

212-214 Monroe Street, Chicago,
OR
116 Nassau Street, New York.

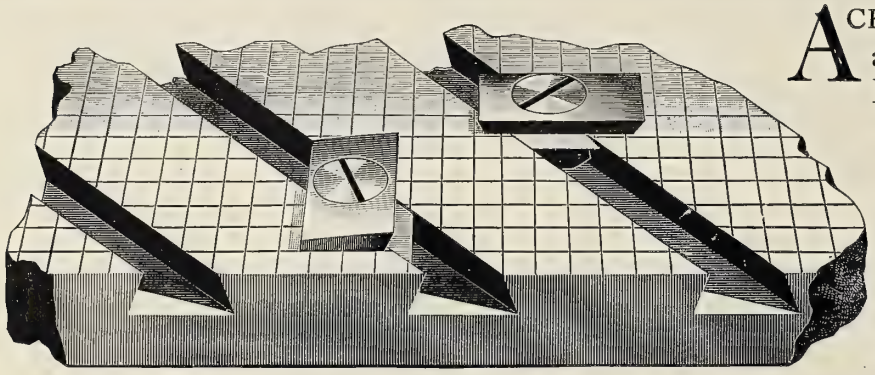
PRICE, $3.50 PER COPY, EXPRESS PAID.

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MANZ
ENGRAVING Co.
195-207 Canal St.
CHICAGO



M·A·F

Wesel's Perfect Block



Sectional View of Wesel Patent Iron Grooved Block

ACKNOWLEDGED to be of superior adaptability for all kinds of work. It successfully and economically meets every requirement of those who print from plates. Certain printers have invested in this block amounts ranging from $6,000, $4,500, $3,500 to $50, abandoning the use of other blocks, of which they owned thousands. It pays them, and will pay you.

You can not afford to use any other block. Blocks are made to fit the press; larger sizes are made in two sections, and an extra charge is made if more are required. Blocks also made to fit all job presses, embossing presses, etc. Send name of press, size of bed, and state style of work, and quotations will follow immediately. **Descriptive circulars and list of 250 users on application.**

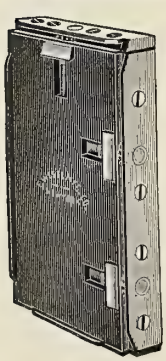
CLAIMS GUARANTEED

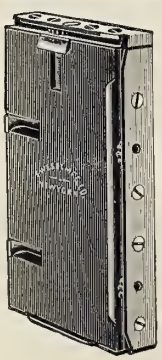
Takes any size and shape of plate in any position (oval, round, ragged or single line (see 12); affords narrower margins; register obtained easily, infallibly, quickly—indispensable on three-color work; cuts off all future expense for blocks, chases and locking-up materials; will outlast your press; curtails electrotyping charges, because it is unnecessary to have plates uniform in size (see 7), and plates may be cut into several sections, all held securely by long catches (see 13). Plates held on solid, unyielding, unwarpable iron surface, are made ready very much quicker, and make-ready lasts longer. The best mahogany brass-bound blocks will twist and warp in varying temperatures, and every change affects make-ready. Few realize the large sums eaten up in make-ready that this iron block will save absolutely. The rigidity of this block adds greatly to life of plates, which are always affected by warping and twisting on ordinary blocks.

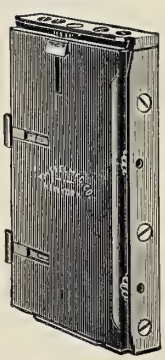
Users Say:

TROW CO., New York (5): "Since purchasing first block have not purchased one old-style block (formerly expended hundreds of dollars each year for such blocks). Time saved in make-ready and 'touching up' pays for block in one year. Unequaled for register." S. S. MCCLURE CO., New York (18): "Saves two-thirds in imposition and 25 per cent in make-ready." POWERS & STEIN, New York: "For close register invaluable, and once in register, permanently so." ISAAC H. BLANCHARD CO., New York (5): "Preserves plates on long run because of unyielding character of impression." CHARLES FRANCIS PRESS, New York (2): "No other block compares with it—it is indispensable." EDGELL CO., Philadelphia (5): "Saves 25 per cent in make-ready. Best block we have seen for registering. Will equip our entire plant with them." GEO. F. LASHER, Philadelphia: "Absolutely reliable for registering, and once set good to end of longest run." PROCTER & COLLIER CO., Cincinnati: "Get solider impression with less wear of plates; great saving in make-ready and registering; entirely satisfactory." ERIE LITHO. CO., Erie, Pa. (2): "Fasten plates on block very quickly, and much time is saved in making ready." SPARRELL PRINT, Boston (4): "Absolutely indispensable, and we have discarded a large stock of iron and wood blocks in favor of your block. Will equip all our presses. Our men like the blocks much better than the old style blocks." BAKER-VAWTER CO., Chicago (4): "Our superintendent states that we save one-third time of make-ready on our work. We shall order additional blocks shortly." THOS. D. MURPHY CO., Red Oak, Iowa (4): "Greatest block ever invented for three-color work." YOUTHS' COMPANION, Boston (10): "So far we see nothing that could be improved." Many more to like effect.

WESEL MAKES ALL STYLES OF STEREO. BLOCKS







New Style. Old Style. Boston Style.
All Sizes in Mahogany or Iron.

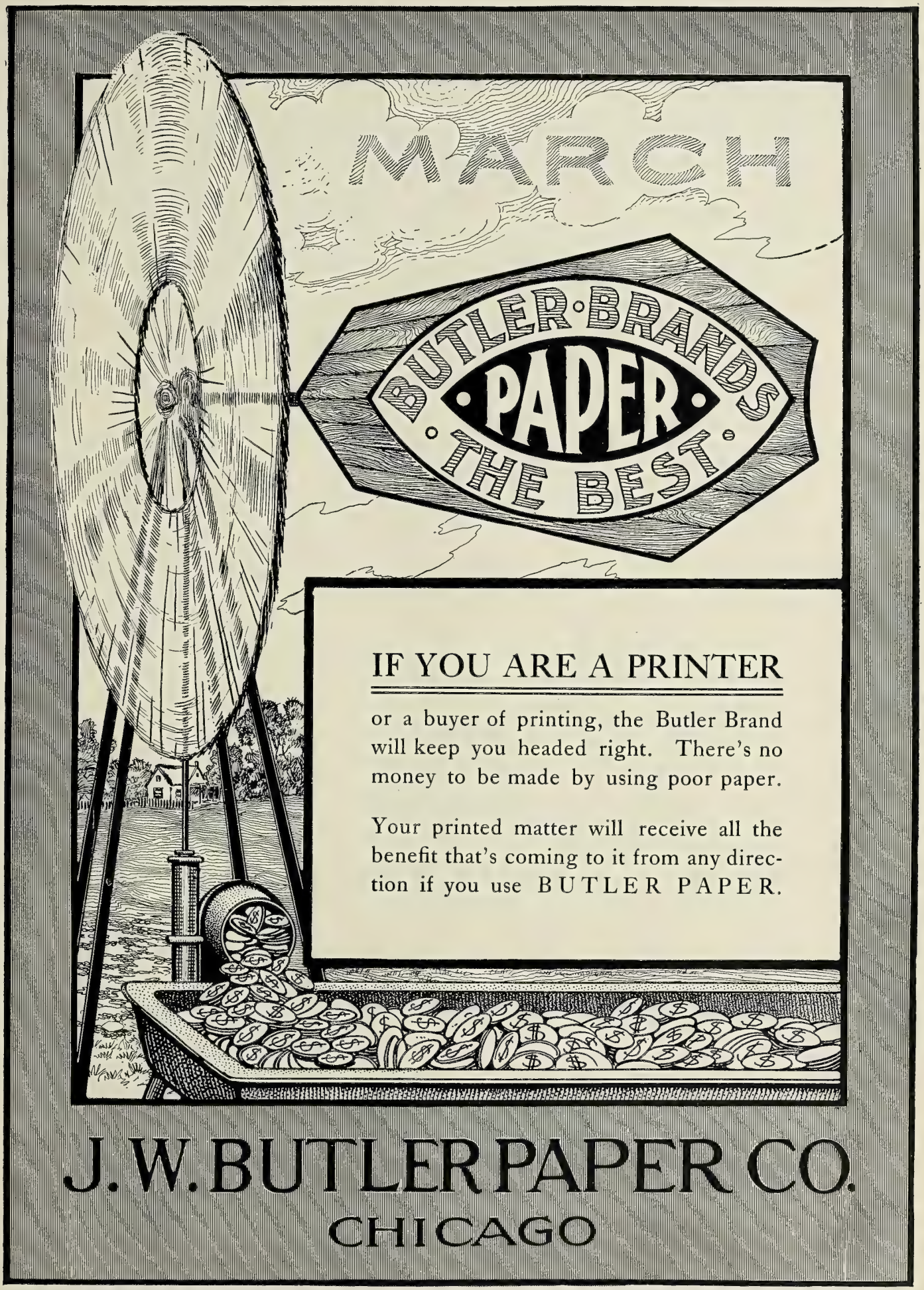
F. WESEL MFG. CO.
82 Fulton Street New York
310 Dearborn St. CHICAGO

Agents in Great Britain,
PRINTING MACHINERY CO.
15 Tudor St., London, E. C.

"Wesel Quality"



WESEL Metal SECTIONAL Blocks with latest Registering Hooks


MARCH
BUTLER·BRANDS
PAPER
THE BEST
IF YOU ARE A PRINTER
or a buyer of printing, the Butler Brand will keep you headed right. There's no money to be made by using poor paper.
Your printed matter will receive all the benefit that's coming to it from any direction if you use BUTLER PAPER.
J.W.BUTLER PAPER CO.
CHICAGO

The Simplex
One=Man Type Setter

WHY IT IS THE CHEAPEST AND BEST MEANS OF COMPOSITION FOR INTERIOR DAILIES WEEKLIES ETC.



1. Because it is simple and easily understood by the ordinary help around such offices. Of the hundreds in use, *not one* is cared for by a machinist.

2. Because the bills for repairs are only nominal, averaging less than $10.00 per year.

3. Because the cost of type on the SIMPLEX is far less than the cost of metal and the gas to melt it on other machines.

4. Because the user of a SIMPLEX can double its output by putting two people on it, temporarily or permanently, while the user of any other machine must buy two machines if double output is desired, which means double investment, double expenses, etc.

5. Because SIMPLEX proofs can be corrected from a case, without taking the machine off from setting fresh copy to make corrections. This is not true of any slug machine. This is an important point, because proofs come back for correction at the last minute, just when the machine is most needed for the important latest news.

6. Because the SIMPLEX is a cold machine, setting cold type, always ready for work, and without the numerous problems and troubles which the melting and casting of metal necessarily entails.

7. Because it is not a new, untried machine, but has already proved its effectiveness, capacity and economy in hundreds of offices all over the country.

8. Because $1,500 or $1,700 invested in a SIMPLEX will secure an output which can not otherwise be secured except by an investment of twice that amount.

There are many other reasons which we should be pleased to furnish if these are not enough.

The SIMPLEX is installed on such terms that it will save more in the payroll than the payments on the machine. It will be a profit instead of an expense, even while it is being paid for. Let us tell you all about it.

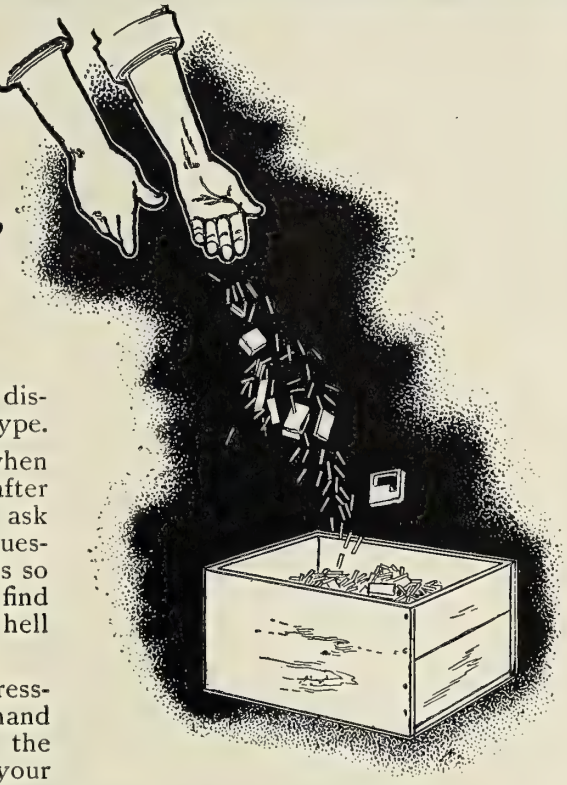
The Unitype Company

200 Monroe St., Chicago 150 Nassau St., New York

407 Sansome Street, San Francisco

The "Century" Press

The "Hell Box"



is the halfway house to the scrap heap for bruised, worn or disfigured plates or type.

Many printers, when they place order after order for type, ask themselves the question—"Why does so much of my type find its way to the 'hell box?'"

Step into your pressroom, place your hand on the top of the journal box of your larger machines which have been in use for three or four years and are running on heavy 16 or 32 page forms and feel the dip! dip! dip! and listen to the thump! thump! thump! as the cylinder strikes into their margins—AND YOU HAVE AN ANSWER TO YOUR QUESTION.

Any modern two-revolution press possessing the old fashioned side rod impression mechanism with split journal box above and rock shaft below, or any modification of it, WILL gutter, and DOES gutter, in the margins. This, beyond question, is the most prolific source from which the "hell box" is supplied.

We here give you the cause. You know the effect. The "hell box" is the result. Don't be jollied by any press salesman into believing otherwise.

Is there a remedy? Yes—

The ***Eccentric Lift Impression Mechanism*** for raising and lowering the cylinder with the ***Automatic Compensator*** which sets in the bottom of the journal box and bears directly against the journal of the cylinder and keeps it always in its proper position against the top of its bearing, will lengthen the life of your type and plates and give you the most rigid, even, unyielding and yet delicate impression obtainable on the heaviest forms.

This device is found only in the CENTURY and the CENTURY is the ONLY two revolution press having a plate and type protector

The Campbell Company

334 Dearborn Street, CHICAGO **5 Madison Avenue, NEW YORK**

189 Fleet Street, E. C., LONDON

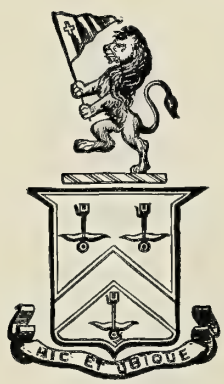
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MAKERS OF

Letterpress,
Steelplate,
Copperplate
and
Lithographers'

INKS

Dry Colors,
Varnishes,
Oils and Dryers.



Importers of
Lithographic Stones, Supplies and Bronzes.

**Cincinnati,
New York,
Chicago,
Saint Louis,
Toronto,
London.**

The Seybold Machine Co.

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DAYTON, OHIO, U. S. A.

NEW YORK CHICAGO LONDON BERLIN TORONTO

PATENTEES AND BUILDERS OF

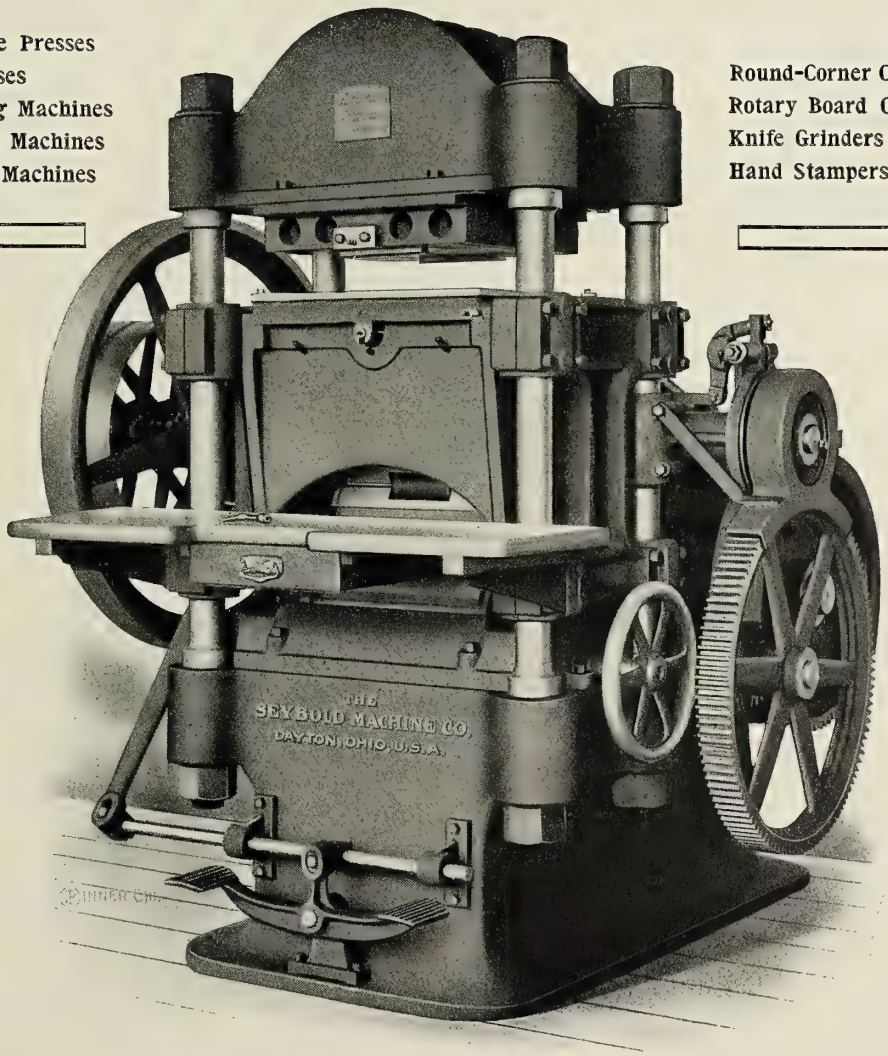
Paper Cutters *Embossers*

SIX STYLES. EIGHT SIZES EIGHT STYLES. NINE SIZES

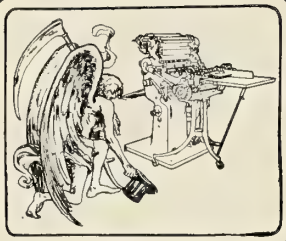
Duplex Trimmer

Signature Presses
Die Presses
Smashing Machines
Bundling Machines
Backing Machines

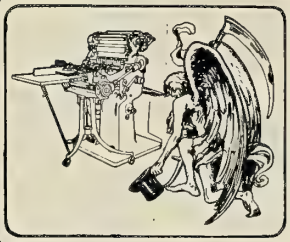
Round-Corner Cutters
Rotary Board Cutters
Knife Grinders
Hand Stampers



"SEYBOLD" FOUR-ROD TRIPLE TOGGLE EMBOSSER

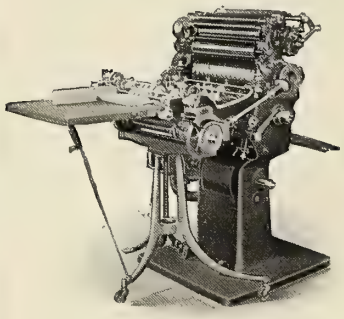


The HARRIS AUTOMATIC PRESS COMPANY



Where do *you* get off?

"If the chief item of cost is paper or composition, we can hold our own; if it is the presswork, we can be beaten, and we are already being beaten. If this is true, why is it true? Certainly it is not because of lower wages in America. They are higher, relatively and absolutely. To some extent it is because better presses are used, and give a much greater output than is possible from the old-fashioned presses of the Wharfdale kind; and also that with English pressmen there is some sort of tacit understanding that a given press is to turn out so many tokens, and no more, and that the number was much below its real capacity."



This extract from an article in *The British and Colonial Printer and Stationer* contains much food for reflection, and the American printer, *collectively*, may well congratulate himself on his many advantages over his foreign fellow craftsman.

But if the American printer is ahead of the foreigner *collectively*, how does he stand *individually?*

If it is on presswork that we beat the world, how many American printers can beat *you* if *your* presses are not up-to-date?

Up-to-date presses are automatic, self-feeding presses.

If you have none you are worse off than the foreigner, for your competitor has them, and he is at your elbow.

It is up to you to decide where you are and "where you will get off."

Did you ever see an automatic feeder making a "tacit understanding" to soldier on its output?

It is a fact that many of our customers admit that they lost more than the price of their Harris presses in profits they might have made had they purchased when we first brought our presses to their attention.

The Harris presses are thoroughly automatic, and are guaranteed to give a net output of 5,000 good impressions per hour. On many kinds of work they do from 50 to 200 per cent better than this.

FOR FULL PARTICULARS, ADDRESS

THE HARRIS AUTOMATIC PRESS CO.

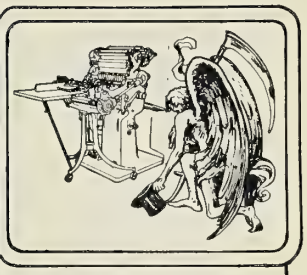
NILES, OHIO

CHICAGO — Old Colony Building

NEW YORK — 26 Cortlandt Street



The HARRIS AUTOMATIC PRESS COMPANY



The Many-sided Harris.

To the General Trade

The Harris is offered as a time-saver, space-saver and money-saver on a very large class of general printing. It is thoroughly automatic, feeding itself from a pile of ordinary cut stock.

To the Proprietary Medicine Trade

The Harris is of great value. It has been generally adopted for printing customers' cards on the backs of almanacs — doing the work at the rate of 5,000 impressions per hour, where the runs average but 300 between changes.

To the Folding-box Maker

The Harris offers unexpected facilities. The great variety of odd shapes that can be printed automatically is a constant surprise.

To the Envelope Manufacturer

The Harris offers a printing facility so advantageous that it has been generally adopted.

To the Card Index Maker

The Harris is a prime necessity. To this work ten Harris presses are devoted exclusively, or nearly so.

To the Counter-Check Book Manufacturer

We say that the Harris can be run with numbering heads, printing in one color and numbering with another at the same impression. The demand made upon us by printers of this specialty is now met by recent devices of our Mr. C. G. Harris and others, and counter-check books are being economically produced on the Harris.

To the Paper Bag Maker

The Harris offers facilities for automatically printing square, satchel bottom and automatic bags in sizes from ¼ lb. to 25 lb., at 5,000 impressions per hour, and also flour sack tubes in four colors, 5,000 tubes per hour.

To the Tag Manufacturer

The Harris has proved itself indispensable, printing 125,000 single tags per day, day in and day out, with frequent changes, or in gangs of four if desired.

To the Manufacturer of Gummed Labels

The Harris is highly economical.

To the Maker of Manifold Impression Books

The close automatic register of the Harris is a high recommendation.

To the Seedsman

The Harris is useful for seed packets, flat or made up, and for a hundred other things.

To the Manufacturer of Paper Novelties

What the Harris will do is a good reason for corresponding with us.

To the Manufacturer of Jewelers' Cards

The Harris is as useful as to the tag men or the card index maker.

To all large Manufacturers doing their own Printing

The Harris is unusually attractive, because as a class *they always figure costs.*

FOR FULL PARTICULARS, ADDRESS

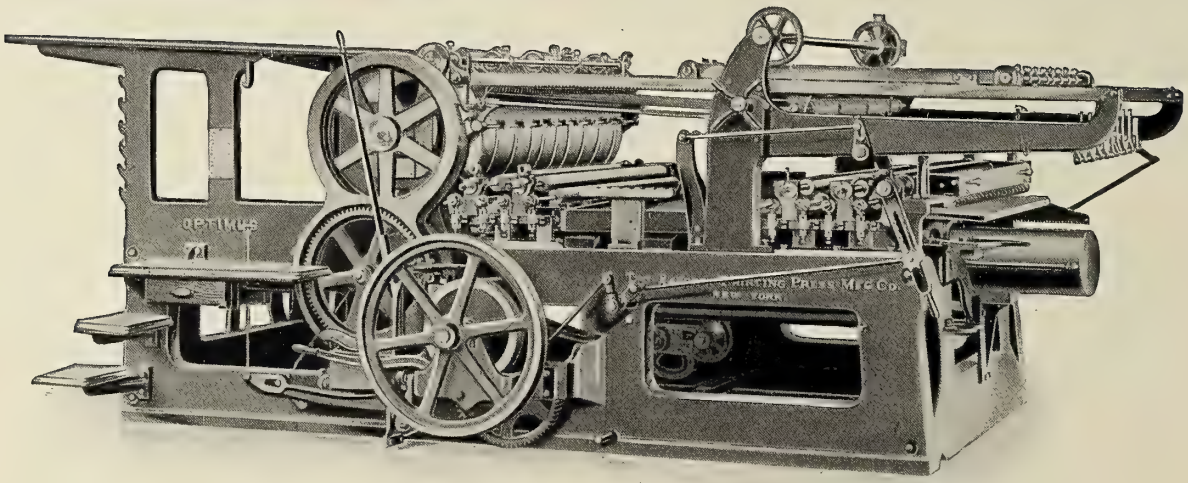
THE HARRIS AUTOMATIC PRESS CO.

NILES, OHIO

CHICAGO — Old Colony Building

NEW YORK — 26 Cortlandt Street

THE BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.
NEW YORK OFFICE, 38 PARK ROW. JOHN HADDON & CO., AGENTS, LONDON. MILLER & RICHARD, CANADIAN AGENTS, TORONTO.



THE OPTIMUS

Any Two-Revolution Press that does not offer all the Optimus does will not fully meet the necessities of the wide-awake, money-making printer.

NO OTHER DOES.

The Optimus deserves our faith in it, and is worthy of your investigation. While we frankly admit the good points in others, we claim that the good points of the Optimus not only meet them point for point, but are more numerous, more lasting, go further, and warrant us in all we say of them. We think an examination will impel you to think well of them.

THE OPTIMUS

BARNHART BROS & SPINDLER, CHICAGO, GENERAL WESTERN AGENTS

For Sale by—GREAT WESTERN TYPE FOUNDRY, KANSAS CITY, MO.; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS, MO.; GREAT WESTERN TYPE FOUNDRY, OMAHA, NEB.; MINNESOTA TYPE FOUNDRY CO., ST. PAUL, MINN.; SOUTHERN PRINTERS SUPPLY CO., WASHINGTON, D. C. ON THE PACIFIC COAST—THE SOUTHWEST PRINTERS SUPPLY, LOS ANGELES, CAL.; PACIFIC PRINTERS SUPPLY HOUSE, SEATTLE, WASH.

SET IN PASTEL AND LIGHTFACE PASTEL, MADE BY BARNHART BROS. & SPINDLER.



Designs for Hangers, Covers, Cards, etc. attractively and artistically executed. Our facilities for Color Plate Work in Grain, Stipple or Tri-color Process absolutely unsurpassed.

J. Manz Engraving Company

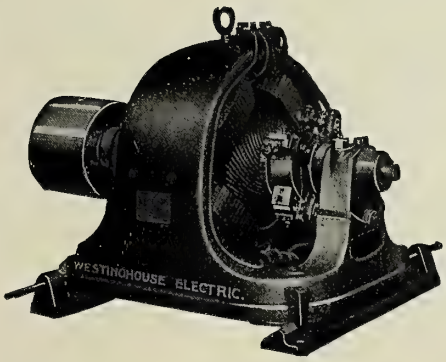
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Nos. 195-207 Canal Street Chicago, Illinois.



HIGH GRADE RESULTS IN ALL DEPARTMENTS.

Westinghouse Motors



Electric Driving of Printing Presses

Minimum Cost of Operation with Constant Service.

Westinghouse Electric & Mfg. Co., Pittsburg, Pa.

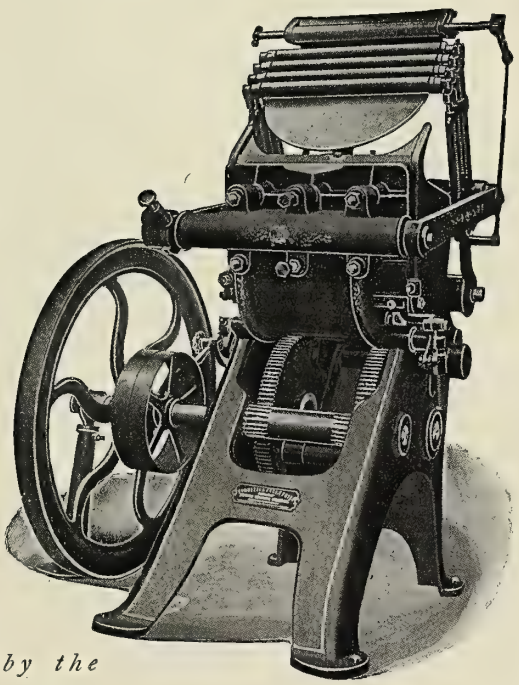
Sales Offices in All Large Cities.

S A

The

5,000 PRINTERS

who have seen our **PERFECTED PROUTY PRESSES** at work on half-tone and three-color work at our Buffalo exhibit have pronounced the "Prouty" the greatest money-maker and superior in every point to all other presses. As a result we are running day and night to fill their orders. Speed, rigidity, strength, *no cams*, two main gear wheels, perfect distribution and registration — all these are the features which have won such success.



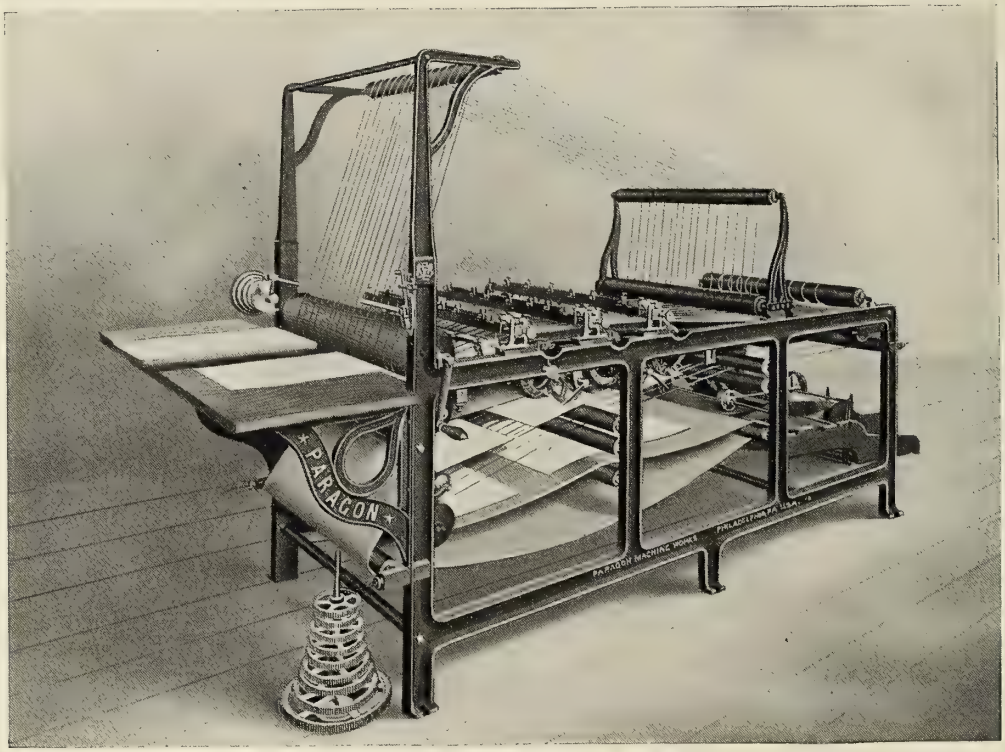
Manufactured only by the

BOSTON PRINTING PRESS COMPANY

176 FEDERAL STREET, BOSTON, MASS., U. S. A.

JOHN HADDON & CO., Agents for Great Britain and the Colonies, Salisbury Square, London, Eng.

THE PARAGON IRON-FRAME RULING MACHINES



OUR RULING MACHINE BOOK

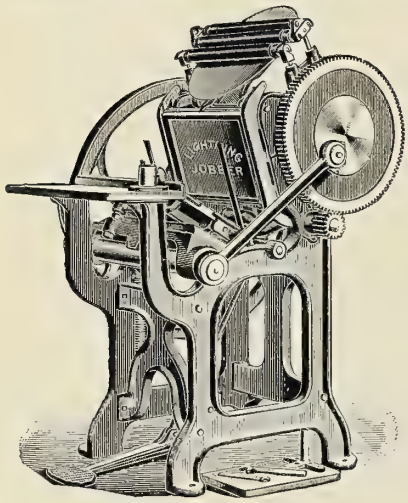
tells you all about it

READY SOON

Write for one now

The cut shown herewith is our Series S-3 Automatic Striking Paragon Iron-Frame Ruling Machine

PARAGON MACHINE WORKS, 734-742 Sansom Street, Philadelphia



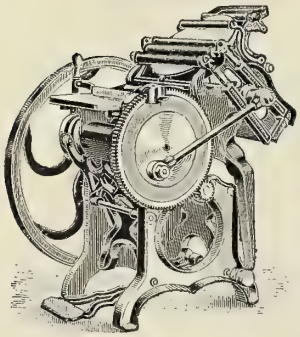
Lightning Jobber

The Lightning Jobber

The Best Low-Priced Job Press in the World

It is low in price not because it is cheaply constructed, but on account of its simplicity. Investigate this press before placing your order for any other.

Let us send you circulars and descriptive matter



Jones Gordon

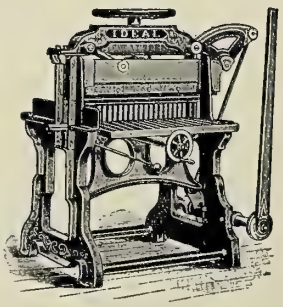
The Jones Gordon

Has time and labor saving devices found on no other job press. For fine work it has no equal.

FOR SALE BY ALL DEALERS

The Ideal Cutter

Is noted for its strength and durability. Quick-moving back gauge. 8-sided cutting stick.



Ideal Cutter

(Successors to The John M. Jones Co.)

The Jones Gordon Press Works, Palmyra, N. Y.

BUFFALO ENVELOPES

are good envelopes. Our samples and prices tell the story. Send for them. : : :

BUFFALO ENVELOPE CO.
BUFFALO, N. Y.

Commercial Sizes, Odd Sizes, Catalogue, Calendar, Merchandise Envelopes

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Price, . $35.00
With 3 punches and dies

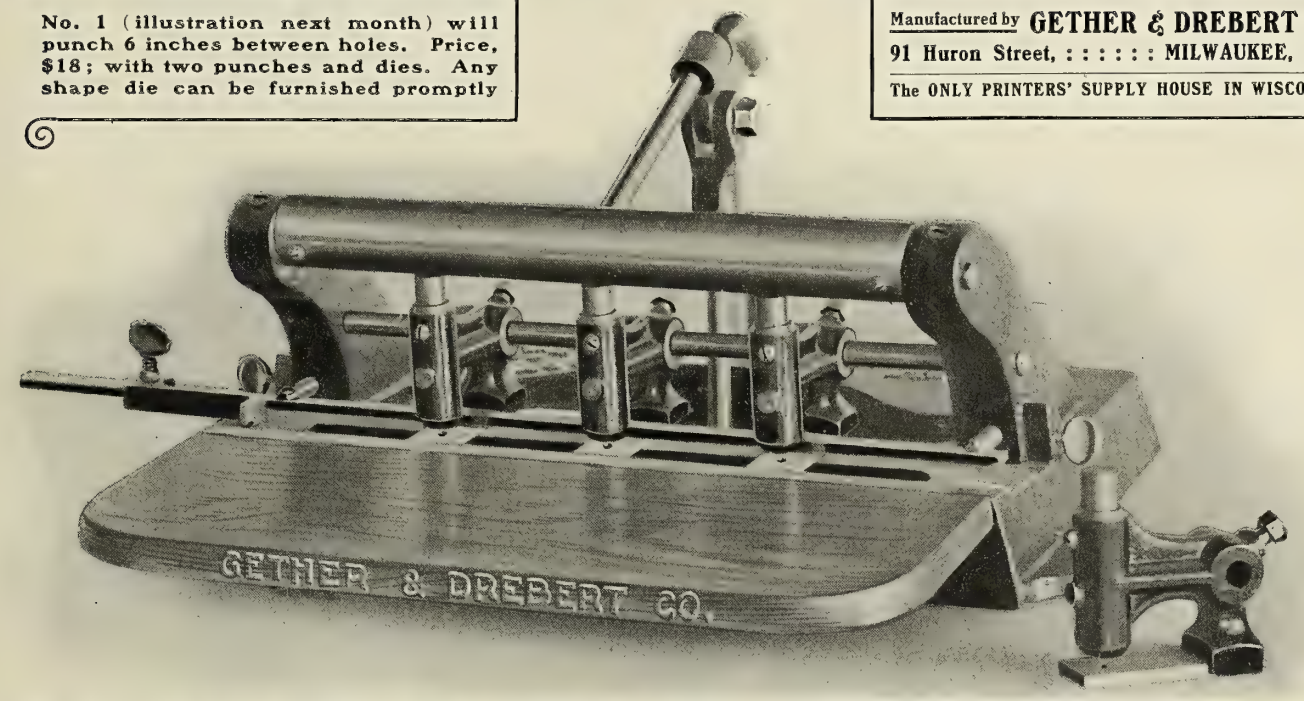
GETHER & DREBERT CO'S PRINTER'S PUNCH No. 3

Foot Power. Will punch 12 inches between holes. Punch and die one piece; will shift together without removing from machine

Extra punches and dies, any size to ⅜ inch round, $3.00 each

No. 1 (illustration next month) will punch 6 inches between holes. Price, $18; with two punches and dies. Any shape die can be furnished promptly

Manufactured by **GETHER & DREBERT CO.**
91 Huron Street, : : : : : : MILWAUKEE, WIS.
The ONLY PRINTERS' SUPPLY HOUSE IN WISCONSIN



FOR SALE BY ALL DEALERS IN THE UNITED STATES

APEX TYPOGRAPHIC NUMBERING MACHINE

Size 1⅛ x ⅞ inch. Type High. Made entirely from Steel and fully automatic



Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, but only recently entered the Typographic Field, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and feel sure that the APEX itself, in the hands of any user, will prove the success of the effort.

REFERENCES AND PRICES ON APPLICATION.

NEW YORK STENCIL WORKS, 100 Nassau Street, NEW YORK CITY.

PATENT PROTECTED BY THE PATENT TITLE AND GUARANTEE CO. NEW YORK.

"H.D." Was in 1860, Is in 1902, Always *will be*

The *best* Black Ink for the *Printer,*
The *best* Black Ink for the *Purpose,*
The *best* Black Ink for the *Money.*

THE same care and attention given to the manufacture of "H.D." is given to each ink manufactured by The Queen City Printing Ink Co. You know the value of "H. D." Try our Colored Inks. We make special inks for every known purpose. *Quality* is our hobby. Prices can be adjusted or made right any time — after shipment or before. The time to make the quality right is *when making the ink.* QUALITY! QUALITY! QUALITY! When QUALITY is an item, order of

The Queen City Printing Ink Co.

Established 1860.

1925 South Street, Cincinnati.
345 Dearborn Street, Chicago.
147 Pearl Street, Boston.

PARSONS BROTHERS

Paper Merchants and Exporters

171 Queen Victoria Street, LONDON, E. C.
Cable address, "Normanique."

257 Broadway, NEW YORK
Cable address, "Parsobros."

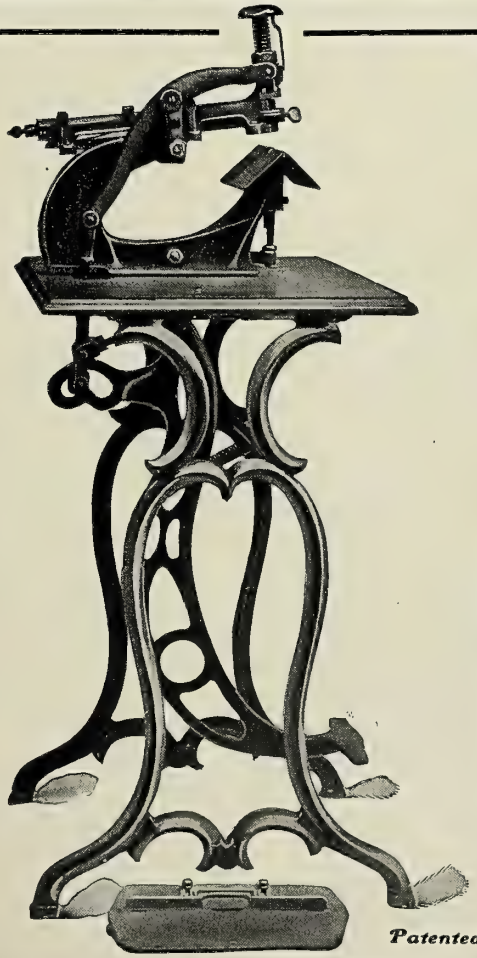
Mutual Life Building, SYDNEY, - N. S. W.
Cable address, "Unitpaper."

Export Agents for



American Writing Paper Co.
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AND OTHERS.

***All grades of* Paper, Cardboards, Boxboards, Printing Machinery, Printing Inks and everything connected with the Paper and Printing Trades.**



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Engaged in Advertising

BLOMGREN BRO. & CO.

CATALOGUE DESIGNS OF EVERY DESCRIPTION

Mechanical Work Drawings and Fine Color Designs given Special Attention

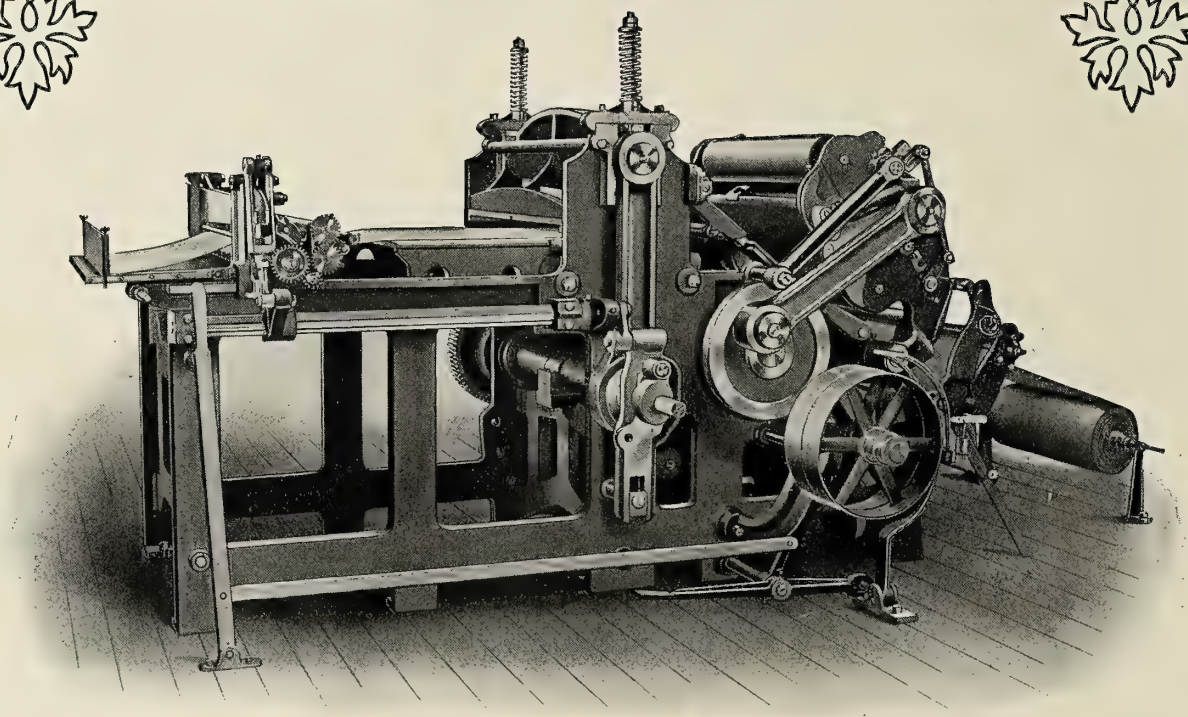
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Engraving AND ELECTROTYPING

175 MONROE ST. CHICAGO


The Geni of
ALADDINS
WONDERFUL LAMP
Never brought
GREATER PLEASURE
THAN
THE USE OF
HALF TONES
MADE BY THE
ELECTRIC CITY
ENGRAVING COMPANY
507-515 WASHINGTON ST. BUFFALO, N.Y.
Lowest Prices-Best Work.
WRITE FOR PRICES & SAMPLES.

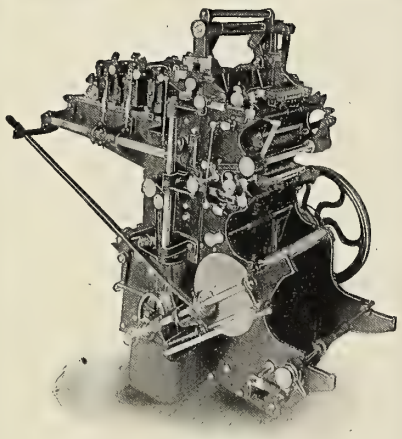
The Kidder Press Co.



Double Quarto, Roll Feed, Bed and Platen Press

FOR PRINTING, CUTTING AND SCORING

There is no press built which can be so easily adapted to special work of any kind. If you want to print labels in one or two colors, tickets on one or both sides; print, cut and score paper boxes, in short, do anything which you can't do on your own presses, write us and we will tell you just what you can do with the KIDDER PRESS.



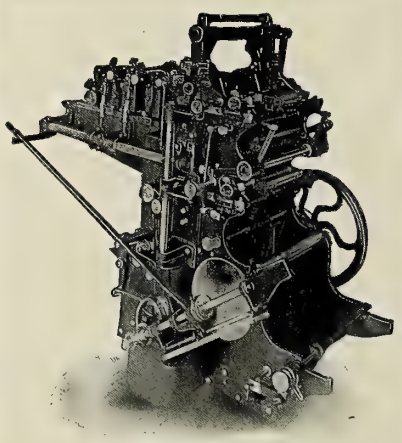
3 x 12 Ticket Press

Gibbs-Brower Co.

SOLE AGENTS

150 Nassau Street
New York

W. C. HORNE & SONS, Ltd., London, Eng.
Agents for Great Britain and Ireland.



3 x 12 Ticket Press



Belt Broken

or

Boiler Busted

or

Engineer Sick

and

everything at

a dead stand-still,

and that rush order for

Jones not half finished.

Never mind—

the boss has ordered a

Northern Motor

and it won't happen again. If you can get current to operate a motor with, don't go to bed until you have written us for Bulletin 424.

Northern Electrical Mfg. Co.

MADISON, WIS., U. S. A.

"Troubled Waters"

Gadsden, Ala., January 18, 1902.

MR. PRINTERS INK JONSON, New York, N. Y.:

Dear Sir,—Your recent favor together with price-list was duly received, for which you will please accept my thanks. I have been advised not to buy your inks, as they were "no good" and your house could not be relied upon, but, after carefully considering the matter, have decided that it is invariably the case that a "leaky ship" is bound to sink, and that as you have continued to "float" and successfully navigate rather troubled waters so long you surely must have a "tight bottom" and a "trustworthy ship." Therefore, I will thank you to pack for freight shipment and deliver to the Union Card & Paper Co., 27 Beekman Street, New York, to be sent with a shipment of paper, etc., the enclosed order of $15.15 for which I enclose check.

Very truly yours,

J. M. HOUSE.

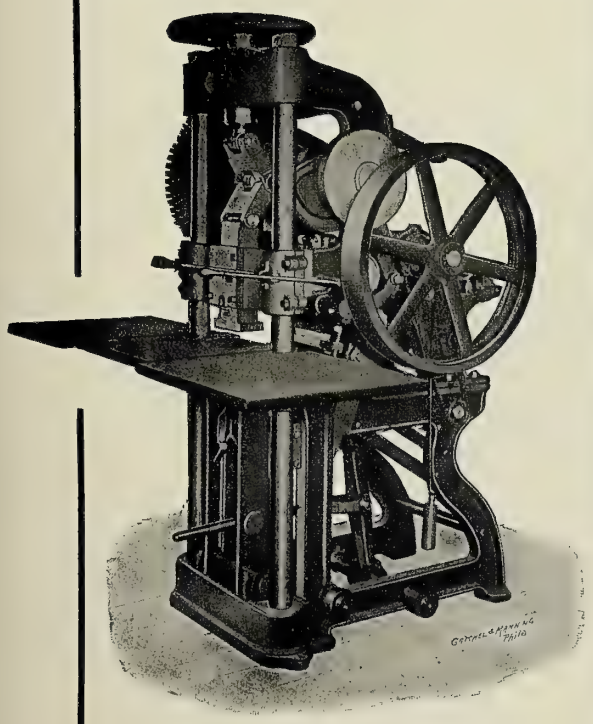
A PROMINENT political ruler in New York City answering an adversary recently remarked: "The man who holds the tiller and who steers a straight course, delivers his ship and cargo where he wants to land it." During the past eight years, I buffeted many storms of abuse, but being blessed with a sunny disposition and knowing my goods had merit, I kept my hand on the tiller and steered my bark in a straight line until I reached smooth waters. Eighty thousand orders each accompanied by the cash from eight thousand different concerns located in all parts of the world, is not such a diminutive cargo, considering that "I am the cook and the captain too, and the mate of my tiny brig; the midshipmite and the boatswain tight, and the crew of the captain's gig." My inks are guaranteed to be the best that money can buy, and when not found as represented, I cheerfully refund the cash and pay all transportation charges. Send for a copy of my price-list.

Address

Printers Ink Jonson

17 SPRUCE STREET, NEW YORK

WRITE FOR BOOKLET



Mention this Advertisement

The CARVER & SWIFT STAMPING PRESS

Is the

ORIGINAL MACHINE

To SUCCESSFULLY INK and WIPE a Die AUTOMATICALLY,

To insure PERFECT REGISTER by LOCKING the DIE-CHUCK-BED when the impression is taken,

To embody all the essential features for DURABILITY and the SUCCESSFUL OPERATION of a press for HIGH GRADE Stamped and Embossed work.

Those who have used the CARVER & SWIFT PRESS for several years have ordered duplicate presses — because our press has stood the TEST, and they KNOW ITS VALUE.

PROFIT by the Experience of others, and acquaint yourself with this MONEY-MAKER.

THE CARVER & SWIFT STAMPING PRESS & MFG. CO.

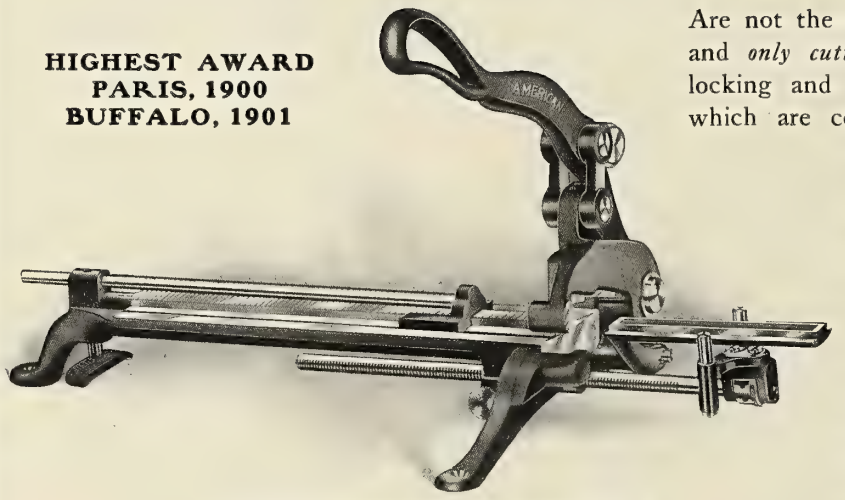
N. E. Cor. 15th Street and Lehigh Avenue

PHILADELPHIA ø ø ø PENNSYLVANIA

Compare the Goods!

The American Lead and Rule Cutters

HIGHEST AWARD
PARIS, 1900
BUFFALO, 1901



American Lead and Rule Cutter No. 3.

Are not the pioneer *cutters*, but *are* the *original* and *only cutters* with quick-setting, automatic-locking and wear-compensating gauges — gauges which are complete in themselves, that set to nonpareils as readily as picas without the aid of any make-shift whatever. Such make-shifts are of no practical value, but rather a confession of weakness. With the American, one can actually have a handful of leads cut by the time the gauge is set on one of the "pioneers." Not only that, but being permanently accurate, they always gauge the same. Positively unequaled in design, construction or facility of operation.

No. 2 Gauges from **one** nonpareil to 105 picas by nonpareils, ... **$10.00**

No. 3 Gauges from one nonpareil to 105 picas by nonpareils, also from one point to 45 picas, **by points,** **$12.00**

The Rouse Job Stick is the Best Job Stick.

LeROY DeTRAUX says:

"Your Rouse Job Stick has been in use in the composing room of *The National Printer Journalist* for some time and I find it entirely satisfactory. It will not spring as other sticks do, and by keeping its rigidity all lines are spaced equal. Am well pleased with it and do not care to use any other."

IN the Rouse Job Stick the weak points and objectionable features found in all similar tools have been overcome. It is a strictly up-to-date tool for progressive printers, and although on the market but a short time, is conceded on all sides to be the best that's made. Correct measures and an absolutely rigid knee leave nothing to be desired. The easiest and quickest of all to set.

SIZES AND PRICES

Length.	2-Inch.	2¼-Inch.	2½-Inch.
6-Inch	$1.75	$1.85	$1.95
8-Inch	2.00	2.10	2.20
10-Inch	2.25	2.35	2.45
12-Inch	2.50	2.60	2.70
15-Inch	3.00	——	——

Mailed to any address in the United States on receipt of the price. Your money back if not satisfied.



REFUSE ALL SUBSTITUTES — THERE IS NONE "JUST AS GOOD."

For sale by representative dealers everywhere. Illustrated Booklet Free.

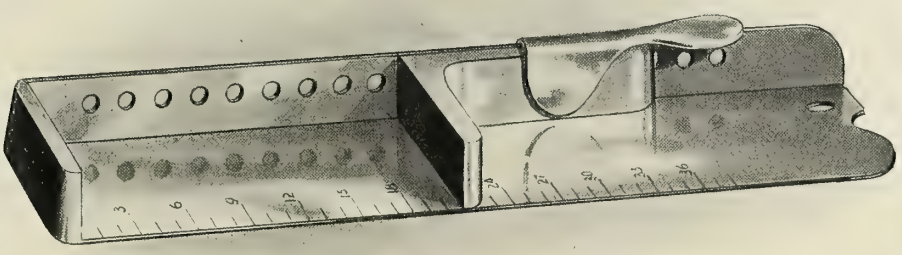
H. B. ROUSE & CO., Makers, 334 Dearborn St., Chicago.

JOHN HADDON & CO., LONDON, Sole Agents for Great Britain.

GOLDING'S TOOLS are the STANDARD

The Standard Job Stick

needs no introduction to printers. It was the original graduated stick, and paved the way for several imitations, most of which have demonstrated their weaknesses and passed out of existence. Others are passing. It is the most durable, convenient, accurate and popular composing stick. Gauges to nonpareils and picas. Standard for point system.



SIZES AND PRICES

	CAPACITY	2 IN. DEEP	2¼ IN.	2½ IN.		CAPACITY	2 IN. DEEP	2¼ IN.	2½ IN.
6 inches	26 picas	$1.75	$1.85	$1.95	12 inches	62 picas	$2.50	$2.60	$2.70
8 inches	38 picas	2.00	2.10	2.20	15 inches	80 picas	3.00		
10 inches	50 picas	2.25	2.35	2.45					

LITTLE GIANT No. 18

With Nonpareil and Pica Self-Locking Gauge



The Little Giant Lead and Rule Cutter

was the pioneer in the field, and all other makes of lead and rule cutters now on the market are its imitations. It is a wonderfully efficient and durable tool. We make it in two sizes and two styles. Nos. 1 and 3 have back beds graduated to picas, reversible back gauges, and front rod gauges. Nos. 12 and 18 have back and front beds, which are provided with slots graduated to picas, into which fit teeth on one side of the gauge, the other side being without these teeth. A self-locking short gauge is provided *(see cut)* for quick adjustment to nonpareils and picas. Every employing printer knows the wasteful folly of cutting material into lengths less than nonpareils. We can furnish a special self-locking gauge for three-point lengths, but do not recommend its use. Superior in design, finish, durability and ease of operation.

SIZES AND PRICES

No. 1, gauges 72 picas $7.00
No. 3, gauges 108 picas 9.00
With graduated bed and long reversible gauge

WITH BACK AND FRONT BED

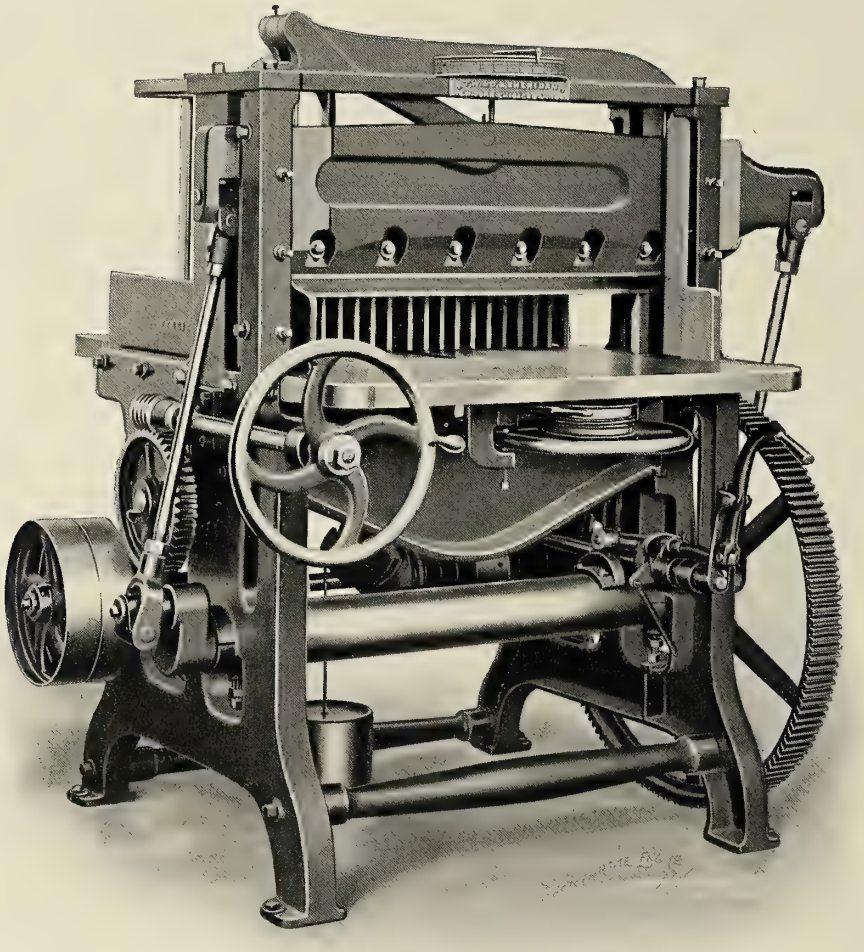
No. 12, gauges 75 picas back, 69 picas front, $10
No. 18, gauges 108 picas back, 84 picas front, 12
With self-locking nonpareil and pica gauge and long reversible gauge. Nos. 3 and 18 are extra powerful.

If not carried in stock where you order your supplies, write to us

Golding & Co.

BOSTON, 183 Ft. Hill Square
NEW YORK, 540 Pearl Street
PHILADELPHIA, 134 N. 10th St.
CHICAGO, 167-169 Fifth Avenue

SHERIDAN'S NEW EMPIRE



Hand clamp, built in sizes 36, 40, 45 and 50 inches.
Write for particulars, prices and terms.

T. W. & C. B. SHERIDAN

NEW YORK	CHICAGO	LONDON
56 Duane Street	413 Dearborn Street	46 Farringdon Street



Send 10 cents in stamps for new catalogue, "Perfection in Three-Colors."

Paul Nathan, Broker

Investments in Printing Offices and Allied Trades

If you need more capital

IF your business is growing too fast for your capital, and you have a favorable opportunity of developing it, I can supply an investor, no matter where you are located. Let me know the size of your plant, the amount of business you do, and the possibility of extending the business, and how much money you require, and on what terms. All correspondence is strictly confidential. Write for circular.

If you want to sell out

IT is infinitely better business policy to buy an established business which has the thousand-and-one necessary things, and a line of customers to begin with, than to start a new business and have to work it up from the very bottom. If you have a business to sell, send me all particulars. I am in touch with possible purchasers. All correspondence is strictly confidential. Write for circular.

If you want to go into business

IF you are seeking an investment in the Printing, Electrotyping or Bookbinding business, let me know how much money you wish to invest; whether you want to take an active part in the business; whether you have any preference as to locality. I enjoy the acquaintance and confidence of many of the best known and largest printers in almost every State in the Union, and my advantages for securing favorable inducements in these special lines are unquestionable. Write for circular.

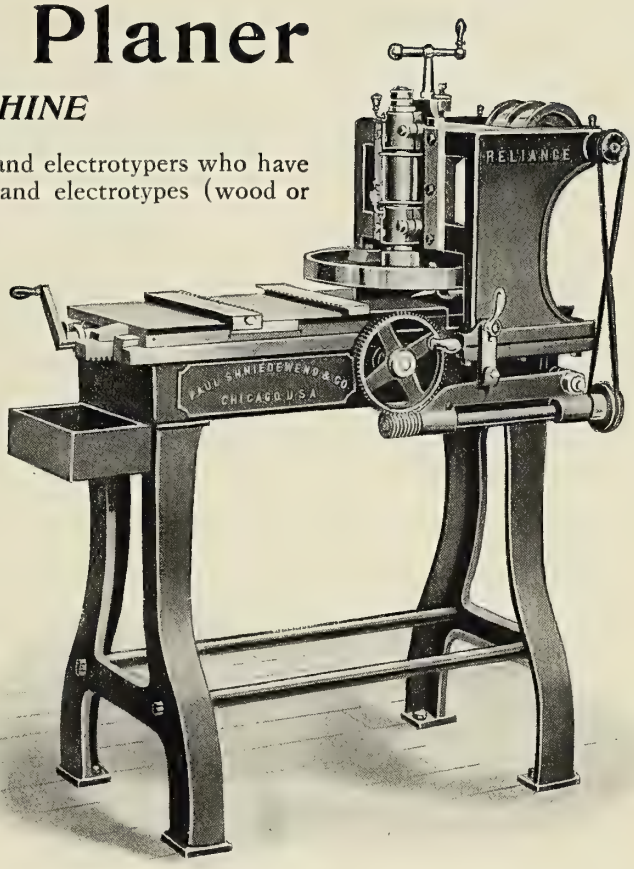
Investments in **Printing Offices, Paper Mills, Book Binderies, Paper and Card Houses, and Electrotype Foundries**

METROPOLITAN LIFE BUILDING, Cor. Madison Avenue and 23d Street **New York City**

Reliance Rotary Planer

THE NEW TYPE-HIGH MACHINE

Has stood the test and is to-day acknowledged by engravers and electrotypers who have it in use as the best machine to dress mounted half-tones and electrotypes (wood or metal) absolutely correct to type high.



OMAHA, NEB., January 31, 1902.

PAUL SHNIEDEWEND & CO., Chicago, Ill. :

Gentlemen— For the past four months we have had in constant use the 12 x 18 Reliance Rotary Planer purchased of you and find that the machine excels all other machinery for dressing electrotype and half-tone plates type high, and make them more perfect than can be done in any other way. Our foreman informs us that if it had not been for your Reliance Rotary Planer we would have been unable to turn out the work we did the past four months. It gives us pleasure to inform you that we consider the Reliance Planer the best machine of its kind on the market. Yours very truly,

GREAT WESTERN TYPE FOUNDRY.
S. J. POTTER, Manager.

The Reliance Rotary Planers are made to run by belt from countershaft or with an individual direct belt-connected motor.

TWO SIZES MADE
No. 1 — 12 x 18 inches. No. 2 — 12 x 24 inches.

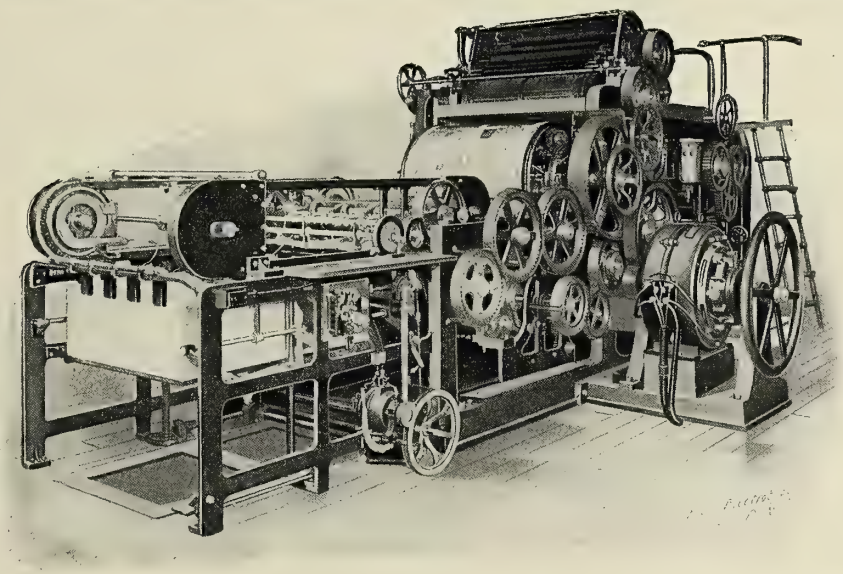
Paul Shniedewend & Co.

MANUFACTURERS

118-132 West Jackson Bd., CHICAGO, U. S. A.

To whom write for detailed description, testimonials and prices.

LUNDELL ELECTRIC MOTORS



MORE

Lundell Motors

have been installed in printing establishments in America and Europe than all other kinds combined. The popularity of the Lundell Motors is due to superior qualities in design and construction, which give them the best possible commercial value.

SEND FOR
ILLUSTRATED BULLETINS
Nos. 3,200 and 3,207

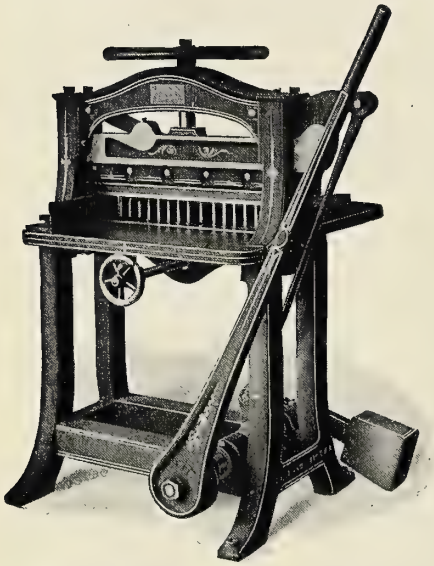
SPRAGUE ELECTRIC COMPANY

General Offices — 527-531 West 34th Street, New York.

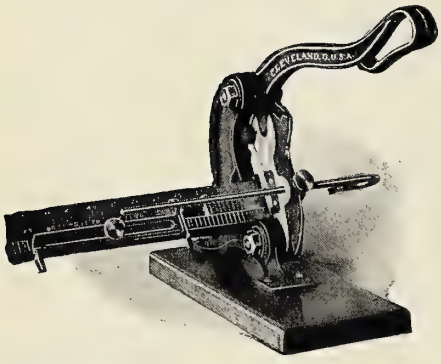
BRANCH OFFICES:

Chicago: Fisher Building. Boston: 275 Devonshire Street. St. Louis: Security Building. Baltimore: Maryland Trust Building.

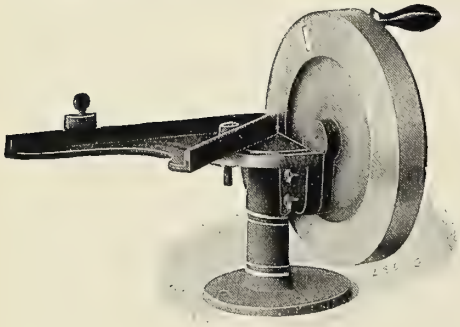
Three Accurate Cutters



Our Unexcelled Paper Cutter



Our Perfect Lead and Rule Cutter



Our Accurate Mitering Machine
(Its every cut is true)

They Shave Everything
Except their own
Quality and Reputation.

THESE MACHINES ARE MADE RIGHT

Right in Design,
Right in Material,
Right in Workmanship.

WHEREVER you find a factory manufacturing machines correct in design, of the best material, using skilled workmen with modern methods and machinery, you need not hesitate to purchase the product.

Consider the machine, its reputation and the guarantee, and if the dealer would sell you another make at a lower price and greater profit to himself, insist on the cutter your experience, judgment and the standing of the maker convince you is the best.

REFERENCES—*More than 15,000 Users of C. & P. products on both Hemispheres*

THE CHANDLER & PRICE CO.

MANUFACTURERS OF

High-grade Printing Machinery

East Prospect St. and C. & P. R. R. Crossing, CLEVELAND, OHIO
U. S. A.

WE MAKE PRESSES, TOO

ALWAYS THE BEST

F. E.
Okie
Co.

KENTON PLACE
PHILADELPHIA
PENNA. U.S.A.

FEO

WRITE FOR ONE
OF OUR NEW

Specimen
Books

IT ISN'T VERY LARGE, BUT THE WORK WILL SHOW WHAT THE INK WILL DO

You have no doubt heard of the superiority of "Okie Inks." Have you ever tried them? You will save time and money by using "Okie Inks." This insert is printed with our Bronze Blue Deep, $2.00; and 40-Cent Cut Black



WE manufacture every ink used in the art

We call them High-grade Inks, and they are High-grade Inks and at low prices. We are making the most striking colors for Posters. Our three shades of *RED* are unequaled for brilliancy and working qualities. All other shades are as good.

Our Perfecting News, at 5c. in barrel lots, is unsurpassed by any Ink in the United States

Testimonials unsolicited *of* 40C. Cut Black



We have taken a few at random from the thousands in our letter files



"Please ship us 30 lbs. of your Cut Ink such as we have had before.

THE BURLINGTON FREE PRESS

"Ink came O. K.; thus far we are much pleased with it."

DEWEY DAVIS PRINTING CO.

"Your ink we find the best we can get for the money."

THE OTTAWA PRINTING CO., Ltd.

"With reference to your 4oct. Cut Ink, it is a capital ink, and so far as we see, it is as good as anything we have ever worked with."

JOHN STEEN & CO.,
Wolverhampton, England.

"It gives us better satisfaction than the $1.50 that we have been using before yours."

THE COARD PUBLISHING CO.

"Ship us via freight 100 lbs. 4oct. Cut Black for Webb Press running at speed of 7000 per hour."

THE AKRON PRINTING CO.

"Send us, if you please, *immediately*, 1000 (thousand) lbs. 4oct. Cut Black *just as had*, and 100 (hundred) lbs. 5oct. half-tone Cut Blacks."

Yours truly,

April 15th, 1901. *G. J. THIEME, Nijmegen, Holland.*

"We find your ink all right, the best for the money."

C. B. RUSSEL, Buffalo, N. Y.

PRINTED ON
SNOW-WHITE ENAMEL
MADE BY
IRWIN N. MEGARGEE & CO.
PHILADELPHIA, PA.

Automatic Register on the Job Press

WHATEVER comes along, remember Megill is the first in this class of Automatics as in Gauge Pins, and has reached a construction containing advantages that no other can.

Beware of Infringements.

"SIMPLY INCREDIBLE AT SUCH A PRICE."



Pioneer of Gauge Pins to the world and up-to-date.

Write for Catalogue.

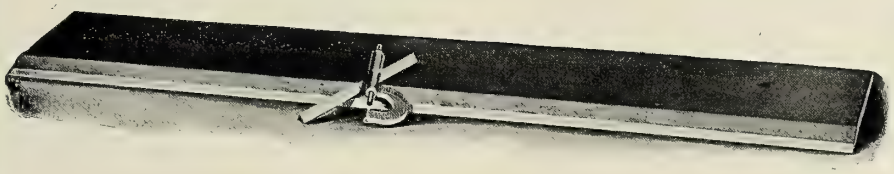
Edward L. Megill

Inventor and Manufacturer

60 Duane Street, NEW YORK

"Micro-Ground." "Micro-Ground." "Micro-Ground."

1830 **1902**



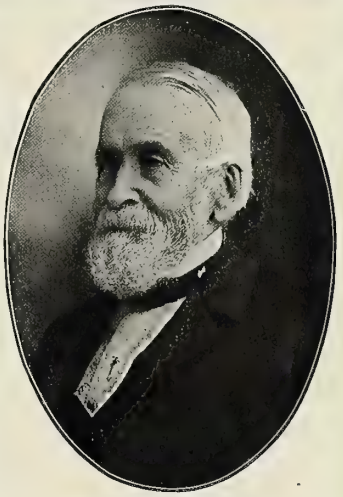
BUY YOURSELF AN IMPROVED

"Micro-Ground" Knife

Trade Mark

WHICH IS EVEN OF TEMPER, ACCURATE OF DIMENSION, STIFF OF EDGE AND MADE TO STAND "GRIEF" AND SECURE SATISFACTION

Specify "Micro-Ground" in your orders to us, or through your supply house.



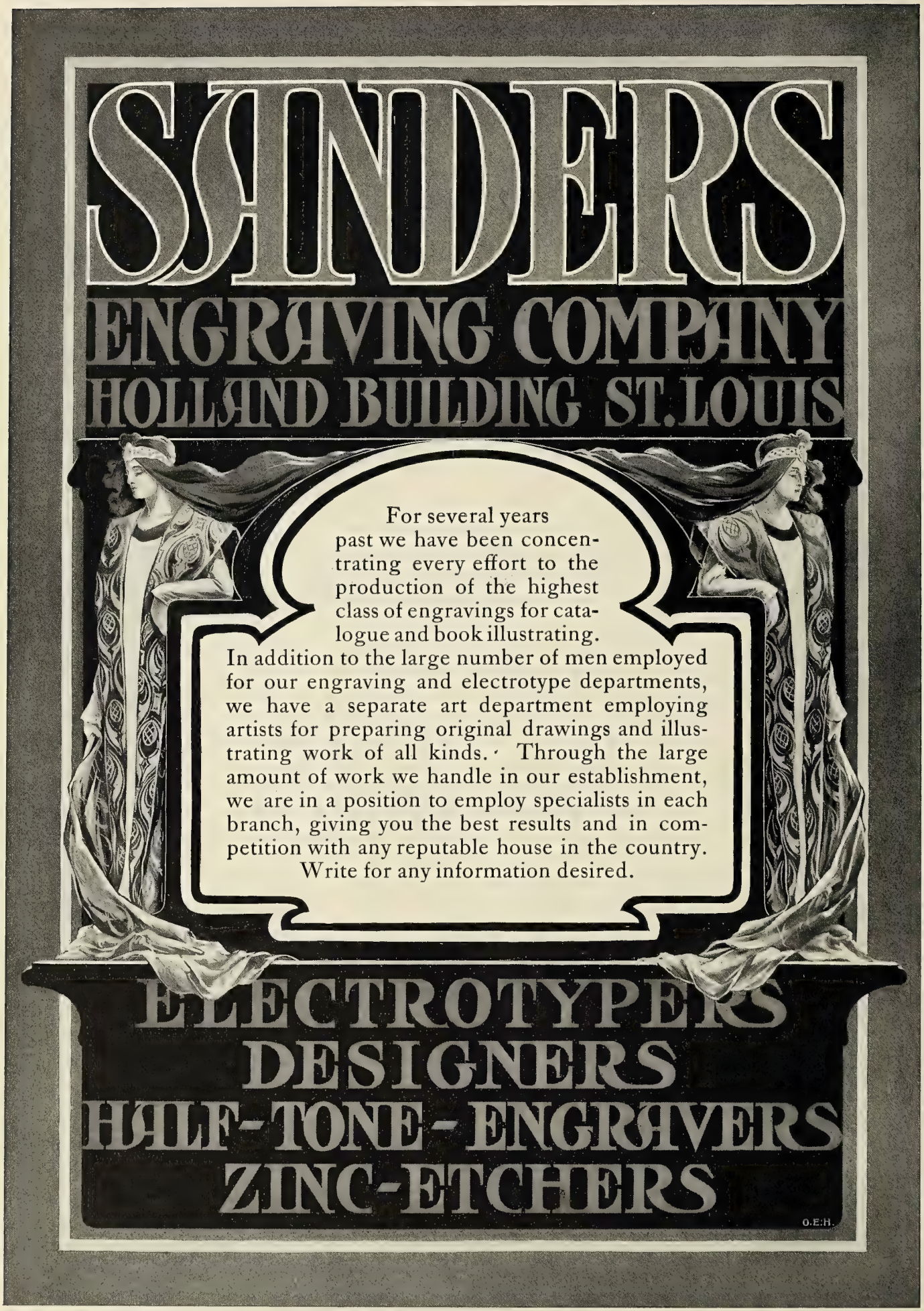
LORING COES

Founder of

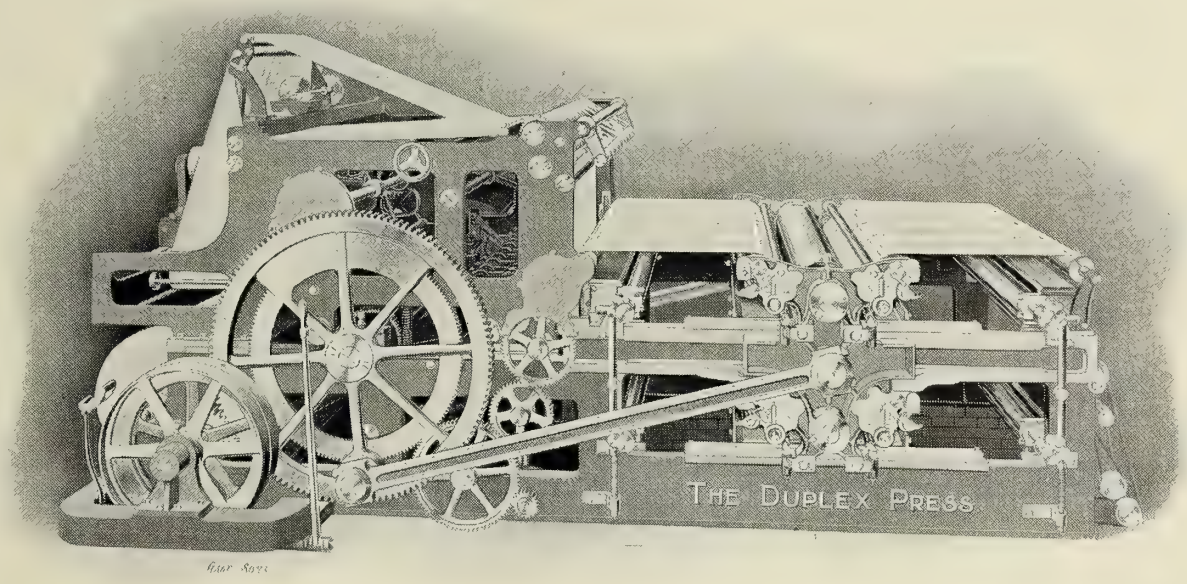
LORING COES & CO. Incorporated

WORCESTER MASS.

"Micro-Ground." "Micro-Ground." "Micro-Ground."


SANDERS
ENGRAVING COMPANY
HOLLAND BUILDING ST. LOUIS
For several years past we have been concentrating every effort to the production of the highest class of engravings for catalogue and book illustrating.
In addition to the large number of men employed for our engraving and electrotype departments, we have a separate art department employing artists for preparing original drawings and illustrating work of all kinds. Through the large amount of work we handle in our establishment, we are in a position to employ specialists in each branch, giving you the best results and in competition with any reputable house in the country.
Write for any information desired.
ELECTROTYPERS
DESIGNERS
HALF-TONE-ENGRAVERS
ZINC-ETCHERS
O.E.H.

THE DUPLEX



Strength. Simplicity. Speed without Stereotyping

The up-to-date publisher is after Results, not Theories, and fully appreciates the fact that "Time is Money."

WHAT THE USERS SAY OF IT

The following are a few editorials from newspapers that have recently installed a Duplex Press.

Lawrence (Massachusetts) Evening Tribune.

"There was only one thing to be done, cost what it would; get a press that could print the Tribune's large edition on time. After full consideration of all the other presses in the market, it was decided to purchase a Duplex Perfecting Press."

Columbus (Georgia) Inquirer-Sun.

"With the installation of our new Duplex Press there no longer exists an excuse for papers being late."

Waterloo (Iowa) Courier.

"It is a press which, for simplicity in mechanism and ability for fast and well executed work, is without a peer."

Columbus (Georgia) Ledger.

"One great advantage of the Duplex is that the forms can be taken immediately after they are made up, and the press started as soon as they are on the beds."

Manchester (New Hampshire) Mirror.

"One better" has always been the Mirror's motto, and our latest improvement enables us to supply the public with important news quicker than our contemporary. No stereotyping press can compete with the Duplex in reaching the public early."

Brantford (Ontario) Expositor.

"The Expositor has just completed the installation and erection of a magnificent and new Duplex Perfecting Press. The ever-increasing circulation of this paper, and the demand for the latest news, makes it imperative that the latest and most modern appliances should be in use."

Lynn (Massachusetts) Evening News.

"The principal addition to our establishment is a fast Duplex Press, the same fast press that enabled us to print and sell 10,000 copies of the News extra, which announced the shooting of President McKinley, before our heavy-weight neighbor had struck off a sheet; the press which enabled us to issue five great editions of the News on the day of the president's death, the first within five minutes after the dispatch was received announcing the sad event."

OUR CUSTOMERS WRITE OUR ADS.

Therefore write us for booklet entitled "WHY WE USE THE DUPLEX PRESS."

WE ORIGINATE. OTHERS IMITATE. Beware of infringing imitations.

Duplex Printing Press Co., Battle Creek, Mich.

Investigate!

"That's all right," said the old printer to the enthusiastic salesman; "just tell me what there is *against* your article — I can find out the good points myself."

The verdict of every printer who knows is: "It's all right."

There's not a single thing "against" the Rhodes Blanket. Investigate where you will, you will find that it is meeting the wishes and wants of printers as no other make-ready ever did or can.

After four years of hard fighting all the patents covering Rhodes Blankets have been allowed.

Try a Rhodes Blanket and you'll be glad you saw this advertisement.

After three years of patient and persistent work we have succeeded in producing the perfect blanket which Mr. Rhodes has had in mind from the beginning, and in quantities to supply the fast-increasing demand.

Rhodes Blankets are for sale by all Type Founders, and by

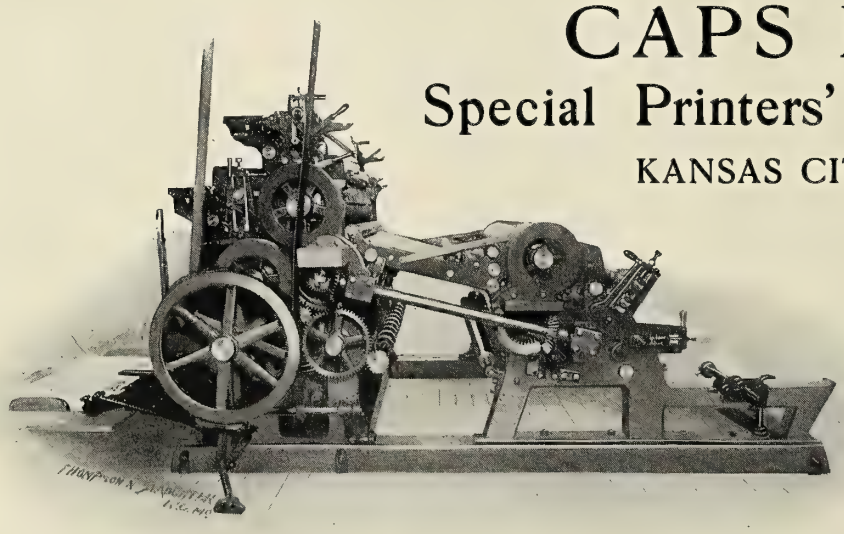
THE RHODES BLANKET COMPANY, 290 Broadway, New York

WRITE FOR OUR BOOKLET

CAPS BROS.

Special Printers' Machinery Co.

KANSAS CITY, U.S.A.



Manufacturers of PRINTING PRESSES for the printing of all kinds of roll wrapping paper, sheet paper, bags and labels in many colors at one operation of the press.

The above cut shows our latest TWO-COLOR CHROMATIC AND WATER-COLOR STRIPING ROLL PAPER PRINTING PRESS with Automatic Sheet-Cutting attachment to cut sheets in lengths from 26 to 36 inches, and of any width up to 48 inches. Size of the press, 36 x 48 inches.

Users of these presses will indorse our statement that in strength, simplicity, inking distribution, impression and producing capacity it is superior to and more efficient than any other press on the market. We also manufacture all kinds of FLAT AND CURVED STEREOTYPING and PHOTO-ENGRAVING MACHINERY. Write for prices.

Read the Truthful Narrative of "The MISSING LINK"

IN THE MARCH NUMBER OF

COMMERCIAL ORIGINALITY

OUR MAGAZINE FOR THE MAN AT THE HEART OF ANY BUSINESS

ONE DOLLAR A YEAR—Only 8⅓c a month pays for 12 magazines of the best information on up-to-date designing and engraving for catalogues.

EDITED BY EXPERTS OF EXPERIENCE—
THE MEN AT THE HEART OF THE BINNER ENGRAVING CO.



O. E. BINNER
Pres. & Mgr., New York Branch

WM. A. HINNERS
Treas. & Gen. Mgr. Chicago Plant.

H. C. LAMMERS
V. Pres. & Art Mgr.

J. L. SHILLING
Sec. & Gen. Supt.

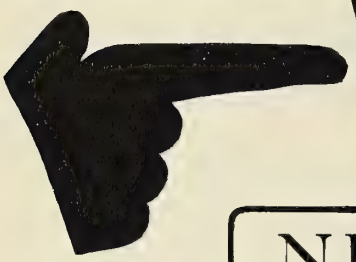
BINNER ENGRAVING COMPANY CHICAGO
21-23-25 · PLYMOUTH · CT.

This is the Place where they do the Work that You read about.

NEW YORK OFFICE, 111 FIFTH AVE.

ALL DEALERS IN TYPE

One concern writes us they have reduced the cost of numbering from 25 cents to 1½ cents per 1,000 by using



WETTER

NUMBERING MACHINES

OR PRINTERS' SUPPLIES SELL THE WETTER

He uses fifty machines—simply numbers.
Others, no doubt, get better results.

By using the numbering machines in same form with type (print and number at one impression), your numbering practically costs nothing—simply interest on investment.

WRITE FOR BOOKLET

WETTER NUMBERING MACHINE CO., 515-521 Kent Ave., Brooklyn, N. Y.

HAMILTON WOOD GOODS

ALWAYS IN STOCK AT ALL OUR BRANCHES

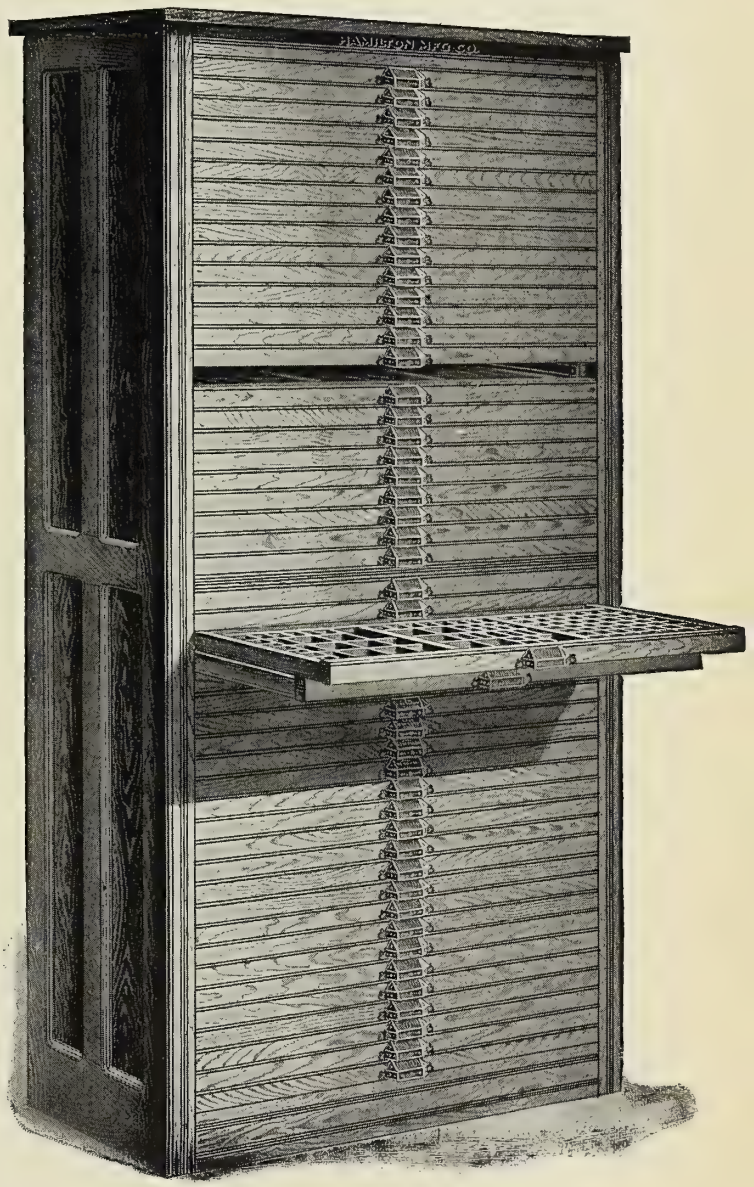
FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

AMERICAN TYPE FOUNDERS COMPANY

SET IN ROYCROFT SERIES

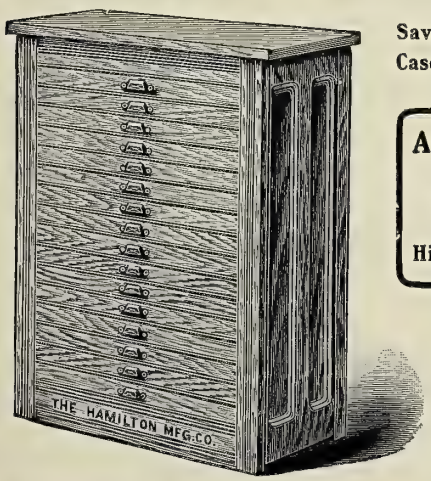
AN OBJECT LESSON

SOME purchasers of cabinets, when they see the list price of a modern fifty-case steel-run cabinet, think the price too high and select what they consider to be the cheaper old-style, wood-run cabinets, containing sixteen or twenty cases. Don't entertain the idea that these steel-run cabinets are too high-priced, for the fact is, they are the cheapest cabinets ever placed in the market, notwithstanding all the special advantages they possess. The list price may look high, but consider the number of cases you are getting in your cabinet. That's the test. Take, for instance, the two cabinets illustrated herewith as an example. They occupy the same floor space—only one-half the space taken by an ordinary news-stand. The fifty-case cabinet is modern in construction, thoroughly up to date, and fitted with steel runs. The list price of this cabinet is $75, an average of $1.50 per case. The other cabinet is the regular sixteen-case Wisconsin Cabinet, fitted with wooden runs. It is a good and substantial cabinet of its class, and nearly all printing-offices are supplied with this cabinet in various sizes. The list price of this sixteen-case cabinet is $26, an average of $1.62½ per case. Now, which is the cheaper? The high cabinet is 12½ cents per case lower in price and has steel runs, while the other cabinet has wooden runs. The saving in space by the use of the high cabinet is over 200 per cent. With these facts before you, which will you buy? If you desire to save space and labor, send for our complete catalogues, which explain it all. They are full from cover to cover of handsome illustrations of modern Printing-office Furniture. Specify our goods when ordering through your dealer. Be sure that you get them. Every article we make bears our stamp. Look for it. *It is a guaranty of excellence.*



50-CASE WISCONSIN STEEL-RUN CABINET. Height, 84 inches.

50-CASE CABINET	16-CASE CABINET
List Price, $75.	List Price, $26.
Average Price, per case, $1.50	Average Price, per case, $1.62½
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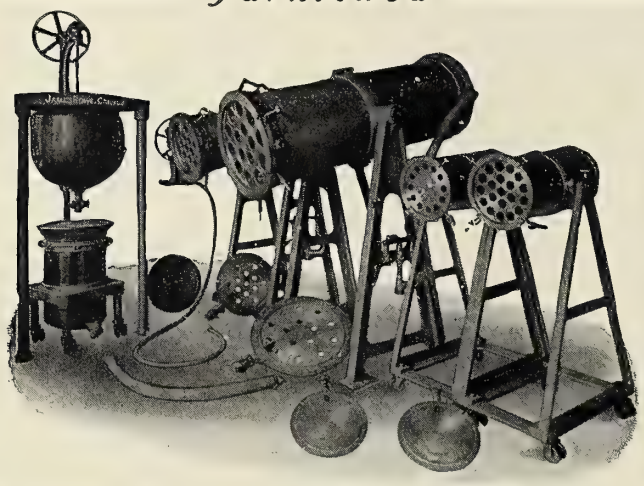
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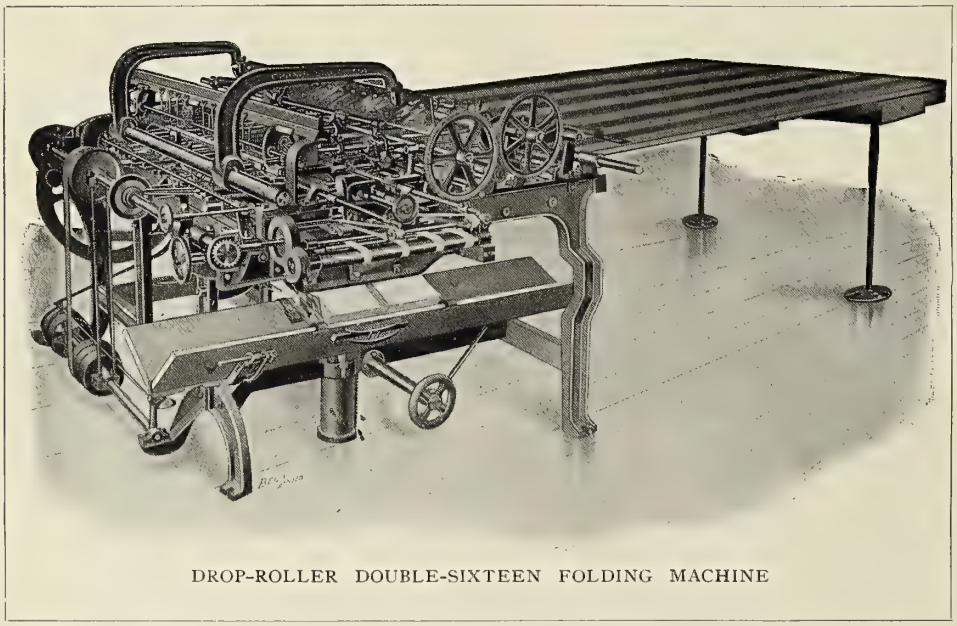
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THE RISE AND FALL OF THE BIGGSVILLE "EAGLE."

BY ALEX R. WEBB.

RATHBUN WETHERWAX was a lawyer — a young lawyer. In common with many other young lawyers, he was confident that nature intended him to be an editor. He was equally confident that he was fully able to conduct a weekly newspaper in all its parts with brilliant success. Therefore when, soon after he had commenced the practice of law in Biggsville, a small town in north Missouri, a relative died and left him about $5,000, he determined to make manifest his ability as a journalist. He purchased a complete printing outfit and confidently proceeded to publish the Biggsville *Eagle*.

Now, Rathbun Wetherwax was also possessed of the conviction quite common among young country lawyers that journalism consisted chiefly in the writing of profound, concise, pungent and incisive editorials; that the news, literary and mechanical departments of a newspaper easily and naturally took care of themselves and were of comparatively small importance anyhow. Despite this rank heresy, he might have continued the publication of the Biggsville *Eagle* longer than he did if he had not jarred the pride of one of the leading residents of the county with one of his "pungent, incisive" editorials. It provoked a libel suit which was compromised on the payment, by the editor, of $2,000. More than this, the *Eagle* failed to achieve popularity. It was too profound, too scholarly, to please the masses of Biggsville and vicinity; there was too much of the editorial end of it. Besides, the young lawyer shrank from the labor and humiliation of soliciting advertising and jobwork, and the income of the business never equaled the outgo. The money left him by his deceased relative was soon exhausted and he found it necessary to borrow funds with which to meet current expenses.

Among the lawyer-editor's friends was a certain horse dealer and all-round sport named Walton, and familiarly known as "Blinker" Walton because of a peculiar, nervous twitching of the eyelids which was strikingly manifest when he was excited. There was a tradition to the effect that he was christened Erastus in his infancy, but none had ever been heard to address him or refer to him by that name. Throughout north Missouri he was plain Blinker Walton.

Blinker was undeniably of the horse horsey, and while he was moderately familiar with many other things, the horse was his "best holt," as he expressed it. As a result of buying, selling and trading horses of all kinds and conditions, picking winners of races and "speculating" generally, he had acquired a substantial bank account and was quite generous with it when satisfied that, by giving a friend a financial lift, he might benefit himself ultimately. He was uncouth, illiterate and blunt of speech, but, unlike most of his kind, had unbounded respect and admiration for well-educated, refined men. Wetherwax had successfully managed two lawsuits for him before a justice of the peace, which fact, together with the former's education, natural intelligence and affable manner, had led Blinker to like and respect him. Therefore, when the young lawyer needed money to keep his newspaper going, Blinker readily supplied it, taking a mortgage on the printing-plant as security. For, while Blinker was generous, he was cautious — at times.

Friendships like that between Blinker and Wetherwax are not always lasting, and it was not surprising that they soon had a misunderstanding and parted in anger. Blinker foreclosed his mortgage on the Biggsville *Eagle* and ultimately bought it in with all the rights, title, appurtenances and hereditaments thereunto belonging.

"What in thunder are you goin' ter do with that air printin'-office?" asked one of his acquaintances after the sale.

"Never you mine," replied Blinker, with a significant smile; "I've done er right smart o' things in my time an' I guess I kin run er newspaper. I'll bet er hoss I kin run it as good as thet air attawney did."

Biggsville was amazed when it heard that Blinker Walton seriously intended to become an editor. When

he bought the plant in every one believed, quite naturally, that he would sell it to some foolish person who hungered and thirsted for distinction in rural journalism; that he would sell the material to a junk dealer or trade it for horse-flesh; but it never occurred to any one that he might attempt to edit and publish the paper himself.

As a matter of fact, Blinker was puzzled over the situation, himself, at first. He did not know what to do with the property. Two ideas were dominant in his mind: he wanted the money he had invested and he was determined that Wetherwax should not have the plant again. The truth is that Wetherwax did not want it. His experience with it had opened his eyes to the fact that he was not sufficiently versatile to make a rural newspaper pay its expenses and that it required something more than ponderous and profound editorials to win success in such an enterprise. He had determined, therefore, to devote himself thenceforth and forever to his law practice exclusively.

But Blinker did not know this. As soon as he had obtained possession of the plant he started for Chicago "to buy some hosses," he said. In less than a week he returned, accompanied by a stranger whom he introduced to a number of Biggsvillians as "my fren', Jim Baxter." Baxter was clad in well-worn raiment, wore a black slouch hat and a nonchalant air of perfect confidence in himself and satisfaction with the world at large, and was afflicted with an abnormal thirst for intoxicants. He was a "jour." printer, a man of fair education, and had edited, published, reported for and set type on all kinds of newspapers in all kinds of towns from Chicago to San Francisco. He was well known in the West as an excellent newspaper man — when sober — and correspondingly worthless when on a spree. He was rated among printers as a "combination lusher," i. e., a periodical and regular drinker. He drank whenever invited to do so, and, when invitations were not frequent enough to keep him comfortably primed, would take a drink or two at his own expense. Once or twice a year he would retire from business and devote himself assiduously and exclusively to drink for two or three weeks, and end his spree in a hospital or sanitarium. The rest of the year he drank moderately and was an efficient man in almost any position in a newspaper or job office.



FALLS, MILL CREEK, DANSVILLE, NEWYORK. Photo by H. A. Schwingle.

"Now, Jim," said Blinker Walton, after he had shown Baxter the plant of the Biggsville *Eagle* and they had seated themselves in the rough, hemlock-board compartment which had been erected in a corner of the second-floor room devoted to the printing-office, and which was dignified by the name editorial sanctum, "you wanter understan' thet you're the boss here from this out. You're a printer an' a editor — I haint. You kin run this thing — I can't. Thet's all they is to it. You kin take ther hull bizniss an' make wot yer kin out of it. Ef you say so, we'll go to my lawyer an' hev ther contrack an' stipperlations drawed up in black an' white."

"Naw," responded Baxter, with an indifferent drawl, "that ain't necessary at all, Blinker. I've known of you for a good many years and I believe

you're all right. We'll get along together as slick as grease. Sam Rounds vouches for you and that's all I want."

"All right, Jim; 'nuff sed. You tote square with me an' I'll tote square with you. As I tole yer in Shecawgo, I don't want nothin' ter do with ther bizniss. I didn't want ther dog-gone newspaper, no how, but I made up my mine I'd git my money out of it an' thet thet air rapscallion Wetherwax wasn't goin' to hev it any more. Some of his frens wanted ter buy it in fur 'im, but I jist blocked *their* little game an' got it myself; an' now I wanter show 'im wot kine of er pacer I am. You take ther hull outfit an' make wot yer kin out of it. You kin make er livin' out of it, can't yer?"

"I think I can," replied Baxter, gazing at Blinker as if trying to read his thoughts. It seemed an unusual offer and it occurred to him that the horse dealer might have a motive which had not yet been made known to him.

"Well," continued Blinker, "ef yer git in er hole, Jim, I'll help yer out. But whatever yer do, don't forgit thet you're ther boss, sole an' only editor an' propriter, an' nobody's got nothin' ter say aroun' here but you. See?"

"I think I do."

"Ef anybody comes in an' gits fresh, throw 'im out. Run ther shebang ter suit yerself an' yer'll suit me."

"But," remarked Baxter, tentatively, "of course you'll want to have something to say about the policy of the paper.

"No, sir; not er d—n bit," responded Blinker, emphatically. "It's your property, Jim, although I do own it. You're editor, manyger, propriter, an' don't yer stan' no interference from me nor no one else. Thet's all they is of it. Come on, now; let's go down an' hev suthin'."

A second invitation was not needed. Baxter promptly rose and followed Blinker down-stairs and around the corner into a barroom, where they sealed their compact with whisky.

Baxter's management of the Biggsville *Eagle* brought about most gratifying results. He wrote the paper in a breezy way that made it popular, and, with the aid of a girl of sixteen and a squint-eyed apprentice boy, set it up and printed it. The subscription list doubled in three months, jobwork came in generously, and the plant was made to pay Baxter a fair income over expenses. Blinker viewed the situation with quiet approval. Occasionally he chuckled triumphantly and remarked to an acquaintance:

"Wetherwax 'lowed he was ther only man in north Missoury thet cud run er newspaper; but I guess they's others."

Several weeks before the State election, partisan feeling began to run high, and the stores and street corners frequently echoed with the wrangling of political disputants. The Biggsville *Eagle* came out squarely in favor of the Republican ticket, much to the disgust of Wetherwax, who had run it as a straight Democratic organ. He and his friends, therefore, were loud in adverse criticism of Baxter's editorial utterances. Blinker was a Democrat and it was not pleasant for him to see the *Eagle* support the opposition, but he swallowed his chagrin because he felt some satisfaction in seeing the political opinions of Wetherwax dissected



Photo by Spellman, Detroit, Mich.

THE STUDENT.

and shredded mercilessly by Baxter's really clever editorials. Blinker was not a violent partisan, and he hated Wetherwax.

There was a Republican lawyer in town named Billings, and he, too, hated Wetherwax with all his soul. He was a graduate of Knox College, a talented man and a master of invective, but he was not diplomatic. His withering sarcasm and reckless accusation when unduly excited not infrequently caused trouble and made him exceedingly unpopular among the better class of citizens. One day he wrote a reply to one of Wetherwax's campaign speeches and took occasion to attack the young lawyer's private character with undue severity. The effusion was clearly and unmistakably libelous. Meeting Blinker on the street, Billings led him into a cross street and read the paper to him. Blinker showed throughout the reading that it pleased him, and when Billings had finished, he laughed heartily, slapped the latter on the back, and exclaimed:

"Gee! thet's bully. Thet's first-class, Billings. Why, yer jist rip 'im up ther back fer keeps. Thet's ther

best I ever seen. Say, thet oughter be put in ther *Eagle,* whar everybody kin read it."

Billings smiled effusively and admitted the propriety of printing it somewhere.

"I'll tell yer wot you do," continued Blinker, forgetting for the moment the full import of his compact with Baxter in his desire to inflict an injury on Wetherwax, "you take it over ter Jim an' tell him I said ter put it in."

Billings hurried over to the *Eagle* office and delivered the article to Baxter, together with Blinker's mes-



Photo by R. R. Sallows, Goderich, Ont.

WAITING.

sage. The editor read it slowly, folded it up and handed it back to the lawyer.

"What do you think of it?" asked the latter, apprehensively.

"Think of it?" responded Baxter, scornfully. "You don't suppose I'd print a thing like that, do you?"

"Why not?" asked Billings, evidently surprised.

"Why not?" repeated Baxter. "Because it's libelous; it's one of the most atrocious libels I ever read."

"You don't mean to say it isn't all true?"

"I don't care whether it's true or not. If I can't go through this campaign without throwing mud and bricks at people, I'll quit this business."

"But Blinker says it must go in."

"He did, did he? Well, you tell Blinker for me that he can go straight to ——. No, I won't say that. You tell Blinker that *I'm* running this paper and that if he wants to print such stuff as that he'll have to go somewhere else to get it done."

Billings tried persuasion for a while without results, and left the office. Half an hour afterward Blinker came in and found Baxter sitting complacently at his desk smoking a cob pipe and reading proofs.

"Howd'y, Jim," said Blinker, pleasantly, as he drew a decrepit chair up to one side of the desk.

"Pretty well, Blinker," responded Jim, glancing up at his visitor and immediately resuming his work.

An embarrassing pause followed, which was broken by Blinker.

"Say, Jim, wot's ther reason yer won't put that artickle in fer Billings?"

"Because it's full of d——d lies and is a dangerous libel, that's why," responded Baxter, removing his pipe from his lips and expectorating on a pile of exchanges on the floor at his side.

"But I want it ter go in," said Blinker, quietly.

"Can't help it if you do; I'm not taking chances on that kind of stuff," replied the editor, still intent on his work.

Blinker was silent while Baxter puffed placidly at his pipe. Blinker took the objectionable editorial from an inside pocket, unfolded it and, after glancing over it, folded it again and said:

"Yer won't put it in fer me?"

"Nope; I just can't do it, Blinker."

"Not fur me?"

"Not for you nor any one else. Here, Willie, wake up and correct this galley." The boy took the proof and Baxter began to read another, smoking complacently while Blinker drew the manuscript slowly through his left hand and gazed at the editor curiously. Presently Blinker broke the silence.

"Say, Jim, what's the matter with you, anyhow?"

"Nothing the matter with me."

"Why won't yer put it in?"

"Because I won't," quietly responded the editor.

Blinker's eyelids began to twitch vigorously and he glared at Baxter, who kept his attention fixed on his proofs and pipe. Blinker cleared his throat, moistened his lips and exclaimed:

"Well, I'm d——d!"

Baxter puffed on silently and Blinker's eyelids twitched with increased rapidity.

"Look a-here, Jim," he said, after a brief pause; "who owns this here paper?"

"You do, of course; but I'm editor, proprietor and manager of it, and what I say goes."

"It duz, duzzit?" ejaculated Blinker, rising to his feet with flushed face and rapidly twitching eyelids. "Well, Mr. Fresh, I discharge you right *here* an' *now.* I guess I'll be editor, perpriter an' manyger a spell myself."

Blinker was angry and he fully expected Jim to get

into a similar condition. This, he knew, would lead to trouble, for Jim could and would fight when the occasion demanded it. But he knew Blinker and responded with imperturbable gravity:

"All right, Blinker, if that's what you want."

"All right?" repeated Blinker, thoroughly surprised.

"Certainly. I'm discharged, and you are editor, proprietor and manager of the Biggsville *Eagle*."

Baxter laid the proofsheet he had been reading on his desk, sent a cloud of smoke up over his head and called out:

"Here, Willie, Julia. You two will take your orders hereafter from Mr. Walton; he is now sole editor, proprietor and manager of this establishment. I am now merely foreman. I——"

"Foreman!" interrupted Blinker, his eyelids still twitching and an expression of intense astonishment creeping over his face. "Do you mean it?"

"Of course I do. I'll be your foreman at $15 per week if you want me. If not, I'll——"

"It's a go," interrupted Blinker, a half smile mantling his features and his eyelids slowing down. "Here, Mr. Baxter; here's a editorial wot I've jest wrote. Put it in ther fust thing in ther editorial colume."

He handed the libelous screed to Baxter, who put a head on it and called the girl.

"Julia, set this in minion and double-lead it. Will you have it double-leaded, Mr. Walton?"

"I don't care a d——n how yer fix it so it gits put in," replied Blinker, not knowing nor caring what "double-leaded" meant.

Baxter knocked the ashes from his pipe, charged it afresh and lighted it.

"Any further orders, Mr. Walton?" he asked.

Blinker did not reply, but stood looking out of the window. He would have liked it much better if Baxter had shown fight or a disposition to argue. Baxter took up a proofsheet and began to mark the errors while Blinker seemed to be trying to decide what to do. Presently he walked to the door. With his hand on the knob he turned and said:

"Mr. Baxter, will yer come down-stairs with me an' take suthin'?"

"I don't mind," responded the foreman, quietly. He followed Blinker down the stairs and around the corner to the saloon, where they drank in silence. As they separated outside, Baxter asked:

"Be up to-morrow?"

"Speck so," replied Blinker, and walked homeward.

The next issue of the *Eagle* had in full-face nonpareil, the words: "Erastus Walton, Editor and Proprietor," in the prospectus at the head of the editorial page.

The Billings editorial caused a sensation in Biggsville and, when Wetherwax and his friends learned that Blinker Walton was the responsible editor of the *Eagle*, they held an indignation meeting at which it was decided to bring suit against the latter for $50,000 damages. Blinker was horrified. Billings had assured him that the article was not libelous and that, even if it were and Wetherwax should bring suit, they could easily beat him in court, for he had no character to lose. When the suit was filed Billings pretended to be intensely pleased, and assured Blinker that the case would be promptly thrown out of court.

"There's nothing in it," he said. "Why, Blinker, that pettifogging shyster has no character. You *can't* libel a man like that. It's nonsense, absurd! He's got to prove malice, and he can't do that."

"I dunno," said Blinker, doubtfully. "He knows an' everybody else knows I hain't got no use fur him. Why, I've been callin' 'im all ther diffunt kines er thieves an' scoundells I cud think of fer ther las' six months. I guess they kin prove malice easy nuff."

Blinker was worried.

"Never mind," said Billings, assuringly, "you just leave it to me. I'm as good a lawyer as Wetherwax, and I'll take care of you."

This gave Blinker a little comfort, but he was still anxious. The case came to trial and all Biggsville was tremendously agitated over it. The courtroom was filled with friends and acquaintances of both parties, and when the jury brought in a verdict for $10,000 in favor of the plaintiff it required the best efforts of all the court officers to prevent a riot.

And through it all Jim Baxter had the respect and sympathy of the entire community. When the newspaper plant was turned over to Wetherwax in part payment of the judgment, he at once transferred it to Baxter, stipulating only that it should be a Democratic organ as long as he owned it. Three days later Baxter sold it to Blinker for $10, went on a spree and died of alcoholism in a St. Louis hospital. Blinker sold the printing material to a Chicago typefoundry, and Biggsville remains to this day without a newspaper.



Courtesy "Photo-Beacon," Chicago

"HIDE AND SEEK."

Written for The Inland Printer.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XX.— DETAILS OF NEWSPAPER WORK.



AMONG the many matters of detail which are of economical importance in the making of a newspaper, nothing can be typographically more worthy of serious attention than uniformity in style. Strict uniformity is of little moment to the readers for whom the newspaper is printed; and this may be the reason why most newspapers show great diversity. The writer examined a large number of them, from many cities, and found, in the one item of capitalization, in the same report of a legal matter, the form "Supreme Court" in one, "Supreme court" in another, and "supreme court" in a third. In each of them other names showed, in general, the treatment analogically natural at the hands of persons who decided the choice of form for the name of the court; but none, not only of the three, but of the whole number, showed adoption and strict application all through of any set of principles.

This allusion to principles "reminds me of a story," as President Lincoln so often used to say. A New York evening newspaper for years had been printed with certain classes of words capitalized — words of a kind liable to difference of opinion — and all of the compositors, at least all who had been there for some time, knew just what to do in most cases. Change by proofreaders was seldom necessary. But a change that did occur was of managing editors, and the new editor almost immediately revolutionized the rules for capitalization. One of the new rules prescribed capitalizing of Governor, as for the Chief Magistrate of one of the United States; another included mayor of a city, not capitalized. When one of the proofreaders had the sentence, "The mayor told the Governor," etc., he submitted it, with the rules, to the editor, and was authorized to change the rules so as to have the titles similarly treated. That editor admitted that capitalizing bothered him; and no wonder it did, for he said, in answer to the suggestion that certain principles be adopted and applied all through, that that was impossible.

In this part of our study we are to consider this matter of capitalization, not with a view to support or recommendation of any particular system, but solely with reference to the economical value and necessity of some system.

Undoubtedly, every sensible person must admit that it is far preferable to have the same words in the same use always treated alike, not one way one time and the other way another time. A little practical experience will convince any one that it is not easy to secure such consistency. Nevertheless, every possible effort should be made toward its attainment, and to this end some one person should have absolute authority in the proof-room, and every decision might well be recorded when made. Each proofreader should have a copy of the record, and it would be advantageous for each compositor also to have one, though compositors learn quickly any real system that is consistently applied by proofreaders.

Success in this line was more nearly reached in one newspaper office, so far as the writer knows, without a formal record than in any place where one was made. This was possible under such management only as that of the establishment where it occurred. One man controlled the whole matter, and he was a proofreader. No editor even ever insisted on anything different from the form chosen by the proofreader. He was employed by the editor-in-chief, and no other person exercised any authority over him, except that of course he was guided in the order of doing his work by the composing-room foreman. That foreman, soon after the beginning of their experience together, gave out an order that some certain word should not be capitalized, and was politely but firmly informed that the other gentleman was the proofreader, and he would decide such matters, not the foreman.

Now, it is because almost always the foreman employs the proofreader, and the latter can not assert any such independence, that the formal record is recommended. Often the editor gives directions that certain words are to be or not to be capitalized, and orders generally come through the foreman.

It may be doubted whether any editor of a newspaper ever formulated a complete system for the guidance of proofreaders; that would involve more work, and especially more time, than any editor would be likely to think worth while. The proofreaders are naturally expected to look after such technical details. How is the proofreader to know just what will suit those for whom he is working? Of course, on a newspaper where a general style has been long established, that style will be soon acquired by a new and quick worker through experience; but in the beginning, the proofreader must be guided largely by occasional indications or expressions of preference from the authorities, and must apply their analogy. No other means will aid in this so well as a complete record, not only of each instruction as given, but also of every instance of analogy that comes to mind at the time of receiving it.

While the writer is fully persuaded that no book ever yet embodied a system of rules covering definitely all questions that may arise, he believes that one book is better than any other — at least than any other that he knows. Goold Brown's "Grammar of English Grammars" is the one. If all editors and all proofreaders would or could accept this as authority, and really study it sufficiently to apply its directions reasonably, much trouble might be avoided. The fact that the book does not satisfactorily solve all problems is thus noted by the author:

"The innumerable discrepancies in respect to capitals which, to a greater or less extent, disgrace the

very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point. In amending the rules for this purpose, I have not been able entirely to satisfy myself, and therefore must needs fail to satisfy the very critical reader."

Following this, Brown gives a number of argumentative and critical observations, among which is this: "Innumerable instances occur in which the following assertion is by no means true: 'The distinction between a common and a proper noun is very obvious.'— Kirkham's Grammar, p. 32. Nor do the including proper names that should always have a capital, because they have not and can not become common nouns, and they are all used here, except one, as adjectives.

Another rule for the same purpose is this: "All words of common use, even if derived from proper names, as brussels carpet, china, macadamized road, oriental rug, irish potatoes, paris green, etc., take a lower-case initial letter."

Nothing could be more absurd than venetian, indian, prussian, paris, brussels, irish, in any use, with-



AN OKLAHOMA CLOUD.

In the February number, page 705, appeared an article on "Photographing Cloudland." H. B. Gilstrap, Chandler, Oklahoma, sends the above as a sample of cloud effect in his section, taken by J. B. Kent, of same place.

remarks of this author, or those of any other that I am acquainted with, remove any part of the difficulty."

Copyrighted manuals of style are becoming common, evidently with the hope, on the part of their publishers, that they will be widely purchased and used. Not one that the writer has seen is at all commendable, in his opinion, as to the matter of use and non-use of capitals. Examples from two of them are here given.

One rule is: "Words having their derivatives in proper nouns and which by usage have become common nouns, should begin with a lower-case letter; as, india ink, venetian red, guinea pig, morocco leather, antarctic ice, indian corn, jersey cloth, merino wool, prussian blue, paris green, plaster of paris."

This rule is badly expressed, as well as wrong in out capitals, though some of the others are fully established on the common basis.

Just following the second rule quoted was this: "Seasons of the year and points of the compass do not take capitals, except in case of prosopopœia." No examples were given to show what is meant by prosopopœia, although probably not one compositor in a thousand knows it, or one proofreader in a hundred. Such is not a good way to make a ruling.

Little argument is needed to convince a sensible practical worker of the value of rules, and they are especially important in newspaper work. They should, however, be sensibly made, on broad lines of analogy, and studiously simple in expression.

(To be continued.)

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XVII.—THE METAL AND TRIMMING KNIVES.



THE Operator had heard considerable talk about good Linotype metal and poor Linotype metal, so one day he asked the Machinist what made the difference between them.

"Poor Linotype metal," replied the Machinist, "contains very little tin and antimony, and is consequently soft and spongy. On account of the comparatively high cost of these ingredients, Linotype metal containing the proper percentages of them is expensive. Just what these proportions are, the makers refuse to divulge. Lead, however, is the base, and comprises probably seventy-five per cent of the whole mass. Antimony is added to impart hardness. Lead and antimony, however, are not homogeneous, and the addition of tin is necessary as a flux."

"But the metal deteriorates, doesn't it?" queried the Operator.

"Yes," responded George. "Constant remelting and high temperatures eventually release the tin and antimony, and these being skimmed from the surface of the metal with the oxide as dross, the metal remaining is too soft for Linotype uses. Metal deteriorates much faster if allowed to get too hot — above 550 degrees. As tin has a much lower melting point than lead, it is gradually burned out, and the slugs then are porous and break easily. With the loss of the tin, the two remaining metals will not amalgamate, the antimony rises to the surface on account of its less specific gravity, and is skimmed off as dross. If the heat is allowed to become excessive, the antimony rises to the surface as a black powder, but as this will not occur unless the heat is about eight hundred degrees, there is no occasion for permitting it."

"Do you believe in 'doping' the metal when remelting it?" was the Operator's next question.

"Well, I do not attempt any retempering of the metal," replied the Machinist. "I occasionally plunge a stick of green wood into the smelting furnace and let it boil about twenty minutes. That will liberate the oxides and purify the metal, while a small lump of rosin added to the mass when the skimmings are remelted will reduce the dross. Too much rosin in the metal, though, will make trouble in the machine metal-pot by clogging the mouthpiece and the plunger. It must be used very sparingly.

"When the metal needs retempering, I box it up and ship it back to the refiners from whom it was bought. As they know exactly what the proper proportions are, they are better able to add the necessary ingredients to bring it up to standard. If you want to get the best results, this should be done every six months.

"We will have a chance to-day to sharpen the trimming knives on a few of these machines," continued the Machinist. "It is a long time since they were attended to and they need it. You can remove the whole knife-block and right-hand trimming knife by taking out the two large tap-screws in the block, the upper one of which holds the mold-wiper in place. The two screws which pass through the knives from the front of the block (1, 2, Fig. 8) must then be removed, and the knife is free. While you have the block apart you can see how the lowering of the wedge adjustment moves

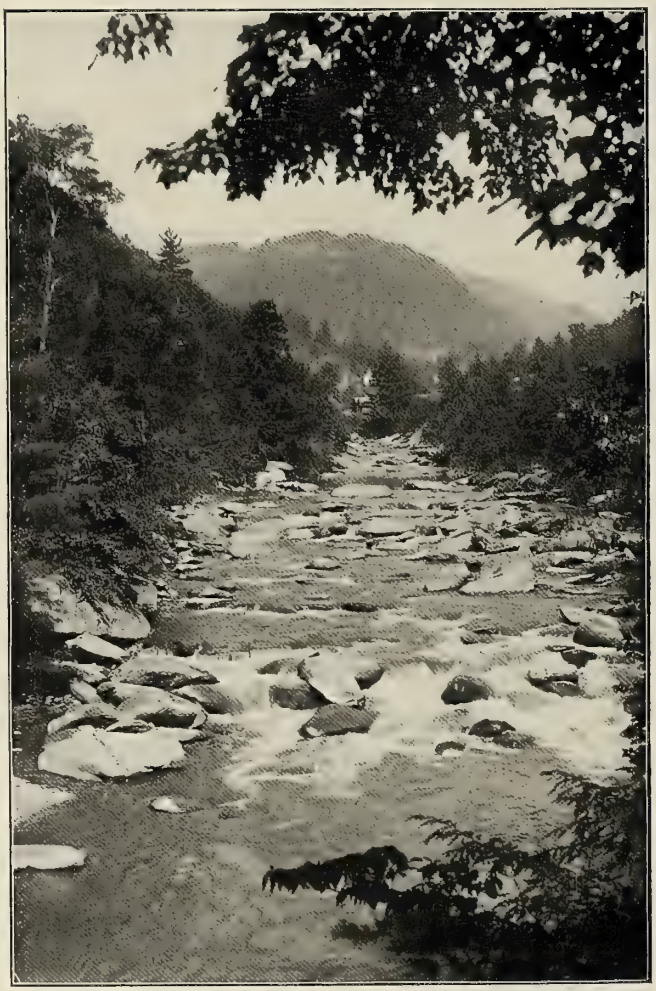


Photo by Brock, Asheville, N. C.

ROCKY BROAD RIVER.
Near Hickory Nut Gap, North Carolina.

the knife closer to the stationary or left-hand knife to trim a thin slug, and how the flat spring within the block retracts the knife when the wedge is raised to trim a thicker slug.

"The left-hand knife is held by the two bolts reached from the front of the machine when the slug receiver, or pan, is removed. Be cautious which screws you loosen here. The extreme top and bottom ones are



Collection of H. W. Fay. Photo by Kowley.

CORN IS KING.

the screws you want. The other two hold the mold-disk locking pins in place.

"Now get the lapping block and sprinkle the surface of it with fine emery powder and moisten it with benzine. Then place the knife first with its entire surface resting on the block and rub it back and forth to sharpen the edge and remove any nicks. Next turn the knife over and give the beveled edge a few rubs. Finally, hold the knife against a supporting block, and in such a way that the flat under-surface of the knife lies close against the support and the cutting edge of the knife only rests on the lapping block (Fig. 24). Holding the knife in this position, slide both back and forth to make a parallel surface on the cutting lip of the knife, but do not extend it further back from the

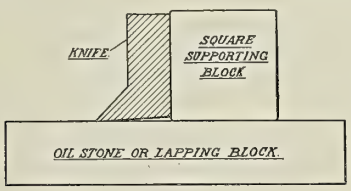


FIG. 24.

edge than 3-32 of an inch. This is done to prevent the knives gouging into the slugs when trimming. The knives should be sharp, but not have a razor edge.

"You will notice," the Machinist continued, "that the surface of the knives taper backward to the base, and also outward from top to bottom. This allows the slug to be forced through the knives without difficulty. The knife for trimming the base of the slug is also sharpened in the same way. The original angles must always be preserved when sharpening. When replacing

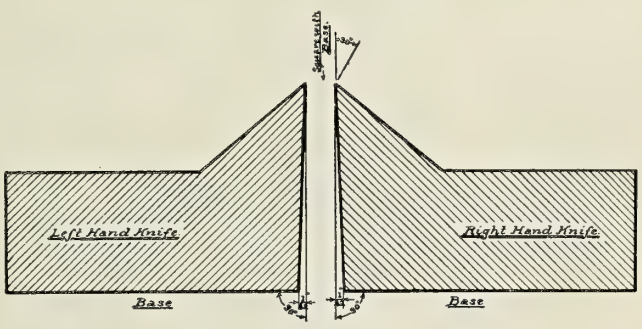


FIG. 25.

the knives, do not tilt them by underlays of paper or other means, so as to put the cutting edges at a different angle from that originally intended, as I have known some smart machinists to do. Fasten them down the way they were made to fasten and you will have no trouble. The worst difficulties Linotype inspectors encounter is caused by that class of machinists who think they know more about the machines than the man who built them, and then proceed to alter the parts."

(To be continued.)

A MODEL MAGAZINE.

From start to finish THE INLAND PRINTER is a model magazine, and no wonder it has hosts of lovers.—*Heber Wells, Paterson, New Jersey.*



Photo by H. L. Grant, Oakland, Md.

BLACK WATER FALLS, RANDOLPH COUNTY, WEST VIRGINIA.

(On the West Virginia Central & Pittsburg Railway.)

THE INLAND PRINTER

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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R. B. Simpson, Eastern Agent.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

Ability to keep the office going smoothly and with celerity, to keep carefully selected employes at work with willing and cheerful alacrity are the first tests of a good foreman.

"Dividend-paying type," "dividend-paying presses," etc., are dividend-paying only when adequate prices are charged and when a dividend-paying foreman is in control.

An attractive label on each parcel of printing sent out; neat and careful packages; an invoice with the delivery of every order, and close collections, are among the items that make success for the printer.

Discussing the present conditions in the printing trade, a prominent employing printer ventures the opinion that the successful printer to-day requires more industry, ability and nerve than required in any other calling. Industry in keeping his plant going, ability in mastering and sustaining the infinity of detail, and nerve in demanding and obtaining adequate compensation for his work.

THE "POSTAL LAWS AND REGULATIONS."

THE following protest has been received from Mr. N. E. Weeks, president and treasurer of the Rand-Avery Supply Company, Boston, "the only house in America devoted exclusively to printing, engraving and light supplies for transportation companies":

As a subscriber to your valuable periodical, may I ask if you have told the whole story in the article in the current number entitled "Reform in Second-class Mailing Privileges"? Is it not a fact that The Inland Printer was excluded from the United States mails as second-class matter, and that it would have been out to-day if Senator Mason had not read the riot act to ex-Postmaster-General Smith, who telegraphed the postmaster at Chicago to reinstate it, so that you are enjoying the privileges of second-class matter solely through political pull? If this is substantially true, then your article and the editorial reference to same on page 693 contains all the nauseating subserviency of a party organ in a seeming attempt to tickle somebody.

The above is scarcely worthy of notice. It is palpably written by a man with a supposed grievance. It is *not* a fact that The Inland Printer was excluded from the mails; it is *not* a fact that Senator Mason's influence with the Postmaster-General was used; it is *not* a fact that "political pull" was ever required for the purpose of establishing the rights of The Inland Printer to the mails as second-class matter.

The facts are as follows: Some Eastern publications had gotten into trouble because of certain advertising inserts which had been deemed samples of material by the Postoffice Department. Before attempting to mail one single copy of the December issue of The Inland Printer, its publisher, in person, submitted all inserts to the officials of the Chicago Postoffice. About one of these inserts there was a difference of opinion. The publisher thereupon visited the Third

Assistant Postmaster-General, and in twenty-four hours the Chicago postmaster was in receipt of a telegram in favor of the publisher's view. The publisher did not call for any political influence. He was armed with a letter of introduction from Postmaster Coyne, and was treated with great fairness and courtesy.

The Inland Printer does not play politics, as its subscribers will testify. It is simply trying to throw some light on a question about which there is much contention. It is a remarkable thing that while all publishers make themselves thoroughly familiar with the law of libel and the copyright laws, many of them pay but little heed to the laws governing the United States mails.

The particular grievance of this writer is not unknown to The Inland Printer. It need scarcely be pointed out to our readers that an honest difference of opinion is no excuse for a charge that is utterly false. Mr. Weeks would better busy himself mending his own fences, instead of trying to pull down his neighbor's.

Much uncertainty and misunderstanding exists at present concerning the status of publishers as regards second-class mailing privileges, and information along this line is always acceptable. It was for that reason that last month we discussed "Reform in Second-class Mailing Privileges." In this issue, under the caption of "Idiosyncrasies of the Postal Laws and Regulations Applying to Second-class Matter," an article is presented which it is hoped will give some additional enlightenment on the many knotty questions involved. What the law is, what the regulations based on the law are, and other points, are all thoroughly touched upon. In a subsequent article will be taken up the question of supplements, advertising inserts, samples of merchandise and the Act of July 16, 1894 (or Fraternal and Educational Act), together with other things that have attached themselves to the second-class business like barnacles on a deserted ship.

LOCAL PRINTERS' EXHIBITS.

VALUABLE results to local printers are procurable by means of the collaboration of printing-houses in exhibits of their own production in the art preservative. Kansas City has just closed a very interesting and instructive exhibit of this kind, the rooms of the exhibition being crowded with interested callers during the day and evening. Mr. F. D. Crabbs and Franklin Hudson stated to a press representative that this free exhibition gave to the merchants of Kansas City a just conception of what the printers of that city were doing, and caused them to realize that there was no necessity for those requiring printing of any kind to send away from that city for anything in that line. The exhibit has proved of great value and was a revelation to the printers themselves, the quantity and high quality of the work shown being a pleasing surprise. A number of interesting features were added to give color and interest to the exhibition, consisting of lectures, music and exhibitions of views by the stereopticon and of photographs in natural colors. The printers of Kansas City are to be congratulated on the result of their exhibition. Half-tone reproductions of the exhibits are shown elsewhere in this issue.

COÖPERATION IN THE PRINTING TRADE.

DEALING with the subject of coöperation, Mr. N. P. Gilman, in his interesting and instructive book on "Profit-sharing between Employer and Employe," says that, while the democratic element in modern society is undoubtedly gaining in strength with every year, there is no good reason in lamenting its advance. But it will never do away with the natural aristocracy which has made skill in the conduct of business the endowment or the acquisition of a few. The many must continue to follow as they have always done, when they did not rush to disaster; and the select minority of nature's choosing must continue to lead, if the many are to prosper. Natural selection makes stern havoc with headless coöperative associations in competition with firms directed by captains of industry. The weakness of coöperative production, thus far, has been its undervaluation of the manager. The dream of an equality, contradicted by the plain facts of human nature, has led coöperators to offer petty salaries and restricted powers to their superintendents. But modern industry takes on more and more the character of a civilized warfare in which regiments composed of brigadier-generals are quite out of place. While, then, attempts at coöperation have been numerous the world over, the percentage of failures is very large in consequence of this fundamental mistake of underrating the part that brains have to play in successful production, under the keen competition which is the rule in this century.

Applying these views, founded on a careful study of many attempts at coöperation in different industries, to the printing trades, Mr. Theodore L. De Vinne gave some history in this connection in a very interesting paper in the *Century Magazine* some time ago. About twenty years ago, according to Mr. De Vinne, some journeymen of an important trade in New York city formed a coöperative association with the intent, as they said, to be their own employers. Most of them were good workmen. Their joint contribution of money gave them enough of capital to equip a respectable workshop. All had been members of a large trade union, and had the sympathy of that union and the active good will of the unions of other trades. They began business with hopeful prospects, with very little debt, and with assurances of excellent custom.

At the outset the association had all the work it could do. The receipts of the first quarter were larger than had been expected. Success seemed beyond all doubt. But this apparent success made changes in the habits of a few of the coöperators. Their industry

slackened. Men who were earning, or thought they were earning, eight days' pay for six days' work, felt justified in coming later and going earlier every day, or in absenting themselves for an occasional entire day. To other coöperators who worked steadily this irregularity was offensive. Quarreling followed; production fell off.

The balance-sheet of the first year's business did not show the large profits expected. Then came dissatisfaction with the management. Every coöperator was sure, if he were manager, that he would stop many useless expenses, and compel his fellows to do more work. The business meetings of the association were made inharmonious by trivial complaints and impracticable suggestions. The inability of the manager to always get the extreme high rates of the trade, or to compel customers to accept inferior work at ordinary price, was a frequent cause of complaint.

The second year's business showed no real profit. What was worse, the tools and materials were wearing out, and the custom of the association was not increasing. The manager said truly enough that custom would diminish if the association did not furnish buyers with better workmanship that could be obtained from better machines. He recommended the purchase of improved machinery and the establishment of severer penalties against indolence or neglect. A majority opposed the buying of new machinery — in fact, were opposed to any policy which postponed a present profit for a future benefit. Most of the members voted not to wait; they wanted results and profits at once.

Under these restrictions the business became entirely unprofitable, and the association broke up. All the coöperators returned to the older method of working weekly for fixed wages. To this day the failing coöperators attribute their failure, not to neglect and want of enterprise, but to internal dissensions and insufficiency of capital. There were other reasons which were not apparent to them then or now, and which will always have an influence on similar enterprises.

Not one of the coöperators had any training in the counting-room or at bookkeeping, or knew the proper methods for managing a large business. Taught their trades in a workshop, they had no opportunity. They underrated expenses and overrated profits. As journeymen, under the influence of the trade-union spirit, they had regarded capital as antagonistic to labor; as coöperators, they could not divest themselves of the old opposition: but the capital to be opposed by them as an association was the capital represented by their friends the customers, who were often treated as old employers had been treated — not as friends to be conciliated, but as antagonists to be coerced or brought to terms. It was a more difficult task.

The greatest obstacle to the success of manufacturing coöperations of journeymen is their imperfect knowledge of the expenses of business, and of the smallness of profit made from each workman. To illustrate: A factory that employs one hundred workmen and pays a net profit of $10,000 a year does a thriving business. Few journeymen can see that this profit of $10,000 a year, if paid to them, would give to each only about $2 more a week. The average workman is not content with the risk and responsibility of a copartner for so small a return.

The intent of the trades unions is to secure uniformity of wages, with a slight regard to the conditions of business or the unequal production of different workmen. The spirit of the coöperative method is the readjustment of the returns of labor in true proportion with the profits of the business and the true production of each coöperator. The two policies are in direct opposition. Men who have been educated to believe in the wisdom of the first policy will not cheerfully accept the second. To many, coöperation would be a disappointment. If every factory were organized under the coöperative method, there would be great inequality in the earnings of men in different factories. In some shops men would receive large dividends; in others, equally good and perhaps better workmen would get nothing. In other shops good workmen, as well as poor, might be debited on their weekly wages with the losses of an unprofitable year. That there might be more of the latter than of the former class is plain enough to any one who has consulted the statistics of manufacturing industries. Few succeed where many fail. The discontent of a superior workman who has been so unfortunate as to work in a shop that has made no profits, when he contrasted his scant earnings with the liberal returns made to another workman, perhaps his inferior in skill, who had been engaged in a lucrative business, would soon make him rebel at the apparent injustice of the coöperative method.

Manufacturing coöperations formed by employers of established responsibility with their foremen and leading workmen, who have a proper knowledge of the expenses of conducting business, and full trust in their employer's sagacity, have been of advantage to the coöperators. So far as known, these have been the only ones that have been successful. They would be more numerous if employers could be assured that the journeymen who wish to be coöperators would take all the duties as well as all the privileges of the new position.

A cautious employer fears to propose coöperation when he considers the prejudices against unequal pay, and the peculiar notions about rights and duties which are held by many journeymen. Men who base their claim for full wages, not so much on their efficiency as producers as on the prescriptive rights they have earned — or fancy they have earned — by serving apprenticeship, or from membership in a trade society — men who habitually evade the more disagreeable duties of their business, never doing more than is required of them — can not be desired as good helpers in any coöperative enterprise. They may hinder it

more as partners than as journeymen. They can not help it.

The larger part of the world's work is now done, as it has been, for fixed wages. That some of this work is inequitably paid for may be freely admitted; but with all its evils, the preference of the great army of the employed is for fixed wages, the content which comes from present security and full release from all risk and responsibility. When a larger share of the employed will accept their fair share of responsibility, one may begin experiments in coöperation with more hope of success.

This time should not be far off. Recent events must have shown to thinking mechanics what coöperation in trades unions can do and what it can not do in the matter of wages. A year or two more of experience may be needed to complete the demonstration and prove that the strength of any association, whether trade union or coöperative factory, is not in proportion to the number, but to the quality of the membership — not in its large balance in bank, nor in its prescriptive rights, nor its ability to get gifts or loans, but in the skill, efficiency and fair dealing of its individual members. The thoughtful workman must see that there are rewards for labor which no society can get for him — rewards to be earned by the discharge of duties which he must do for himself; that it is better for him to be expert and active at his trade, trying to do more rather than less than is required of him, making himself more and more useful to his employer and to society, than it is to lean on any organization for support or protection. It will be from the ranks of these men, and these men only, that the successful coöperative societies of the future will be formed.

FOREMEN'S PERQUISITES.

CANVASSERS and salesmen of all kinds and descriptions are anxious to make the best impression upon those who control the purchasing power or influence it to any appreciable degree. Their approach is accompanied by courtesies ranging from the small amenities of sociality to quite substantial evidences of their desire to secure profitable custom. In its issue of January 18, the *Editor and Publisher* reports that curiously enough the customer sometimes becomes the aggressor in seeking "undue personal influence," as shown in the case of an advertising agent seeking to obtain from the advertising manager of a newspaper special rates in consideration of an addition to his private bank account. The agent is reported to have been successful in a number of instances, as evidenced by an exhibit made of the stub of his check-book.

"The introduction of bribery is not a new thing in newspaper offices," comments the *Editor and Publisher,* "although it is somewhat new to find offers of bribes made to advertising managers. It is a well-known fact that pressmen who have to do with the purchase of paper, or ink, or oils, frequently have their palms crossed with silver by salesmen who are endeavoring to place their goods. It is stated that the foreman of the pressroom of a near-by daily has received as high as $5,000 a year for three years from the paper company which supplies it with paper. It has often been remarked by salesmen when they first start in to canvass the trade that it is next to an impossibility to introduce a different ink or a different paper in an office without first consulting the foreman of the pressroom 'in a business way.'"

These are statements that to say the least are "unsettling." It is reassuring, however, to reflect that honesty is an attribute that is absolutely controlled by no class. It is remarkable that so large a perquisite as $5,000 per year is credited up by a New York foreman for a series of years, and the business management of the newspaper that employs him be blind or indifferent to the transaction. Failure to sell goods on their first trip is a very common experience with salesmen. That they should be given a corruption fund and that they should use it is as discreditable to the houses that employ them and to themselves as to those who accept it. The employer who finds out that his foremen accept honorariums and are influenced in their selection of material thereby, usually wastes little time in getting rid of all susceptible to these influences, and his regard is likewise extended to the salesman and the house employing him.

Written for THE INLAND PRINTER.

A TYPO-SURGICAL OPERATION.

BY GEORGE HANTON BETTS.

THESE are the days of wonderful surgical operations — noses altered and built up, scalps supplied, legs and arms lengthened and straightened, stomachs taken out and repaired while you wait, and the vermiform appendix of the cæcum cut away. Such cases are becoming so common in the surgical world that they pass without note. Maybe the typo-surgical operation, whereby a two-line small pica line was made a two-line English without the aid of the camera, might not be considered worthy of mention but for the fact that it is the possession of numerous such little "wrinkles" that tend far toward the goal of perfection in the make-up of the job printer.

"Snags" occur every day in the jobbers' experience, and by the successful getting over of one to-day a confidence in an easy discomfiture of the one of to-morrow is acquired. One of these snags developed itself, a short time ago, in all its — at first sight — "not-get-overness," in my own experience in the office of the *Knickerbocker Press,* New Rochelle, New York.

A special title was required for an autograph edition of a volume of poems entitled, "Johnnie Corteau," and the job was given to me to get up. I first made a colored sketch, and this was submitted to "the powers that be." It was drawn with the idea of being set up — not photoengraved; but in striving for a pleasing effect I drew the title line taller than what the necessary type would admit of. Although we were

told to go ahead and get it up, this fault had been noticed and our attention called to it. The job was completed and a proof pulled, with the result as shown in Fig. 1. Yes, the home office was right — that top line spoiled the whole job. It was "too squatty"; but what could we do? The next size was too big, consequently the proof had to go. It came back "O. K."; but the "O. K." had a string to it, namely, "It is just as we expected — the top line is not tall enough!"

Now where is the jobber with just a little bit of artistic love for his "profession" who would have felt satisfied to let his job go to foundry on such an O. K.? Such a one is not found in *my* shoes, so I at once began to cudgel my brains how to get over the snag.

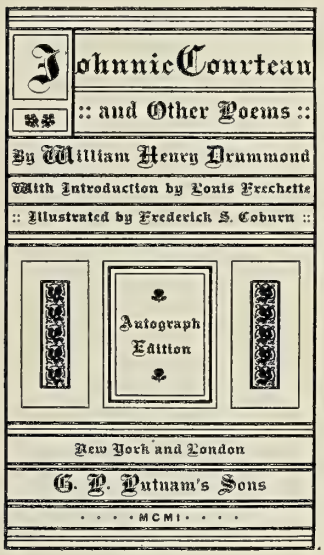


Fig. 1.

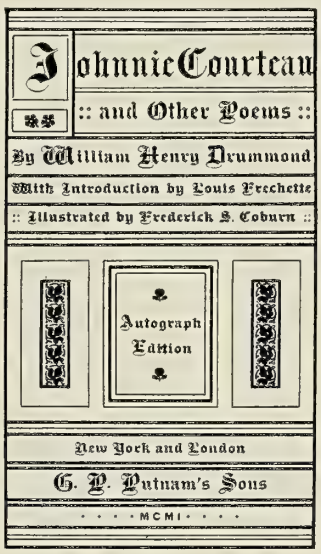


Fig. 5.

I knew it could not be wholly accomplished without aid from outside of the composing-room, and I interviewed the foreman of the electrotype foundry.

"Isn't it possible," I asked him, "to do it this way: Take two casts of the lower-case portion of the line,



Fig. 2.



Fig. 3.

plane one off at the top and the other off at the bottom, and solder the two together?"

Our electrotype foreman (one of the right sort — he will help the composing-room out whenever he can) thought for a moment, and then said it might perhaps be done.

"We will try it," I replied, "I will never be satisfied with the job as it is."

The line was locked up, two casts taken, and the finisher fixed them up as had been suggested (Figs. 2 and 3), with the result as seen in Fig. 4, the only use for the knife being on the "e" and on the abdomen of the "a," where a little fixing of the "vermiform appendix of the cæcum" was needed. The two pieces were then mounted on metal, justified in form and a proof pulled (Fig. 5).

"A man with half an eye" could see at once that the operation had been successful — the increased

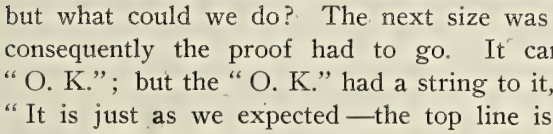


Fig. 4.

height of the line had improved the appearance of the title one hundred per cent — it was just what was needed. This result might have been obtained through the help of the wood or photo engraver; but it would not have been so satisfactory as the typo-surgical operation, for this was performed in our own "hospital," by our own staff, and without "*wf*"-ing the line.

This is only one of the snags that we often meet with — it was gotten over very successfully, and I maintain that nine times out of ten the jobber who hasn't *all* his trade at his *fingers' end* will be able to devise a way out of every such difficulty. I am of the opinion that it is the straightening out of such snarls — which call for the use of the "gray matter" rather than the mere exercise of the muscles — that goes to prove job printing something more than a trade — in fact, a profession.

The job, when finally completed, was printed in red and black on vegetable parchment, and proved quite satisfactory.

CURIOUS ITEMS OF BOOK-BINDING.

It seems a somewhat surprising statement to make that eggs, condensed milk, olive oil, and vinegar are all used in the binding of books. Yet such is the case. The white of egg is used for "sizing," to cause the delicate ornamental gold-leaf to adhere to the leather. To make the "sizing" perform its adhesive work even more delicately, a little milk is added; and, to help further in the important work of adhesion, a coating of olive oil or diluted vinegar is sometimes applied to the leather. The expert who manages the immense bindery of Harper & Brothers said to a visitor, who had gone there to watch the rush of work on the "New Encyclopædia of United States History," that he has seen wise old bookbinders use the light froth of ale as a coating over a binding of silk. The froth held the gold-leaf with perfect success, and did not stain the silk. Many of the old expert bookbinders have little secret methods of their own by which to produce peculiarly fine results, and these secrets they guard as jealously as the housewife does her favorite family recipes.

"HINTS ON IMPOSITION."

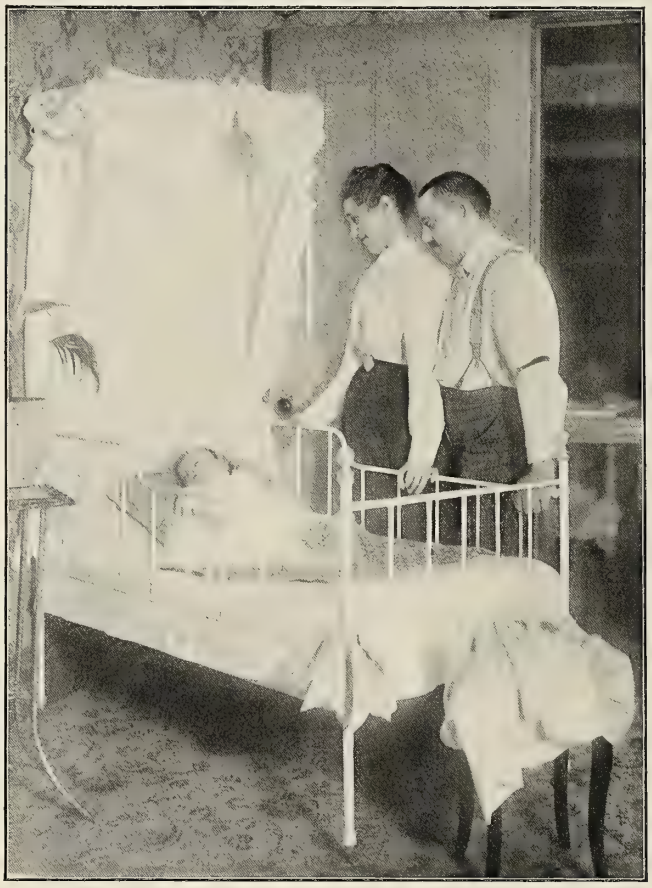
F. E. Merrill, book and job printer, Freeport, Maine, who recently purchased a copy of "Hints on Imposition," by T. B. Williams, on sale by The Inland Printer Company, sends an unsolicited testimonial as to the value of the work. He says it is "solid meat, very clearly put, and just what was wanted." This work is the most complete treatise on the art of imposition ever published. It not only shows many diagrams of imposition, but gives plenty of reading matter covering the different points, and has a number of special drawings showing folded sheets, etc. The book is bound in leather and is well worth the price put upon it, $1.



















SLEEP.

Tir'd Nature's sweet restorer, balmy sleep!
He, like the world, his ready visit pays
Where fortune smiles—the wretched he forsakes.
—*Young's Night Thoughts.*



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE POINT SYSTEM IN ENGLAND.

To the Editor: NOTTINGHAM, England, Jan. 6, 1902.

As you are doubtless aware, the point system (American standard) is now on a fair way to be an established fact in this country. But you will see from the following extracts and opinions that we have not yet reached the desired goal.

Three of the older British foundries, namely, Miller & Richard, Edinboro; Stephenson, Blake & Co., Sheffield, and Caslon, London, NOW SAY that they cast type to the American standard, but according to the following extracts, there seems to be some little doubt in the matter.

Please note the following, from the *British Printer.* The editor states that this table was compiled by the Caxton Foundry. You will see there are several glaring mistakes in it.

It would be interesting to printers this side the water if you would give us the table with correct calculations.

The following table has been worked out by the Caxton Type Foundry, whose specialty concerning the point system is well known:

NUMBER OF EMS IN

BODY.	LINEAL INCH.	SQUARE INCH.	LINEAL FOOT.
4 point	18	324	216
5 "	14+2	196+2	172+2
6 "	12	144	144
7 "	10+2	100+2	123+3
8 "	9	81	108
9 "	8	64	96
10 "	7+2	49+2	86+4
11 "	6+6	36+6	78+6
12 "	6	36	72

The above appeared complete in *British Printer* No. 74, page 88.

Mr. Walter Haddon, of the Caxton Type Foundry, recently read a paper on "The Point System" on the occasion of the opening of the technical class at the Aldenham Institute, London. The following is an extract from the *Printers' Register,* of November 6, 1901:

Mr. Haddon here gave a lengthy description of the point system and its advantages in application, closing that part of his subject with the positive assertion that the American standard pica, expressed in decimals, measures .166 of an inch, and saying that that is the standard of the Caxton Foundry.

He continued: "Within the last few days I have had sent me pulls of seventy-two ems of type cast by *three different* members of the 'ring,'* and it seems very significant to me that these types, coming, as I have said, from three different 'ring founders,' *all agree in being incorrect to the American standard.* Apparently the standard arranged by these 'ring founders,' judging by the specimens I have seen, and which I am prepared to show, is one between the smaller old-fashioned standards and the English foot. Surely, now that the 'ring founders' acknowledge that there is a demand for point bodies — surely the object of the 'ring' is not being put to the base purpose of forcing a new standard upon British printers, under the guise of the American point system? Mark you, the specimens I have referred to *do not agree with the old standards of the several founders,* nor are they cast to *the American standard pica — namely* .166. I know it is a difficult matter for printers with only ordinary appliances to satisfy themselves whose type is right and whose is wrong, according to the American standard. I am anxious to do all in my power to help printers and students in this direction."

I also enclose another extract from the *Printers' Register,* from which you will see very similar remarks to the above.

ON POINTS.

To the Editor of the "Printers' Register":

SIR,—As you are no doubt aware, printers are a very long-suffering and patient body of men, and they only "kick" at the proverbial last straw.

The latest fad is the point system, which I believe we have all welcomed with open arms; but evidently have not counted the cost, and we shall ultimately reflect at leisure. A well-known townsman of ours — a knight of the art divine — recently sold all his old material and furnished, in a generous manner, a new office, *entirely on the point system,* with the idea that in future all would be plain sailing, and, having one standard, the staff would be happy ever afterward. But, alas! "things are not what they seem"; *and it is a very open secret that there are in use in the office at least* THREE *different standards, all on the point system.*

A POOR PRINTER.

LIVERPOOL, November 14, 1901.

In the *British Printer,* No. 83, page 260, September-October, 1901, the following editorial remarks appear. They refer to the Patent Type Foundry (Shanks & Sons, London).

"As is already known, this foundry adopted the point system some time ago, and now casts everything on its basis of six picas to the inch. The system is thoroughly carried out, the foundry possessing an excellent reputation for accuracy. Differing in an exceedingly small degree from the American point system measurements, the material cast by Shanks & Sons, CAN, IF DESIRED, *be worked with American-made faces,* rules and ornaments."

Such is the state of things as regards the point system in this country. Personally, I think the American founders will benefit, as British printers who desire the point system will certainly buy American type sooner than make matters worse than they are now by purchasing English type *supposed* to be on the American standard. FRANK R. HUDSON.

*The word "ring" is here used to describe the old Associated Founders — Miller & Richard, Stephenson & Co. and Caslon Letter Foundry.

6–4

DECISIONS ON SECOND-CLASS MATTER.

To the Editor: PHILADELPHIA, PA., February 6, 1902.

I wish to enter my individual protest against your article commendatory of the Third Assistant Postmaster. The postal service is indeed in crying need of reform, as you say, but this E. C. Madden, by his treatment of the small radical papers — whose mailing is a very trifling matter and aside from the real trouble (the advertising sheets) — has declared himself the enemy of every man who believes in justice and free speech. He refused, for example, to allow Wilshire's paper to have the necessary rate on the ground that it published, or rather "advertised" ideas, and that *advertising ideas* was the same as *advertising soap.* And your adulation of this man and your call to other papers who are "in" to support him on the ground that he is protecting you from competition and giving you somewhat of a Government monopoly, is but little to your credit. The case is just this: If the Government carries THE INLAND PRINTER for less than cost, then every user of the mails has to pay a part subscription to the paper, against his will, and without return consideration. The only just thing is for the Government to carry everything at the cost thereof. This, too, is the only thing consistent with the freedom of the press. This censorship of the press by the Third Assistant Postmaster-General is an encroachment of the Government upon the rights of the citizen. I am glad you stand for postal reform, but stand up for the right thing while you are about it.

Yours for freedom and justice,

JAMES HAWORTH.

[It is quite safe and popular to damn the Government and also some Government officials. In the radical reform of the postal service there is some one to be blamed, and that one just now is the Third Assistant Postmaster. THE INLAND PRINTER

appreciates that in the application of new laws and in the reforming of abuses there will be many cases of seeming and perhaps actual injustice that will be duly sifted to a satisfactory settlement in the ultimate adjustment. There is no doubt that it is exceedingly difficult to make a clear line of demarcation in the second-class privileges. THE INLAND PRINTER has had some adverse decisions and has suffered somewhat from the rulings of the Postoffice. It appreciates the fact that it is not popular to take the stand it has in this controversy, but it also appreciates the fact that the wholesale denunciation of a public servant who is endeavoring to do his duty as he sees it calls for something on the other side of the question. THE INLAND PRINTER has not received nor does it desire any special privileges. If the Government sees that it is requisite to enlarge the carrying charges, and such rule is generally applied, THE INLAND PRINTER is content so far as it is individually concerned.— EDITOR INLAND PRINTER.]

EDUCATING THE EMPLOYING PRINTER.

To the Editor: DAYTON, OHIO, February 8, 1902.

Under the editorial notes of the last issue was a paragraph which opened with this sentence: "Educating the employing printer is the task that some of the more progressive branches of the United Typothetæ have set themselves." The remainder of the paragraph referring to the work of Isaac Blanchard would doubtless suggest that the course, or at least the rudiments, will embrace only the financial branch of the business.

But let us for a moment dwell on the phrase "educating the employing printer." Certainly there are few printers who have never had a mental suggestion of the need of missionary work in this particular line. The project of educating printers to a standard system of prices and figuring is certainly a worthy as well as a vast undertaking, but if the employing printers of this country had a more practical knowledge of the art they represent, they would not be in such dire need of a course in job figuring. The condition of the city printers in this respect is, of course, much better than that of the country printer, but it is astonishing to note the general ignorance of employing printers as regards not only the mechanical but the financial affairs of their own business. If a man has no technical knowledge of a trade it is not surprising, however, that he should make glaring blunders in the estimating of prices. Too many rely on the stock price-list to carry them through, and in nine cases of ten will put the labor on a job much lower or ridiculously higher than it should be. I remember an instance in a large printing concern which is only one of the many to illustrate this. The manager, who had little or no experience in any branch of the art, but who eagerly grasped the slightest opportunity to tell the workmen just how a job ought not be done, came to the composing foreman with a label job. "I have taken this job very cheap," he said, "as the man is a friend of mine. I have taken it at the low price of five dollars, and am certain we shall lose money on the job." Now, these labels could be cut from any scrap stock, and the workmen's time would hardly aggregate $1. The fact is, the man could have had the same job done anywhere in town for $3, and still the manager was under the impression that he was conferring a friendly favor. The same man had a practice of invariably figuring the feeder's time above the pressman and compositor, and in conducting a visitor through the shop would provoke the mirth of the workmen by explaining things in a manner very startling and original indeed. I also recall an instance where the owner of a small concern put his son in the shop, where he worked for about two years and did a little of everything. He had executed some designs in jobwork, very pleasing to the old man's taste, perhaps for their strong savor of gingerbread. While conversing with a paper salesman he produced these samples, with the remark, "My son is one of the best job-printers in the State." It is needless to speculate on the state of that salesman's conscience when he dropped some very flattering compliments, with the effect that it added quite materially to his order list.

It would be an endless task to recount the many, many examples of this technical ignorance. No man can run a business properly and successfully unless he understands it himself or has departed so far from egotism that he pays some experienced man to run it for him. The great muddle in printers' prices seems to have created not a little concern of late, and it is to be hoped some radical change may be wrought.



Photo by Brock, Asheville, N. C.

"SHADE'S A GOOD THING."

Such a condition can only be ascribed to two things: Ignorance and competition; and it would be hard to tell which has done most to bring it about. Certainly the employing printer will soon begin to realize the utter absurdity of a grasping competition and learn to take no job under a legitimate profit; to recognize the universal benefit of a standard system and let the customer who will not comply with this system take his work where they are glad to do it at any price and usually in most any style.

When the employing printers of America learn to figure on facts, not suppositions, on actual knowledge, and not egotistical surmises; to look on price-slaughtering competition as a low catering to miserly patronage, so soon will they realize the enormity of these failings and learn to systemize, from the lye-pot to the ledger. GUY B. MAY.

MAKES BETTER PRINTERS.

There is no printer who will not be a better one if he reads THE INLAND PRINTER.—*Tol G. McGrew, Journal-Democrat, Warrensburg, Missouri.*



Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Fundamental Principles of Ascertaining Cost of Manufacturing.— J. Cliff Dando. Indispensable to the printer who wishes a reliable basis on which to estimate costs. $10.

AS TO THE PRICE-CUTTER.

Some men are born into the printing business, some achieve the printing business, and others have the printing business thrust upon them.

Those who are born into the business are of two classes. First, there is the class of those who are too poor to get out of it — who know they are not making a success of it, but who lack the moral courage to make a move which means the sacrificing of their plants at the price of old junk, and the learning of a new business. There are hardly any of us who can not call to mind one or more of these despairing ones, overworked, underpaid and sorely harassed. The second class represents men whose fathers have made more than the usual degree of success which comes to those in the business; the sons come to it naturally, and generally bring with it a certain aptitude which is the result of heredity.

Of those who achieve the printing business, their name is legion. There is doubtless a fascination which hovers about the types and presses — a sort of seductive glamour about the idea of being the proprietor of a printing-establishment, and the facility it offers for making a name in the community, even if it is only the wide publicity given to an imprint. It is hard to define, but a fascination it is, and the youth of the land falls a victim to the printing-press fever just as naturally as he gets the measles, with the difference that the former is far more likely to prove fatal. And the ease with which a small printing-office can be started makes it the natural consequence that what was started for fun is very often continued in earnest. And under these circumstances, while the mechanical part of the work may be done as well as required, the business side of the proposition is one of woeful ignorance; and, saddest yet, a young man starting in the printing business is very often prone to look with great suspicion on any efforts made by older men to instruct him as to what should be charged for work, the young printer taking the ground that he is doing so much business that he is seriously cutting into the old man's trade and that the old man is simply trying to head off his own ruin. It takes a young man several years to see the youthfulness of this view, and about that time he is coming to the conclusion on his own hook that he has a few things to learn, but that one of the things he knows is that if he had a new trade to learn it wouldn't be the printing business.

Then there is the man who has laid by some money and who is not satisfied with the interest allowed by the banks, and concludes that as it does not take much money to start some one up in the printing business that he will look around and try to find some practical workman who will furnish the experience and he will furnish the capital, and strange to relate, he usually finds such a man, and for a time all goes merrily as a wedding bell, while the type is new and the novelty of the undertaking is upon them; but the novelty wears off, likewise the face of the type, and grievous days fall upon the land, and lo! there is another secondhand outfit thrown on the market, and once more a competent workman, but an incompetent business man, returns to his work at the case, and in the meantime the tendency of prices has not been improved by the little excursion into the activities of the business world.

Then there are those who have the printing business thrust upon them — those who are called to the rudder in order to save the craft from going to pieces and thereby losing money represented by a mortgage on the plant. An instance: A woman having a small amount of money to invest, loans it to a printer, concerning whose business ability she knows nothing excepting that he is a hustler, and seems to be a hard-working man, and as he has no bad habits and works so very hard he surely must be making money, else why does he work so hard? After a while the printer figuratively speaking, lies down in the traces, and lets it be generally known that he is going to give it up, as he is unable to make a go of it. The mortgage representing the money advanced is foreclosed, and the shrewd investor concludes that here is a glowing chance to install her son in business, a bright young man who will have a good chance to show what he is made of. And he buckleth down and accordingly showeth. He thinks that the printing business is a trifle slow, taken by itself, and he branches out in a little publishing venture, with the result that hard work, much midnight toil and the kindly encouragement of a large circle of friends who give him their entire work if he will do it lower than they have been getting it — and he always does that and thanks them warmly for their favoritism — this all availeth naught, and he comes down with a thump, and he gives his attention to other lines, while a varied assortment of judgments hang over him just to remind him that hard work does not always mean profitable work. And for eighteen months, men, when they ordered work in that town, used to quote the prices that the young man made, and would feel that they were trying to be mildly swindled if the prices were not as low as he made them.

In a way, these three classes about embrace the entire field, and from two of these classes are recruited those who are probably the worst price-cutters, and the supply whence they come seems to be inexhaustible, thanks to the fascination and the glamour of the "black art."

Every one in the printing business who has ever taken time to think about anything, has come to the conclusion that this cutting of prices is the bane of the business. There is such a thing as healthy competition, which is a good thing for trade, but it is not the brand that is in evidence in the printing business. There are some lines of business in which, when a man makes a "dead set" for particularly desirable trade he makes his plans along a reasonable line, and figures out how, either by improved facilities or by closer buying or by some other way in which he can reduce the cost of production, he can make a closer price than his competitor, and still make a profit. But in the printing business it usually happens that the man who will make the lowest price is the man who, besides having the least experience, is the one who has the poorest facilities, and instead of trying to improve the character of his work, or make his plans for doing his work at a smaller cost, he first lowers his prices in the vain hope that with the increased volume of work he can come out with a profit.

It is reasonable to believe that any man who has gone through the cycle of having worn out one printing plant and is well along on the life of his second outfit, should be, and probably is, competent to fairly judge what printing is worth, but how many men who are your competitors have had the benefit of what that experience means? Take, for example, the man who has taken the management of a printing-plant to save some money that he has invested there — how can he

make prices knowingly? As a rule, he has to rely upon the judgment of his foremen, who may be competent workmen, but who may be wholly unfitted in a business way to be of any assistance to him. Such men, without proper training, are unable to make a just price for a piece of work, no matter how hard they might want to, and would not know how to charge a fair price, even if they knew that they could get it; with the result that in the matter of prices they usually err on the side on which they know that they can secure the work.

Now, what is to be done about the matter? You can put it down as a fact that no man likes to work hard and make no money from his labors, notwithstanding what you see every day that appears to the contrary. An educational campaign along the line of how to make prices would no doubt be beneficial and probably is essential, but it alone will not do the work in this age, when the tendency to combinations and "communities of interests" is so much in evidence. That the printing business could ever be organized into something of the nature of a trust, as the term is now used, it seems impossible to realize, but that there can be a movement to, in a great measure, do away with the senseless and wholesale cutting of prices is made evident by what has been and is being accomplished by some of the Franklin clubs, and it is logical to conclude that the influence of such organizations will be more widely extended.

It is a comparatively easy matter to make up a scale of prices and to get a certain number of printers to agree not to cut those prices, but experience proves that a little closer organization than a mere agreement is necessary to make it effective, and as shown by some of the present organizations, the comparing of notes by the employing printers has, besides its direct bearing on prices, the added feature of clearly showing to what a remarkable extent customers play one printer against another in getting prices, and, sad to relate, how very often they lie about the matter. While it is far from us to impute that the majority of customers wilfully misrepresent facts in order to take advantage of printers, still we are free to say that a sufficient number do it to justify any reasonable means that may be taken to frustrate their designs.



LOIS REEVES HARLOW.
A Billings (Montana) Printer Girl.

The Franklin clubs have it in their power not only to save printers from each other, but also from their customers.

THE COST OF PRINTING.

Many offices of average size experience difficulty in keeping proper records of cost of work — the trouble being in many instances that their systems are not complete, but are made up of a number of disjointed report forms, etc., that are not capable of being combined into a complete system.

To originate and perfect such a system means more study and work than the usual run of printers can give to the matter, that is, than they think they can give it; whereas, if the truth were known, it would pay them to hire an accountant to make an examination of the business and devise a system

of bookkeeping that would remove the uncertainties and supply figures that would show them clearly how they stood as a money-making proposition.

But such a course is unnecessary. A little book entitled "The Cost of Printing," by F. W. Baltes, is all that is needed to put the medium-sized office on the right track. And the fact that this work has been before the public since 1894 and is still growing in favor, speaks well for its worth. It is for sale by The Inland Printer Company; price, $1.50.

ALL SIGNS FAIL IN DRY WEATHER.

Not many years ago there was a firm who had a catalogue which they issued every year, and although the job was a fair-sized one, and at a distance looked quite desirable, as it often happens, what probably at the first issue may have been a paying job, at each subsequent issue was done cheaper and cheaper, and the firm grew harder and harder to deal with on account of the trouble that they would put the printer to, with changes, corrections and a great number of small cuts to justify in, and all manner of things that a man learns how to inflict upon the suffering printer only after much experience. The job went from one printer to another — for after a man had one dose of it, he was very loath to bite at the bait a second time.

One year the printers got their heads together, and decided that they would see if they could not make it a little easier for the old man in getting his estimates, and also incidentally boost up the price a little. So they got together all the printers who had ever done the job, and the meeting looked like the meeting of the local Typothetæ, and they decided that they would figure up what the job was worth, add a little for the trouble of calling the meeting, making the estimates, etc., and that they would each put in an estimate, letting the figures vary but a few dollars, and that they would draw straws to see who should put in the lowest bid, and that the man who got the job was to give a dinner to the other bidders when the job was completed.

By some mischance, just one available printer was overlooked in making up the little scheme, but the old man did not overlook him in giving out his work for estimates.

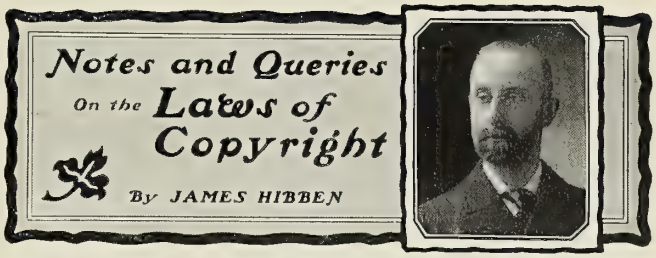
Within a few days all the prearranged bids were in, and it was reported that the carryings-on of the old man as his stenographer opened and read the bids, were something fearsome to see.

After the old man had cooled down enough to take notice, he demanded that his stenographer should call up the remaining printer and tell him to let him have his bid right away or else he need not figure on it, as he was getting tired of waiting. So that obedient and meek-mannered young lady went to the telephone closet and, carefully closing the door after her, had a few words with the dilatory printer.

In a few minutes an errand-boy brought the bid at hot haste, and as the old man tore it open and read it, he snorted out the remark, "Well, it was the lowest, anyhow — though only by about $19, and the cheapest man gets the job, although if I'd only had a little more time I'd have taken it to New York to have it done, as I don't intend to be bled by any such business men as printers."

About two weeks after the work had been started on the job, the printers who were getting their appetites whetted up for a good spread began to inquire around to find out who had gotten it. When they found out through some of their workmen, you could have bought the assortment at a very reasonable rate.

But they decided to try to head off the job for the next year, and accordingly one of the printers made it a point to call on the successful man and inform him of what a good thing he had missed. After he was told all the particulars, he said, "You can count me in next year. I made out fairly well on the job, though; I had a little the inside track of you fellows. I married the old man's stenographer last week."



The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

SPECIAL ANNOUNCEMENT.

Commencing with the April issue, this department will assume a broader scope. Copyrights, legal problems of interest to printers and the allied trades, and questions of moment will be discussed. Every business is now and then confronted with the prospect of litigation. It is not cheerful to contemplate. To know one's legal rights, when and where to assert them, and how and when to yield or compromise, is of sufficient importance to command attention. With no desire to supersede the safe professional adviser when in need, THE INLAND PRINTER invites inquiry concerning various law points as they may occur to its readers. Queries submitted in relation to contracts, libel, commercial paper, debtor and creditor, copyrights, etc., will be investigated and answered. Decisions of courts and legislative action will also be considered. In fine, this department will be enlarged along the lines of general utility toward the patrons of the paper.

DOES THE COPYRIGHT OF A BOOK PROTECT THE TITLE?

The courts have held that, in special cases, "as where it is original," the title of the book will be protected as part of the book itself; but such cases are exceptional. There is much doubt as to whether a copyright extends to the title. In the case of Jollie *vs.* Jacques, Judge Nelson said: "The title or name is an appendage to the book or piece of music for which the copyright is taken out, and if the latter fails to be protected, the title goes with it, as certainly as the principle carries with it the incident." Commenting on this in the case of Osgood *vs.* Allen, the Court remarked: "If there was no piracy of the copyrighted book, there could be no remedy under the act for the use of a title which could not be copyrighted independently of the book." The judges seemed to reason along the line that the copyright of a title to be effective must depend upon the validity of the copyright of the contents of the work. In the case of Black *vs.* Ehrich, Judge Wallace said: "Neither the author nor proprietor of a literary work has any property in its name. It is a term of description, which serves to identify the work; but any other person can with impunity adopt it and apply it to any other book, or to any trade commodity, *provided he does not use it as a false token to induce the public to believe that the thing to which it is applied is the identical thing which it originally designated.* If literary property could be protected upon the theory that the name by which it is christened is equivalent to a trade-mark, there would be no necessity for copyright laws." The learned jurist recognizes the right of property in the title apart from the question of copyright, when he adds the proviso italicized above. A court of equity would certainly enjoin one from using the title of an established and well-known publication, provided it was shown such use was "a false token to induce the public to believe that the thing to



Photo by W. H. Hyland, Stanton, Neb.

REFLECTIONS ON THE ELKHORN.

which it applied is the identical thing which it originally designated." This but emphasizes the broad, equitable doctrine that each must sail under his own flag and not attempt to profit at the expense of the ingenuity and labor of another. This principle has been established by courts in other countries, "when they affirmed the idea that when one person publishes a book under a certain name the publication of a book by another person under the same name and selling it as though it were the book first published, constituted a fraud." The safe course to pursue is to register the title as a trade-mark. With the title covered by trade-mark and the contents by copyright, absolute protection would be assured. The names of publications may be protected as trade-marks, provided they are to some extent arbitrarily selected, and do not describe the geographical location of the place of publication, or the author or the subject matter so clearly as to give others a right to use the name with equal truth. They will not be protected if the publications to which they are applied have been copyrighted and the copyright has expired. In speaking of newspapers, one Court has said: "The title of a newspaper may be purely original, and the proprietor of the same entitled to exclusive use of it. He may create a word, or combination of words for the particular designation of his paper, and in that way acquire an exclusive right to the use of the name employed. He may combine well-known English words in common use to designate his paper, and its contents may, in many respects, be multiplied by publication in other prints, but the paper will, nevertheless, be original in name, if not in many other respects."

ARE INCOMPLETE COPIES OF ENGRAVINGS INFRINGEMENTS?

Courts jealously guard the vested rights of those protected by statutory title, and will not permit unconscious assimilation. Schemes evolved to evade the law and profit at the expense of the ingenuity and art which another has created will never be tolerated. The true equitable principle that property rights shall not be invaded except with the consent of the owner, is consistently and universally applied. The case quoted below is of peculiar interest to engravers. The decision was rendered in 1892 by the Circuit Court for the Southern District of New York. Complainants were the owners of six copyrights for certain engravings. Under an agreement with defendants, they had the right to reproduce them. A certain photogravure company, employed by defendants, manufactured copies thereof, omitting therefrom the "tint, title and plate-mark." These copies were then shipped in that condition to London, where the defendants caused the omissions above to be supplied, and the finished pictures were redelivered to them. Charged with infringement, they set up the unique defense, "the copies were not complete without tint, title and plate-mark, and therefore not marketable; and for that reason the copies produced by them were not copies in the sense in which the term is used in the copyright law. The evidence showed that, although it is usual to tint and mark such pictures, yet incomplete copies such as were produced by defendants would have some marketable value. The Court said: "This fact alone would seem to be sufficient to establish the infringement; but the suit is brought under Sec. 4952 of the Revised Statutes, which secured the complainants the 'sole liberty of printing, reprinting, publishing, completing and copying,' etc., these engravings. The object of the law is to protect the results of the creative genius of the composer or designer. *The appropriation of part of a work is no less an infringement than the appropriation of the whole, provided the alleged infringing part contains any substantial repetitions of any material parts which are original and distinctive.* [Italics mine.] Here the defendants had the whole picture copied except the plate-mark and the title. They omitted the mere mark of the artisan; they appropriated the genius of the artist. The question is not whether a copy is marketable, but whether it is piratical. There is no equity in the claim of the defendants. The copyright has been infringed. The allegation of the defendants, that they had no intention of infringing the copyright of the complainants, is no defense. When the wrong is otherwise established, the intention is immaterial. The defendants further claimed they were not liable because the photogravure company was not their agent, but was an independent contractor, and agreed to take the risk of infringement. Defendants bought the pictures from complainants, furnished them to the photogravure company, ordered the copies made, and gave general directions as to how the work should be done. Defend-

ants authorized the infringing act, knowing there was danger on account of the copyright; they may properly be considered to have intended the result of such act. The act of infringement having been committed in this country, the subsequent acts abroad are immaterial, except upon the question of damages.

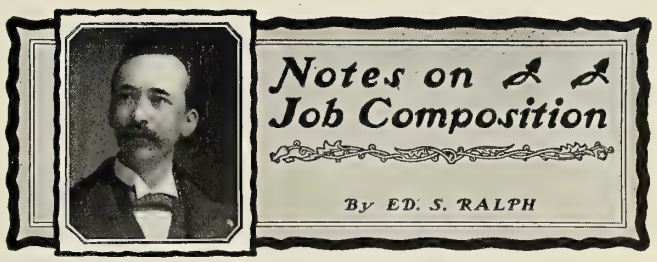
IS THE PLAN OF CONVEYING INFORMATION COPYRIGHTABLE?

A correspondent propounds the above. This question came before the United States Circuit Court of Ohio in 1895. In that case the plaintiff charged that defendants had appropriated "the conception, idea, book and method of obtaining, collecting, classifying, putting into convenient form" certain facts. The matter was intended for the special and private use of persons purchasing plaintiff's compilation. The original source of information was secured by both parties to the suit; the controversy related to the method employed. One operated in Iowa, the other in Ohio. Plaintiff claimed his plan had been adopted and that under the copyright law such adoption constituted infringement. With reference to this contention the Court said: "But the information does not concern the same persons, is not to be used by the same persons, and is concerning a people living in territory entirely different from that covered by the plaintiff's publication. . . . The defendants are not appropriating to any extent, or in any respect, the result of the labor, research and industry of the plaintiff, by which the information for his publications or manuscript has been gathered. They have simply availed themselves of the plan by which this information was ascertained and imparted, and shown just as much industry; have gone to sources of original information, and have at great expense compiled their information and used it. Admitting that they have gathered this information and seek to impart it upon the same plan which plaintiff has conceived and originated, that conception is not a matter which can be protected, either by the copyright law or the common law."

This same subject was submitted to the United States Circuit Court of New York in 1880, in another form. Plaintiff conceived the idea of advertising his goods (paints) by means of a card, to which were attached bits of different colored paper, arranged in squares with lithographic work surrounding them. He registered the title thereof thus: "A specimen pattern of Morris' tinted zinc paints. Card of outside colors." Judge Benedict said: "Can such a card be the subject of copyright? Plaintiff calls it a chart. It is not possible to hold such an article to be a chart, within the meaning of the Act of 1831 (which is embraced in Sec. 4952). The word "chart" used in that statute refers to a form of map. This card is no map. Neither is it a print, cut, engraving or book, within the meaning of the statute. True, it has lithographic work upon it, and also words and sentences, but it has none of the characteristics of a work of art, or of a literary production. It is an advertisement and nothing else. Aside from its function as an advertisement, it has no value. . . . Defendant has adopted the same method as plaintiff in advertising his wares, and his claim amounts in substance to claiming the exclusive right to employ that method in advertising. Such a right can not, in my opinion, be acquired under the copyright law."

OF VALUE TO PROCESSWORKERS.

THE December number of THE INLAND PRINTER is a publication which may not properly be passed by without comment. It is gotten up in a style most ornate. The illustrations are exceptionally good, and the journal on the whole is one of the finest technical publications that has ever come under our notice. Any one interested in technical methods pertaining to processwork will make no mistake in securing a copy.—*Anthony's Photographic Bulletin.*



Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed. S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

T. M. POTTER, Brownsville, Tennessee.— Card neat and well displayed.

WILLIAM A. NIMMER, Milwaukee, Wisconsin.— Cover-page quite good.

EVERETT LEACH, Denver, Colorado.— Blotter effectively displayed and attractive.

SHUMATE, Printer, Lebanon, Indiana.—Your New Year blotter is quite unique.

W. A. ROFF, Cloverport, Kentucky.— Note-head very neat and good as to design.

ED J. CAREY, Port Jervis, New York.— Blotters effectively displayed and attractive.

SOL BERG, Rochester, Minnesota.— Letter-head good as to design and well displayed.

J. W. TUCKER, Markdale, Ontario.— Specimens good as to design and well displayed.

JAMES T. WHITEHURST, Troy, New York.—Your blotter is an exceptionally good one.

CHARLES J. PETERSON, Parker, South Dakota.— Calendar very good. It is attractive.

E. P. CONRAD, Buchanan, Michigan.— Specimens good as to design, and quite attractive.

A. K. NESS, St. Ignace, Michigan.—Your specimens are all up to your usual good standard.

B. AXEL THUNBERG, Boston, Massachusetts.—We regret that your excellent reset Pilgrim Press letter-head did not

arrive in time for reproduction with the rest of the specimens. Certainly it is an artistic one.

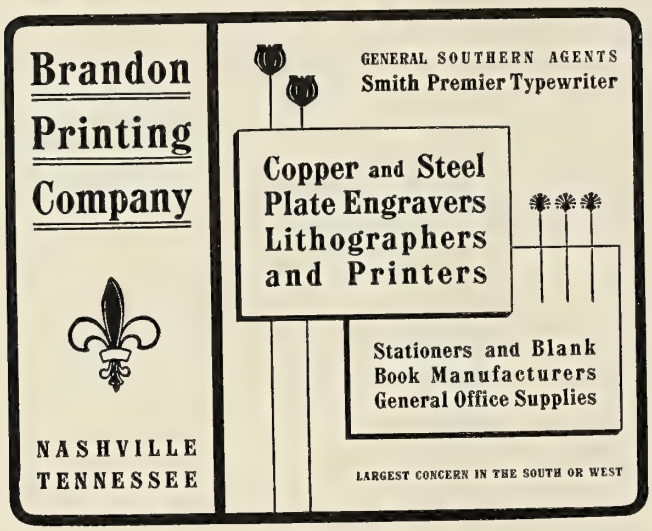
C. E. Sykes, Decorah, Iowa.— Envelope corner and price-list page neat and well designed.

Charles Van, Campello, Massachusetts.—Your card is well designed and correctly displayed.

Charles W. Smith, Hingham, Massachusetts.— Specimens very neat and tastefully displayed.

Wise & Conelly, Cleveland, Ohio.—Taken as a whole, your work is neat and creditable.

Lytton Alley, Nashville, Tennessee.—We reproduce one of your designs, specimen No. 1. This is very good and has



No. 1.

many opportunities for effective color schemes. Other specimens very good.

Henry B. Myers, New Orleans, Louisiana.— Card specimen unique and good for a novelty.

R. Lewis Berry & Co., Orangeburg, South Carolina.— Bank statement neat and attractive.

Lucius Howerton, Garnett, Kansas.— Blotter attractive and good as to design and display.

C. H. Christiansen, Owen, Missouri.—Your designs are quite good and creditably displayed.

A. K. Stauning, Harlan, Iowa.—There is nothing out of the ordinary in your bill-head design.

Fred W. Bennington, Cassville, Missouri.— Specimens neat, creditable and good as to design.

Will Skinner, Vernon, B. C., Canada.—Your work is up to date. It is very neat and clean cut.

R. L. Hindman, Ottumwa, Iowa.— Bill-head good as to design, but inappropriately ornamented.

C. E. Jordan, Burlington, North Carolina.—Your work is very good; we see nothing to criticize.

D. H. Roush, Sac City, Iowa.— Booklet very good. It is correctly treated for this class of work.

W. A. Massie, East Berlin, Connecticut.— Card specimens excellent, correctly treated and very neat.

H. G. Kelley, Holyoke, Massachusetts.—Your specimens merit praise. Your letter-head is unique.

C. Eugene Wells, Reading, Pennsylvania.—Your society printing is very neat and correct in form.

G. W. Brong, New York city.—Work well balanced and attractive as to design, and well displayed.

B. T. Benger, Hackensack, New Jersey.— Cover-design very good. Not enough prominence is accorded the display line "Holy Trinity Dramatic Circle." When designs are sent for reproduction we insist that they be clearly printed in black ink on white paper and mailed flat.

Harding & King, Mason City, Iowa.— Specimens very neat and artistic as regards designs and display.

N. W. Anthony, Chicago, Illinois.— New blotter excellent. Other specimens artistic and attractive.

F. L. Andrews & Co., Pinckney, Michigan.— Blotter very effective and unique. Should prove a winner.

Van Dyke Press, Oneonta, New York.— Banquet menu very artistic and neat. Other specimens good.

Henry W. Wigle, Battle Creek, Michigan.—We did not receive the copies of the magazine you mention.

C. M. Bradford, Winsted, Connecticut.—We see nothing to criticize on your specimens. The work is neat.

Edward J. Freiberger, Newark, New Jersey.— Business card good as to design, and effectively displayed.

W. C. Hufham, Raleigh, North Carolina.— Letter-head and envelope corner very neat and well displayed.

L. B. Cleaver, Reinbeck, Iowa.— Blotters and stationery specimens well designed and attractively displayed.

Sol Olson, Ames, Iowa.— Letter and memo. headings are deserving of unstinted praise for their artistic merit.

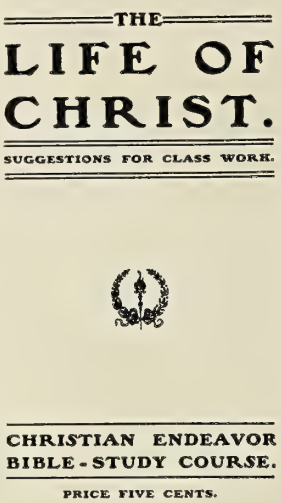
George F. Scott, Troy, Ohio.—Your specimens are excellently well designed, correctly displayed and artistic.

B. T. Burger, Hackensack, New Jersey.— Design for Elks' memorial program is very effective and praiseworthy.

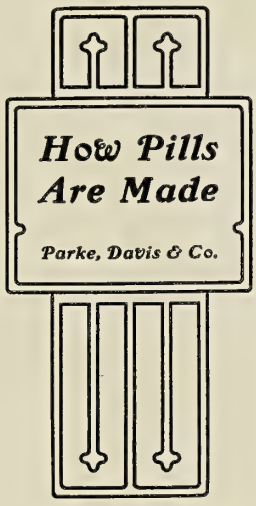
Virgil E. Winn, Eufaula, Indian Territory.— Specimens very neat, also well balanced and correctly whited out.

D. M. Gordon, Nashville, Tennessee.—Your work is neat, good as to whiting out and well designed and displayed.

G. W. Martin, Central Falls, Rhode Island.—We reproduce your cover-design, specimen No. 2. This specimen is very effective, considering the amount of time spent on it.



No. 2.



No. 3.

It was printed on light gray stock in a good grade of black ink, liberal margins being given.

James F. Greig, Detroit, Michigan.—We reproduce your cover-design, specimen No. 3. It is an excellent design.

Edward C. Stafford, Caro, Michigan.—Your work deserves praise. The designs and composition reflect much credit.

B. E. Noble, Sioux Falls, South Dakota.— Specimens deserve credit, being well designed and good as to display.

Will Shuter, McArthur, Ohio.—Your specimens show up very well. We like the No. 2 receipt better than the No. 1.

Robert H. Dippy, Philadelphia, Pennsylvania.—We have carefully examined your specimens and do not find a single



Photo by N. Brock, Asheville, N. C.

MISCHIEF.

flaw in them. The work is of unquestioned artistic merit and attractiveness in every way.

L. M. Shrope, Washington, New Jersey.—We have no criticisms to make on your specimens. The work is first-class.

Arthur Wright, Alexandria, Louisiana.—Your work is excellent as to design, well balanced and correctly whited out.

Keystone Press, Portsmouth, Ohio.— Specimens fully up to your usual standard. The work is excellent in all respects.

E. S. Wessborg, Boston, Massachusetts.—We have nothing but words of praise to bestow upon your excellent specimens.

Richard McArthur, Opelika, Alabama.—We have no criticisms to make on your specimens. The work is artistic.

Edgar Neville, Paris, Kentucky.— Blotter and other specimens deserve praise for their neatness and effective typography.

Stewart Printing House, Tipton, Indiana.—Your January blotter is very attractive and well designed as to type display.

H. P. Robinson, Sussex, New Brunswick.—The reset Pilgrim Press letter-head, by your Mr. A. S. Moore, is one of the very best that we have received. We very much regret that it did not arrive in time to be reproduced with the others. The bronze was put on the envelope too soon after the background was printed; that is the reason why the bronze "stuck."

William Shattuck, Granby, Connecticut.—We do not know of any such book as you mention. Your specimens are all very neat.

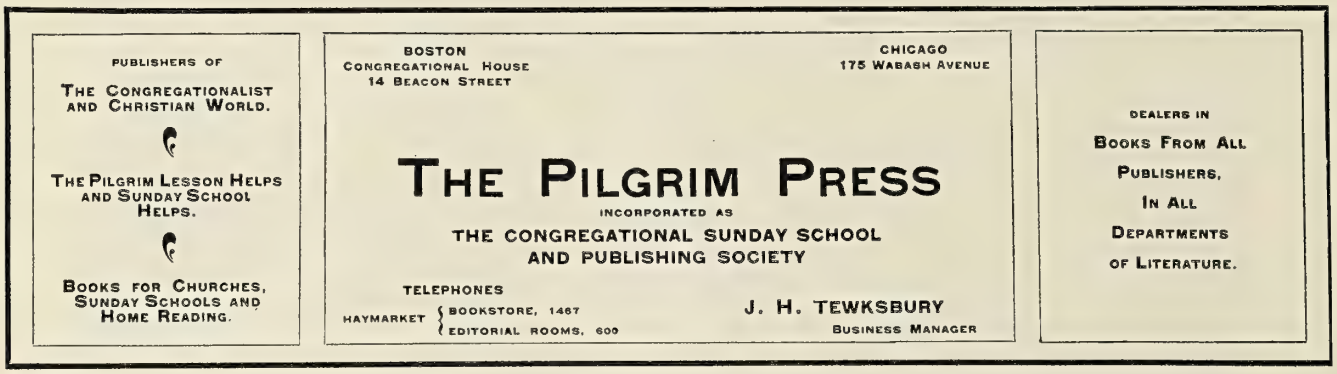
J. T. Meere, Lecompte, Louisiana.— For reproduction it requires a black-and-white copy. Blue photographs white. Blotter quite good.

Pelton Art Printing Company, Grand Junction, Colorado.—Your work shows very plainly that you study. It is excellent in every respect.

Barnes & Kier, Chicago, Illinois.—Your brochure is certainly artistic. The cover is especially good. Calendar and other specimens excellent.

H. W. Goetzinger, St. Paul, Minnesota.—The program of No. 30 is certainly an artistic one, and reflects much credit on its originator, Mr. Thomas.

The Gibson Soap Company, Omaha, Nebraska.— In regard to your business card, we think the smaller card the best, on account of the clarified manner in which the branch houses are treated. The special design on the large card is the better,



BOSTON, ...

No. 4.

However, we will reproduce it, specimen No. 4, because it shows the possibilities of the Gothic family of types for work of this class.

M. A. Schlabach, Medina, Ohio.—You have reason to be proud of your letter and statement headings. They are very artistic.

W. G. Wilkes, Biloxi, Mississippi.—Your new letter-head is unique, but we do not like it any better than we did the old one.

The Pirsch Press, Dayton, Ohio.—Your "Quick Drying Colors" catalogue is an artistic one. We have no criticisms to offer.

U. A. McBride, Warrensburg, Missouri.—Your stock certificate, as well as your other specimens, deserves favorable mention.

Roscoe E. Haynes, Fairport, New York.— Cards well displayed and effective. Note-head not at all good. Envelopes only fair.

Ben McMillen, Portland, Michigan.— Letter-head well balanced and effectively displayed. Envelope corner only ordinary.

Stone City Printing Company, Bedford, Indiana.—Taken collectively, the specimens you send are very nice. The work is all good.

August J. Krantz, Roseburg, Oregon.— Bill-head and envelope reflect credit for their neatness and good design. but there is not enough contrast in the printed matter. The design on both cards could be much improved.

Mail Publishing Company, Waterville, Maine.— Stationery specimens artistic as to design, well displayed and harmonious as to color scheme.

Huntley S. Turner, Ayer, Massachusetts.—Your blotter is one of the most unique and attractive that we have seen for a long time. Envelope artistic.

Edward W. Stutes, Spokane, Washington.—Your present specimens are fully up to your usual artistic standard. Certainly the work is very pleasing.

A. E. Machin, Birmingham, England.—The Colmore Press letter-head and envelope corner are models of neatness. Typework and color schemes excellent.

James H. Davis, Jr., Cleveland, Ohio.— Blotter designs excellent. We think, however, that more prominence should have been accorded the firm name.

Percy E. Avery, Hutchinson, Minnesota.—Viewed collectively, your large and varied parcel of specimens is deserving of praise. The work is uniformly good.

Herbert C. N. Rockwell, Lincoln, Illinois.—Your blotter is excellent. We have no criticisms. Catalogue better than the average for this class of school printing.

J. Warren Lewis, Kansas City, Missouri.—We are very sorry that your Pilgrim Press letter-head was received too late to be published with the other specimens. The heading is very

creditable. Your cover for the *National Printer-Journalist* is very striking as to design, and forcefully displayed.

William L. Eaton, Seattle, Washington.—We are free to admit that we do not like your No. 2 bill-head as well as we do the reprint copy as originally set by you.

J. B. Edminster, Benson, Minnesota.—A decided improvement is evidenced on your reset letter-head over the reprint copy. Your stationery headings are all good.

Albert R. Gaskill, Philadelphia, Pennsylvania.—Your Epworth League heading, as reset, is decidedly an improvement on the reprint copy. It is a good heading.

J. F. Elwell, Phœnix, Arizona.—The Phœnix Gun Club banquet menu is certainly a very artistic one. All your work is of more than ordinary attractiveness and merit.

W. P. Dunn & Co., Chicago, Illinois.—Your 1902 calendar is certainly a very artistic one. The work, viewed from any standpoint, is above criticism. It is an ornament to any office.

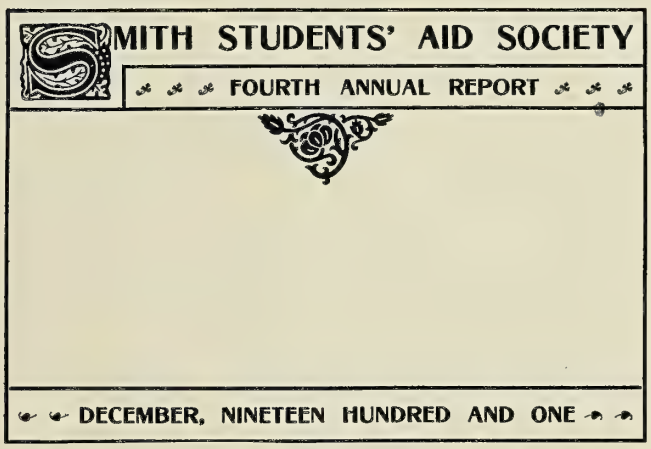
E. L. Sutton, Fond du Lac, Wisconsin.—Your brochure is quite neat. We would have liked the cover much better had you employed the same series of type all the way through.

John A. Barry, West Alexander, Pennsylvania.—Your No. 5 topic card is by far the best. Omit the border background as well as the outside rule border. Statement heading very neat.

Ernest V. Dodd, London, Ontario.—Covers quite good as to design, but the border band on the lilac cover has "too strained" an effect. Your other work is very nice and deserves praise.

Anderson's Printery, Denison, Texas.—Specimens excellent as to display, balance and whiting out. Your No. 1 Hotchkiss card is by far the best. Nos. 2 and 3 are very commonplace.

O. J. Sebolt, Boston, Massachusetts.—Specimens very artistic. We reproduce one of your designs, specimen No. 5.



No. 5.

The only suggestion we have to offer is that it would have been better to have used the same ornamentation at ends of lines.

W. C. Cantrell, Atlanta, Georgia.—The "Pass" card form of advertising was quite popular several years ago. Your card is a good one of this kind. Results will tell how it will bring business.

Memorial Press, Plymouth, Massachusetts.—Your reset Pilgrim Press letter-head deserves unstinted praise. We are very sorry that it did not arrive in time to be reproduced with the others.

J. F. Berg, Jr., Plainfield, New Jersey.—Type on the Willett statement heading too uniform as to size, and not enough prominence accorded the firm name. There is nothing striking or out of the ordinary in the toothbrush envelope design. The main trouble with your work lies in the fact that your type designs are displayed in too uniform strength type. This you should overcome.

Sidney A. Smith, Gonzales, Texas.—Your specimens are far above the average. They are conspicuous for their neatness and dignified simplicity. The color designs are especially harmonious.

J. W. Roper, Chicago, Illinois.—Your specimens are all neat and effectively displayed, although we do not fancy curved lines. We presume these were the wishes of the several customers in question. We reproduce what we consider your best



No. 6.



No. 7.

and most effective specimen. The only color was the underlining, which was in red. Specimen No. 6 is certainly an attractive one.

August Dietz, Richmond, Virginia.—Your new bill-head is certainly fine. The style of letter is exceptionally good. We are surely glad to hear of your prospects. Your work deserves praise.

Bee Publishing Company, Canastota, New York.—Cover-page well designed and artistic, but the initial letter is not harmonious in conjunction with italic caps. You should have employed no initial.

Joe H. Bohon, La Grange, Missouri.—We can readily see how you are handicapped in your work. The No. 2 letter-head, as printed in colors, is quite good, but as a one-color design it lacks contrast.

H. B. Canfield, Indianapolis, Indiana.—The No. 1 McWilliams card is decidedly the best. You did not enclose the letter-head. The price-list is good for that class of work, although not out of the ordinary.

J. Herbert Hinds, Oklahoma City, Oklahoma.—Huffman & Miller card is quite good. A little more prominence given the business engaged in would help it. We hope you will do well in your new venture.

Max Jones, Platte City, Missouri.—All things considered, your work is creditable. We advise you to send 50 cents to The Inland Printer Company for a copy of "Modern Type Display." It will tell you many things that our limited space will not allow, yet you should be conversant with them.

Max B. Bretschneider, Cleveland, Ohio.—Your work is certainly artistic. We reproduce one of your designs for a cover in order to give our readers an idea for a very effective color scheme. The specimen is No. 7. It was printed on dark slate-color antique-finish stock. It was in three printings: The inside panel was printed with a white background, the

inside rule and type matter in a dark blue, and the outside rule in dark brown. The effect was very striking.

H. J. Fuller, Le Mars, Iowa.—We have no criticisms to offer on your work. It is excellent. We reproduce your announcement, specimen No. 8.

H. B. Cartlidge, North Amherst, Ohio.—There is entirely too much "red" in your color design. The ornaments in the right-hand panel are not in good taste. It is a poor plan to balance a job by such means.

B. S. McKiddy, Emporia, Kansas.—Your card specimen is excellent. The rulework on the program spoiled the effect of the type. No black rule panels should ever be employed in conjunction with type of this character.

M. L. Vincent, Newport, Rhode Island.—The new Ward letter-head is certainly a great improvement over the old one. You have now a very nice, up-to-date heading. Your present specimens are all very much superior to those previously sent.

N. M. Williams, Toronto, Canada.—Every specimen in your parcel reflects credit upon the compositors, Mr. George Cassidy, Mr. Ed Thorn and yourself. They are of more than ordinary attractiveness and artistic merit. We reproduce the catalogue cover "Court Harmony," specimen No. 9.

J. I. Hawk, Helena, Arkansas.—Your work is well designed, but you employ too large type-faces for your display work. This is a serious fault. As we have not noticed it heretofore on your work, we take this opportunity to caution you about it.

H. W. Buchanan, Camden, New Jersey.—Your Pilgrim Press letter-head is certainly a beauty, and we are very sorry, indeed, that it did not arrive in time to be reproduced with the rest of them. You certainly followed us very closely in our criticism of the original.

Clifford Ackley, Laramie, Wyoming.—Taken as a whole, and considering your equipment, we think your work above the average. We think it a poor plan to ornament work in the manner evidenced on the Trabing Commercial Company card. It looks like "too much of an effort."

Osmond L. Barringer, Charlotte, North Carolina.—Evidently your customer is not up to the present time on his stationery. He certainly made a poor choice from an artistic standpoint. But, as we have said before, give your customers what they want if you expect to retain their trade. Study your customers, and try to learn their style. Then do the work along these lines.

Robert G. Elwell, Brockton, Massachusetts.—It is very hard, indeed, to find a specimen of yours upon which to make a criticism. The work is uniformly good. We reproduce one of your title cover-pages, specimen No. 10. The general arrangement, ornamentation and design are excellent.

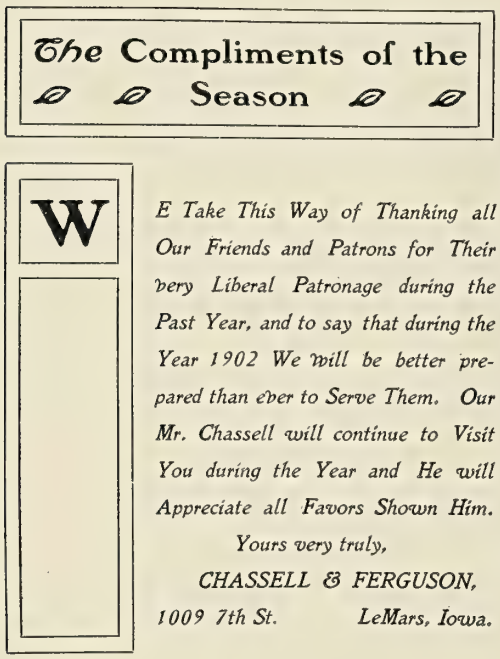
Crescent Printing Company, Cincinnati, Ohio.—Thanks for the copy of "President McKinley's Last and Greatest Message." It is very artistic and should be highly prized by those fortunate enough to obtain a copy. Your letter-head is a beauty; one of the best and most artistic we have seen in a long time.

D. Gustafson, Red Wing, Minnesota.—There is nothing the matter with the Lien letter-head. The face of the rule employed in panel work is largely a matter of personal taste. Where light-face type is employed we prefer to see the rules either light face or not to exceed one point. Your poster is very effectively designed and forcefully displayed. Your specimens are all excellent, as well as artistic.

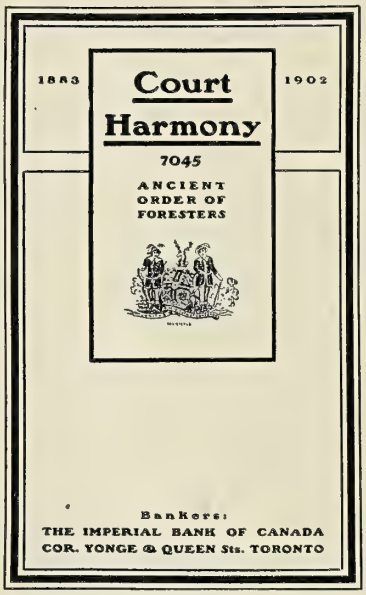
C. P. Struble, Minnewaukan, North Dakota.—Words "Dealers in" are too prominent in the Hann & Denny card. Had you set the matter under the firm name on the Tiearney & Moxley card in the same type-face, but smaller size, as the firm name, this card would have been better. The work in general is very creditable.

Chauncey Rodebaugh, Kansas City, Missouri.—Your work is certainly worthy of praise, especially so when your limited experience is taken into account. When placing one panel rule within another you should so space the inside rules that the margins all around will be equal. This is the only criticism we have to offer on your present specimens.

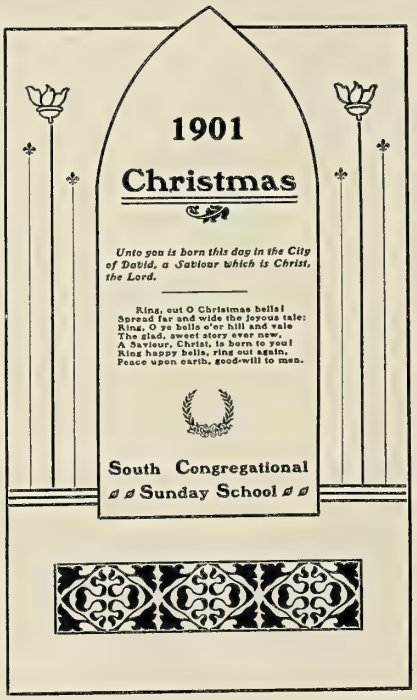
O. D. Bratcher, Maryville, Missouri.—The copy for the ads. in question is gotten up in good shape, and we do not see why the writer's instructions were not followed. The truth of the matter is that the ad. writer should be furnished proofs from the different publications. The ad. marked F-4 is decidedly the best. It is the most attractive also. T-2 comes next, although the compositor should have set the ad. the exact size mentioned on copy. R-1 and D-3 are about equal,



No. 8.



No. 9.

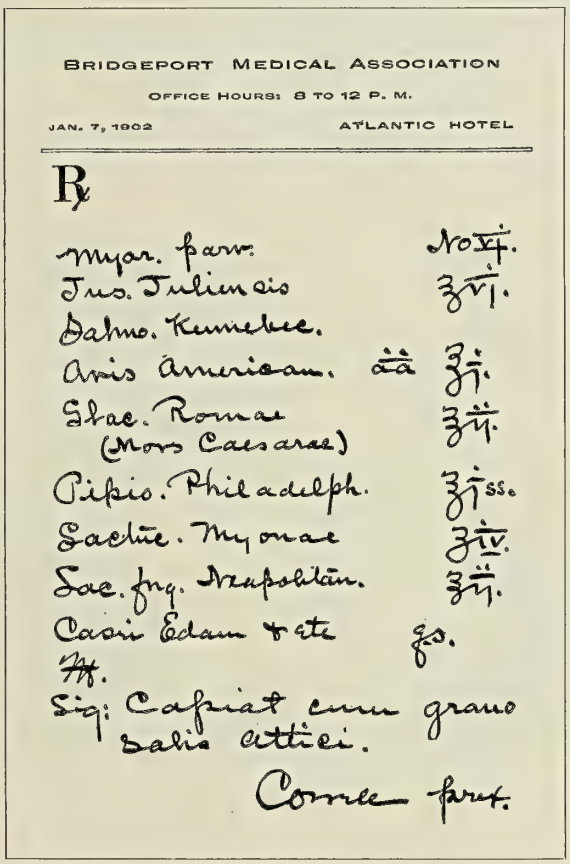


No. 10.

but we do not consider them at all good — very commonplace. Your reset specimens are all much bett r than the reprint copies. Your specimens are very creditable and neat.

ARTHUR A. WHITBECK, Springfield, Massachusetts.—We are very sorry, indeed, that your most excellent and artistic blotter of the Phelps Publishing Company could not be reproduced owing to the poor impression of the half-tone on the black-and-white specimen. We see this is not the case with the finished job printed in colors. The blotter ranks among the best we have ever seen.

W. J. F. M., Brantford, Ontario.—While your work is well designed, yet there are some things that should be criticized. The display line, "Bookseller, Stationer and Newsdealer," is not prominent enough on the statement-heading. The letter-head and envelope are good. We would recommend that the compositor send 50 cents to The Inland Printer Company for a copy of "Modern Type Display." It will tell him many things that he ought to know.


BRIDGEPORT MEDICAL ASSOCIATION

OFFICE HOURS: 8 TO 12 P. M.

JAN. 7, 1902 ATLANTIC HOTEL

℞

Myar. farr. No iv.
Jus. Julian ois 3vi.
Dalmo. Kumelee.
Anis Americam. aa 3i.
Sbae. Romae 3iv.
(Mors Caesarae)
Cibis. Philadelph. 3iss.
Sachie. Myonae 3iv.
Sac. fng. Neapolitan. 3iv.
Cacis Edam q ate 3s.
M.
Sig: Capiat cum grano salis octici.

Comes fort.

AN ORIGINAL MENU TITLE.

By the Marigold-Foster Printing Company, Bridgeport, Connecticut.

"DO READERS READ?"

Mr. Arthur E. Bostwick has compiled some library statistics which contain awful warnings for our army of authors. The figures prove that hundreds of the patrons of libraries frequently fail to read books through to the end! Of fiction this is least, and of science most true, as might be expected. Between these extremes history was found to occupy a middle ground, but more readers were able to finish all the volumes of Justin McCarthy's highly entertaining "History of Our Own Times" than to read to the end Gibbon's stately "Rome" or Hume's "England." The answer to Mr. Bostwick's query, "Do readers read?" would seem to be, "It depends upon the entertaining qualities of the book."



Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

WRITING FOR THE PRESS.— By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

WITH its first issue in January the Ravenna (Ohio) *Republican* started its seventy-third year.

ST. JOSEPH, Michigan, has a new daily, the *Herald*. It is a six-column quarto and starts out promisingly.

THE circulation of the *Virginian-Pilot*, Norfolk, Virginia, shows an average increase for the last five years of over one thousand per year.

EDITOR DECKER is infusing new life into the Gardiner (N. Y.) *Weekly*, among the improvements being a change to the eight-page form.

WALSH, GRIFFIN & HOYSRADT, publishers of the Pawling (N. Y.) *Chronicle*, have changed the form of their paper from four to eight pages.

FRANKLIN ARIE DE VOS has started a new amateur magazine at Coopersville, Michigan, called the *Brownie*. The first number is very attractively put together.

A SLIGHT increase in advertising rates is announced by the Troy (N. Y.) *Record*, based on an average daily increase in circulation during 1901 of three thousand copies.

SOMETHING new in a "low-price" display line is shown in the St. Ignace (Mich.) *Enterprise*—"Prices Do-Si-La-Sol-Fa-Mi-Re-Do; Way, Way Down to the Bottom."

THE *Ad-o-meter*—"In the interest of advertising; nothing else"—is an attractive little folder, to be issued by L. M. Hays, of Essex Junction, Vermont, when "the fit is on."

B. FREUNDLICH, *Breeders' Monthly*, New York.—A valuable journal, containing a fund of information for breeders. It is nicely put together and presents a creditable appearance.

CASEY (Ill.) *Republican*.— I note that the suggestions made in January have been adopted, and the appearance of the paper is greatly improved. Care should be taken to have the color and impression even.

CARL A. FRENCH, *Nutmeg Idler*, Torrington, Connecticut.— The cover-page of your January issue is a great improvement over that of November. A little more impression would place the *Idler* among the leaders.

IF Frank L. Braden, business manager of the *Commercial-Review*, will send the name of his town and State to W. H. Titus, Ellsworth (Me.) *American*, his request for sample copies, etc., will be complied with.

F. M. JEOBGES, *Coopers' Journal*, Philadelphia.—The man who could find anything to criticize about the mechanical fea-

tures of the *Journal* would be a fault-finder indeed. It is an excellent specimen of the printer's art.

A SWORN circulation statement, issued by the Evansville (Ind.) *Courier,* shows the average for 1901 to have been 9,607. Manager Henry C. Murphy intends to have his paper pass the 10,000 mark by the middle of the year.

THE Holly (Mich.) *Advertiser* began the new year by changing to a semi-weekly, being published in the early morning hours of Wednesdays and Saturdays. The *Advertiser* is a wide-awake paper and deserves success.

Bi-County Review, Cridersville, Ohio.—The *Review* could be improved by giving more attention to the make-up of the plate matter, which is indented unevenly at the tops of columns, is uneven at the bottom, and occasionally badly crowded where the columns are pieced. Aside from this, the paper is creditable, ads. are nicely displayed, and it is well printed.

D. O. THOMAS, *Saints' Herald,* Lamoni, Iowa.—The new form of the *Herald* is a decided improvement, and its make-up is all that could be desired. The paper throughout needs a little more ink; otherwise there is no occasion for criticism.

J. E. BUCK, formerly editor of the *Export Implement Age,* Philadelphia, now occupies the same position on the *Farmers' Advance,* published by the McCormick Harvesting Machine Company, of Chicago, and is also chief ad.-writer for this company.

The Republic of the World is the name of a new publication published at Milwaukee, Wisconsin, by James T. L. McDonald—a neat little three-column folio. The publisher writes: "The aim of the little sheet with a big name is to suggest thought and action in the bringing together of all nations under one flag, that flag the Stars and Stripes, which shall cover the earth as waters the sea."

BRANTFORD (Ont.) *Expositor.*—There is an improvement in the presswork since the *Expositor* was criticized last August. Let the good work go on. Your paper has an exceptionally large advertising patronage, giving it a most prosperous appearance.

NEWCOMERSTOWN (Ohio) *News.*—Your motto, "Fresh news, all the news, the news as it is, news from first page to last page," is quite original and a good one, although the story and miscellany on the sixth and seventh pages could not be classed as "news"; yet you have a good paper, nicely printed, well made up, and covering all timely matters in its field. Two or three larger heads would aid the appearance of the first page. Ads. are well handled.



A NEWSPAPER CARTOON.

The illustrated color supplements in the Sunday editions of the big dailies are getting to be a great feature. The above half-tone reproduction of one of a series of color drawings by Hugo Von Hofsten, of the Chicago *Record-Herald,* entitled "Doings in Animaldom," is shown by the courtesy of that paper. The colors used were red, yellow, blue, and black, and their combinations.

THE Poughkeepsie (N. Y.) *Sunday Courier* entered upon its thirtieth year on January 5. During these years it has increased in size from four to fourteen pages, and in circulation from about one thousand for the first year to nearly ten thousand.

AT Lincoln, Nebraska, May 6 and 7, occurs the annual meeting of the Nebraska Press Association. F. N. Merwin, of Beaver City, the secretary, offers $5 for the suggestion of a new feature for the occasion, to be approved by the executive committee.

A. R. NESS, St. Ignace (Mich.) *Enterprise.*—You request special criticism on your ads., but they do not require criticism, as all show great care, and many artistic arrangements are the

result. One of the best little ads. in the paper is that of the Hammell Cigar Company.

Among the belated Christmas editions should be mentioned those of the Maquoketa (Iowa) *Excelsior,* twelve prosperous looking pages; and the *Warren Review,* Williamsport, Indiana, with its twelve pages, nicely printed and containing a generous supply of well-set ads.

Ames (Iowa) *Times.*—The columns of plate matter on the eighth page do not appear to be made up with the same careful attention as the balance of the paper, as they are uneven at the top and bottom. Otherwise the make-up is good, and ads. continue to be most commendable.

Age of Steel, St. Louis.—The forty-fourth anniversary number of this publication was an unqualified success, nearly one hundred of its 152 pages being filled with advertising, much of it printed in two colors. The work was creditable throughout and it was an issue to be proud of.

Laurel (Neb.) *Advocate.*— Six months have elapsed since the *Advocate* was criticized, and in that time much improvement has been made, although I note that paid readers are again inserted among local news items. A little more ink should be used in the presswork. Ads. are neat and attractive.

Bureau of Information.— During the month of January many readers took advantage of The Inland Printer's Bureau of Information and secured personal replies to their questions by enclosing the usual fee of $1 or $2, according to the amount of research necessary to formulate an answer. Through this arrangement they avoid a wait of from one to two months, as is necessary when replies are given in The Inland Printer, as copy for each issue is always prepared fully a month in advance. Some request that their questions be not published, but where there is no apparent objection and the subject is one of general interest, the correspondence will be printed. The following request for a graduated rate card, between specified limitations, came from a Southern paper:

Enclosed find $1, for which prepare rate card for six-column daily, columns 19¾ inches. Begin at 35 cents for one inch one time, to $200 for one column one year. We want a card showing rate for one, two, three, four, five times, one week, two weeks, one month, three months, six months, one year; one, two, three, four, five, six, seven, eight inches, one-half column (9⅞ inches), one column (19¾ inches).

This card contains more than the usual number of spaces, but the following is accurately graded between the two prices suggested:

	1 t.	2 ts.	3 ts.	4 ts.	5 ts.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch.....	$ .35	$ .60	$ .85	$1.10	$1.35	$1.55	$ 2.65	$ 4.70	$10.40	$17.10	$ 28.30
2 inches	.60	1.10	1.55	1.95	2.35	2.65	4.45	7.80	17.10	28.30	45.80
3 "	.85	1.55	2.15	2.65	3.10	3.55	5.90	10.40	23.30	37.68	61.40
4 "	1.10	1.95	2.65	3.25	3.85	4.45	7.35	12.90	28.30	45.80	74.50
5 "	1.35	2.35	3.10	3.85	4.60	5.20	8.60	15.00	33.00	53.60	87.00
6 "	1.55	2.65	3.55	4.45	5.20	5.90	9.80	17.10	37.68	61.40	99.50
7 "	1.75	2.95	4.00	4.95	5.80	6.65	11.00	19.15	41.90	68.30	110.10
8 "	1.95	3.25	4.45	5.45	6.40	7.35	12.20	21.25	45.80	74.50	119.50
9⅞ "	2.35	3.80	5.15	6.35	7.55	8.55	14.10	25.00	53.10	86.20	137.00
19¾ "	3.80	6.35	8.55	10.50	12.50	14.10	23.55	40.30	86.20	137.00	200.00

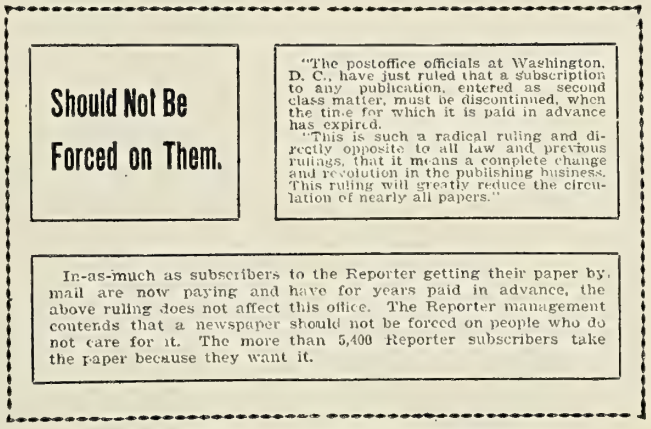
Nodaway Forum, Maryville, Missouri.—The *Forum* is a good example of a 10-point, five-column quarto, and demonstrates how newsy and attractive a paper of this size can be made, with box headings, and news items made much of. The smaller gothic headings are a little light for 10-point body letter.

On January 3 the Rocky Ford (Colo.) *Tribune* published a special edition of twelve pages, printed on calendered paper, that was remarkable for its hundreds of almost perfectly printed half-tones. The presswork on these was far above what is usually seen in newspapers, and really rivaled the work on many magazines.

Large numbers of papers are received each month without any marks to indicate why they were sent. Publishers will confer a favor by marking the portions to which they desire to direct attention, or, if they wish their publications criticized, kindly mark "For Criticism" on the margin, as this is not given unless specially requested.

The New Year's edition of the Colorado Springs *Gazette* contained sixty pages, with facts and figures about Colorado Springs and vicinity, numbers of half-tone illustrations, and plenty of advertising. Besides this, it was enclosed in a special cover having a three-color half-tone picture — a game piece — on the first page. It was a wonderful issue.

The Washington (Pa.) *Reporter* has taken advantage of the recent excitement in publishing circles over the so-called ruling of the postoffice in reference to paid-in-advance subscriptions. It prints on its first page, set in double column, the matter herewith produced. The paper shows enterprise in utilizing such a point as this to make known its circulation.



REPRODUCTION OF A DOUBLE-COLUMN ANNOUNCEMENT.

Max Jones, Platte City (Mo.) *Landmark.*— Of the two ads. you send, the one appearing in the *Landmark* is decidedly the better, although there is still room for improvement. The words at the bottom of the left panel should have been in the same type as those at the top, or else set smaller; and I would not have divided the signature from the balance of the address.

Alexander Callen, Ridgefield (Conn.) *Press.*—The *Press* has improved remarkably during the past year, and its more recent issues are most creditable. It has a prosperous appearance, and its advertising, presswork, make-up and news features are all well handled. It may interest you to know that the editor of this department set his first type on the *Press,* twenty-two years ago.

J. A. Harpet, *Paivalehti,* Calumet, Michigan.—Your paper, the only Finnish daily in America, is very nicely printed, and make-up and ad. display are equal to many of our best papers. To the uninitiated, the combinations of English letters appearing in the advertising are absolutely beyond comprehension; for example, these two prominent words in a double-column ad.: "Suomalainen Hautanstoimisto."

In its issue of January 10, the *Blue Earth County Enterprise,* Mapleton, Minnesota, had a page ad., to which was attached a red tag containing the words: "This is a special invitation to attend Greiner's red tag sale." It formed a very novel and attractive advertisement, but, of course, excluded that issue from second-class rates; however, such a plan might be used for local distribution.

I am in receipt of five ads. of A. G. Bedford, of Ionia, Michigan, cut from different papers, with the request for an opinion as to which is best. Those from the *Standard* and

Post have too much black rule, that from the *Gazette* is too light, and there is very little choice between the other two, although I would prefer that from the *Herald,* as it does not have the heavy rules inside the border. Both this and the one from the *Sentinel* could have been improved by more variation in the size of the display.

J. Harry M. Campbell, Sylvania (Ohio) *Sun.*—Full of news—this is probably the secret of the *Sun's* having a circulation of 2,500 while published in a town of but one thousand people. There are lots of short, crisp items from every town within reach; all nicely graded, too—the papers with only a little correspondence are the ones who claim they do not have time to grade the items. Ads. are good, and the paper is well printed, using a decidedly black ink, which should be more carefully distributed. Head rules should be transposed.

Mines and Minerals, Scranton, Pennsylvania, has recently issued some very attractive advertising matter. "Effective and Attractive Plans" is a neat booklet, containing twelve plans for using various sizes and combinations of advertising space at a variety of prices, and an alphabetical list of over two thousand postoffices reached by that publication. It is very neatly printed in red and black inks by the International Textbook Company. "About Advertising Agencies: A New Declaration of Independence," is a little folder in which the paper cuts loose from the middle man.

A. Fischer, Quincy, Illinois, writes: "Other things being equal, which could command the highest rate, and why? A weekly with a circulation of *a* (*a* is used figuratively), or a semi-weekly with circulation of *2a,* or a monthly with circulation of *4a;* as applied to agricultural publications, to household publications, to religious publications?" *Answer.*—With equal circulations, a monthly would command the highest rate, a semi-monthly next and a weekly next, because it costs more to produce the less frequent publication, and the life of an advertisement in a monthly is four times that in a weekly. Your circulation ratings are not clear to me, but if "*4a*" means four times "*a,*" then the sequence of value would be the same, only more widely separated. This applies to all publications in any class.

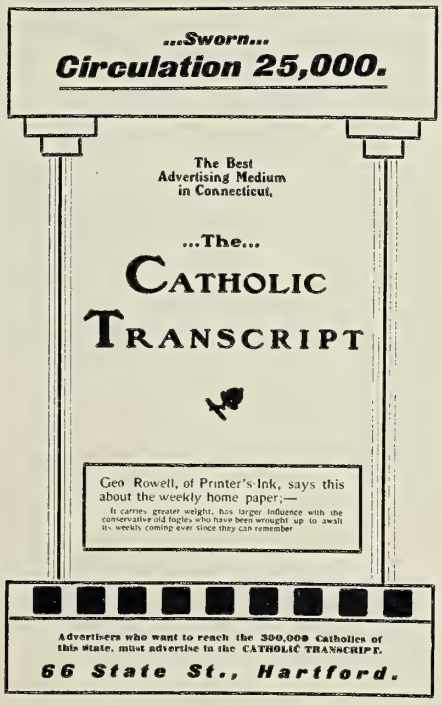
Many meetings of country press associations fail of their object—the pleasure part of the program is being enlarged more and more, while business sessions are frequently curtailed that some form of entertainment may not be interfered with. In the midst of these reflections it is refreshing to read the report of the second annual meeting of the New South Wales Country Press Association, and note the practical manner in which our Australian friends take up the discussion of matters of vital interest to the newspaper fraternity and pass resolutions that lay the groundwork for the remedying of existing evils. Fraternal meetings are good, and speeches on practical subjects are good, but bright discussions on the manner of overcoming existing difficulties, in which every member has some part, are better, and these were what made up the proceedings of this body of earnest newspaper proprietors. The association is making a strong effort to get every publisher in line, and during the year a canvass has been made by a regularly appointed committee, with the result that thirty members have been added to the list. The following resolution, introduced at the last meeting, gives a clear idea of what the members have in view: "*Resolved,* That further missionary work be undertaken in order to secure fuller union among newspaper proprietors, and that when the number of members registered in the association's books shall reach 150, a special general meeting shall be called, with the specific object of taking steps to form a coöperative company, in shares, with a paid general manager, the objects of which company shall be to supply a literary and telegraphic service and to transact all advertising business for members of the association." Much credit for what has already been accomplished by the association is due to the general secretary, George Wride, who



NEW SOUTH WALES COUNTRY PRESS ASSOCIATION, SYDNEY, AUSTRALIA.
View taken at annual meeting, October 8, 1901.

is at present on a visit to this country. Much of the advertising already passes through his hands, and when the publishers are all banded together, great benefit is sure to be derived from this feature alone.

J. D. Neegad, *Catholic Transcript,* Hartford, Connecticut. The ad. you send for criticism is a good one, and it is reproduced herewith (No. 1). The paper, its circulation and address are properly brought out. The 18-point black ornaments would have looked better at the bottom of the panel, and I would have spelled out "street," in the last line, rather than letter-spaced it.



No. 1.

Charles E. Westervelt, who has been connected with the Marlborough (N. Y.) *Record* as employe and part owner for the past fifteen years, has secured control of the paper. Egbert E. Carr, the senior partner, in disposing of his interest, ends a life of great activity in newspaper work, having served sixty-five years in the business. He has been partner or owner in several newspapers, among them the Rome (N. Y.) *Roman Citizen,* the Shullsburg (Wis.) *Southwestern Local,* and the Monroe (Wis.) *Sentinel.* In 1877 he purchased the Marlborough *Progress,* changing its name to the *Record.*

The Muncie (Ind.) *Sta* claims to reach more than ninety-seven per cent of all the homes in Muncie and Delaware county every morning, it having a total circulation of over nineteen thousand. It is a little ahead of most publishers in advertising its circulation also, as it has made some arrangement with the Merchants' National Bank, of Muncie, whereby the following letter is sent out to advertisers, over the signature of the bank's cashier:

We beg to advise you that the publisher of the *Morning Star* has deposited with us one thousand dollars ($1,000) which we are authorized to pay to your order in the event you are the first to prove that their sworn circulation statements are untrue in any respect, or that you should at any time be refused access to their circulation records or contract files.

"A. D.," New Glasgow, Nova Scotia, asks: "What, in the opinion of The Inland Printer and up-to-date publishers, are the main essentials that have made the most successful country newspapers of to-day? Is it local news, county news, editorials, personals, home department, serial, etc.?" *Answer.* All these have their value, but local news, county news and personals need the greater emphasis. After all that could be desired is attained along this line, a generous quantity of "hustle" should be added. The Inland Printer would be pleased to receive the opinions of others on the question, as requested by "A. D." A discussion would be of benefit to all.

Ad-setting Contests Nos. 10 and 11.—I have received many complimentary letters on the result of Contest No. 10, but the following is somewhat different, and is published in full:

Emporia, Kansas, January 10, 1902.

O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,—I have just finished reading the decisions of the judges in the recent ad.-setting contest — No. 10. I am very much disappointed in the decision, not because I am not included as one of the "winners," but because there are samples before me, some of which I herewith enclose (mine included), that are better and more up-to-date pieces of composition than any that were reproduced in the January number. In my judgment, not one of these ads. is entitled to even "honorable mention"; and should I have set the winning ad. I would feel it my duty to apologize to the art preservative. These ads. which I enclose will bear investigation. Either one is better than any of those mentioned, considering forceful display, proper whiting out and, above all (the thing that is now most observed in city dailies), the time spent in composition. Not one of these ads. reproduced are as good as the copy they were taken from, and not one (in my judgment) of the ads. enclosed but what is better work from a printer's standpoint.

Should like to have the opinion of some others that were in the contest. Yours truly, B. S. McKiddy.

Mr. McKiddy's selections were the following numbers: 34, 53, 63, 64 and his own (space will not permit their reproduction). Aside from Mr. Kirwan, the advertiser, the judges were all printers and men of excellent judgment in advertising matters, but judges will differ, even on the Supreme Court bench, and Mr. McKiddy is entitled to his minority report. Contest No. 10 was slightly confusing, owing to there being three ads. on each slip, but this feature is eliminated from Contest No. 11, which was announced last month. Capable judges will be asked to pass upon the merits of the specimens submitted, and it is expected that much benefit will be derived from the contest, even if all do not agree with the decision rendered.

YOU ARE RESPECTFULLY AND EARNESTLY INVITED TO BECOME A MEMBER OF THE AMERICAN LUMBERMAN'S FAMILY OF ADVERTISERS, FOR SIX MONTHS, FOR ONE YEAR, OR FOREVER.

DURING SUCH RELATIONSHIP YOU WILL BE ASSURED OF A LIVELY TIME (IN A BUSINESS WAY), YOU WILL FREQUENTLY BE SUPPLIED WITH PLENTY OF TONIC (IN THE FORM OF READING NOTICES), AND YOU WILL SOON CONCLUDE THAT WE ARE PASTMASTERS IN THE ART OF ENTERTAINING (BY ADDING TO THE NUMBER AND AMOUNT OF YOUR SALES).

JOIN THE "700," AND BE BENEFITED.

SINCERELY,

THE AMERICAN LUMBERMAN.

R. S. V. P.—P. D. Q.

AN INVITATION TO ADVERTISE.

Sent out by the *American Lumberman,* Chicago. Reduced one-half.

There are, no doubt, other publishers confronted by problems similar to the one described in this letter:

O. F. Byxbee:

Dear Sir,—I take the liberty of writing to ask your opinion as to the correct size of page for a country newspaper. Here are some of the conditions: This is a town of one thousand people, situated in a fine agricultural district twenty miles from any county seat. Ours

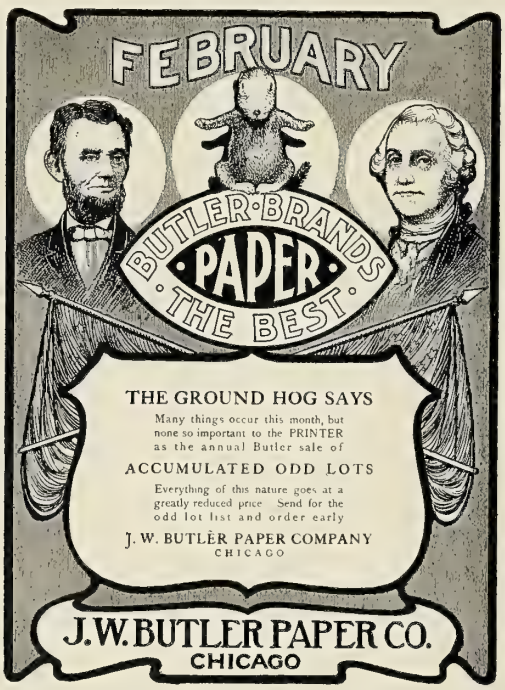
is the only paper, has a circulation of five hundred and a fair advertising patronage, also a good job-printing business. It is an eight-column, four-page paper, with "patent" outside. We need more space for home matter, but not all four pages. We print the two inside pages at one impression on a Washington hand press. Now, I want to know whether you think it would be wise to change to a four-column size, with from eight to sixteen pages all home print; whether it would have a bad effect on advertisers and subscribers. In other words, is the "magazine size" on a country newspaper a financial success? I want to replace the hand press with a 14 by 20 Gordon jobber. On it we can print two four-column pages, or one five or six-column page, besides a large amount of jobwork that will not go on our 8 by 12 Gordon. Would that be better than printing on a hand press, on which we can not do good work, and which is too slow?

To this the following answer was addressed:

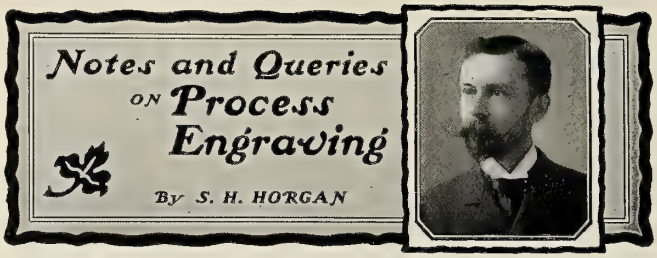
I would not advise a smaller page than five columns, as the four-column page is too small for a newspaper and is not growing in favor. A six-column quarto would have 188 inches more space than your eight-column folio, and would not be advisable unless you propose to continue the patent, which I should be loath to do. A smaller paper, all printed at home, would suit advertisers much better, and would not decrease your subscription list. Why not try a seven-column folio, or, perhaps a five-column quarto? These would give you 609 and 810 inches space, respectively, where now you have 760 inches. Instead of investing in a half-medium Gordon, it would be better to get a moderate-priced cylinder press that will admit of larger work and which will print your paper with less impressions and much easier and quicker.

THE METHODS OF ADVERTISING WRITERS.

People who examine the attractive advertisements in THE INLAND PRINTER often wonder how they are gotten up, and how the writer of the matter manages to work in harmony with the designer of the cut. In some cases a suggestion of the artist may help the writer in securing a topic for his advertisement, but as a rule the idea originates with the man who writes the



ads. In this connection it is interesting to note how Charles A. Dexter, the advertising manager of the J. W. Butler Paper Company, arranged for the February advertisement of his company, which appeared in THE INLAND PRINTER and a number of other trade papers. A reproduction of this is here shown. Mr. Dexter was unexpectedly called to Akron, Ohio, at the time the matter should have had his attention, and therefore wired the artist, Charles M. Tuttle, Chicago, as follows: "Draw groundhog upright on brand. Washington, Lincoln either side. Name group February. Mortise beneath. INLAND PRINTER size." This is all the artist had to work on. The copy for type in the mortise was sent on and arrived by the time cut was ready. The result? Well, the ad. tells the story.



In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

ANOTHER NOTABLE CAMERA.— Mr. George G. Rockwood, the veteran photographer of New York, refers to a paragraph in this department about a camera recently constructed for Calcutta, India, for plates 32 by 42 inches, and adds: "Thirty years ago I had a camera built to make wet plates 26 by 42 inches, and used it practically for a number of years. I am glad to have our English friends receive all praise, but you will see they were three decades behind a Yankee."

GRAIN OR PEBBLED FINISH ON THREE-COLOR INSERTS.— S. Ashley, Philadelphia, asks: "I would be very much pleased to know how the grain finish or pebbling is accomplished, such as the three-color inserts and cover of THE INLAND PRINTER. I have tried resin on brass, but failed to get that nice regularity." *Answer.*—The embossing or graining is done after printing, by running the printed sheets between rolls made for this purpose.

MODELED DESIGNS IN GELATIN RELIEF.— Half-tones are now shown made apparently from type or decorative designs thrown into relief in imitation of modeled designs now so popular, and an inquiring reader asks this department to tell him how it is done. *Answer.*— It is a new application of the old swell gelatin relief process. The print is made on the thick film of bichromatized gelatin from a positive, after which the gelatin that has been protected from the action of light is swelled up, hardened and a cast taken in plaster of paris. The lines in the

cast are, of course, sunken, but if the cast is turned so as to be lighted from the bottom while the half-tone negative is being made, the resulting proof will have the effect of letters in relief lighted from the top.

Filters and Inks for Three-color Work.— Dr. Clay, a deep student of three-color processwork, gives in *Photography* some conclusions he has arrived at that are worthy of attention. He says: "It appears that with no inks, either ideal or commercial, can absolute color matches be made. The best that can be accomplished is a match of the color diluted with white. As the colors in nature are already diluted with white, it is possible that many of these could be matched, without further dilution, with our printing-inks. With the ordinary filters the red would be reproduced mixed with green. The remedy for this would be to substitute a filter which would cause some ac ion on the negative which is used for the yellow printing, that is, the one ordinarily taken through the blue filter. The negative for the yellow printing, therefore, should be taken on a red sensitive plate, and with a filter that will allow a small action in the red end of the spectrum. Owing to the great luminosity of the yellow, this is an important change, and will, I believe, result in a considerable improvement."

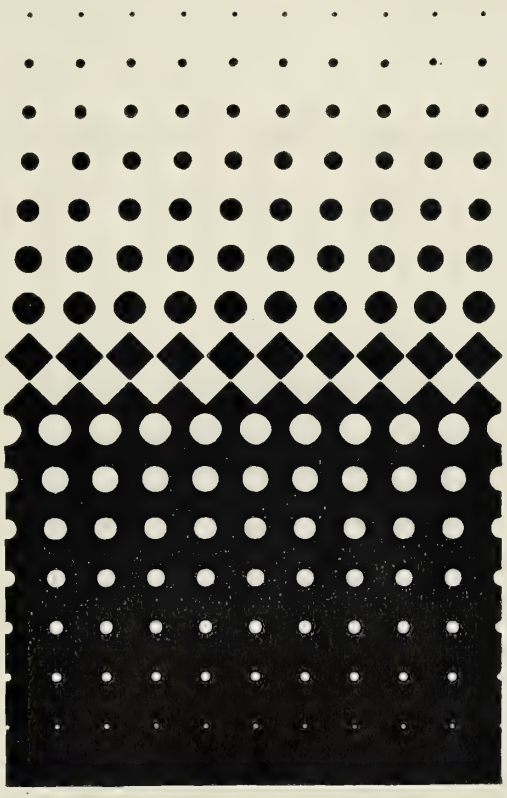
A Dry Enamel Process.—An admirer of The Inland Printer sends the following formula for the dry enamel process. It will be found different from the formulas given before in this department:

Water	15 ounces
Albumen	7 ounces
White rock candy	½ ounce
Bichromate of ammonia	½ ounce
Chromic acid	35 grains
Aqua ammonia	¼ ounce

Mix the ingredients in the order given above and filter the solution thoroughly. Coat and dry the metal plate with this enamel as usual. To prevent the enamel from sticking to the negative, the latter is rubbed with a little lard on a piece of cotton. The negative and plate should be of the same temperature when put together in the printing-frame. The exposure depends on the negative, and should be from two to three minutes in sunlight, or five to eight minutes in electric light. To develop: Have ready powdered washing soda that has been sifted carefully through cheese-cloth. Rub this powdered soda over the exposed plate in a darkroom, when the powder will be found to adhere to the unexposed parts of the enamel. The atmosphere of the darkroom in which the development is done should not be too dry. It can be moistened by sprinkling the floor with water. When the half-tone image appears completely developed, the enamel is burned in to a dark cherry. While the plate is still hot, plunge it into a tray of cold water and rub away the powder with wet cotton. If the powder should stick to any portion of the surface, some finely powdered salt rubbed on that portion will develop that spot. If readers will kindly send to this department the result of their trials of this formula or suggest improvements in its composition, it will be appreciated.

A Substitute for Hydrosulphuret of Ammonia.— One of the objectionable features of making half-tone or other process negatives is the offensive odor of the hydrosulphuret of ammonia used in completing the intensification of the negative. Process men become accustomed to it and scarcely notice it, but the disagreeable odor permeates the air even to the office, and is sometimes the source of justified complaint from other tenants in the building in which it is used. So general is this nuisance known among photographers, that in England this pungent chemical is called by the alleged Latin word "stinko," while in this country it is termed just plain "stink." It has been found possible to do away with this horrible-smelling hydrosulphuret of ammonia by substituting for it sodium sulphide. This latter chemical comes in lumps, which may be covered with water in an air-tight bottle until a saturated solution is formed. An ounce of this saturated solution, diluted with ten ounces of water, will be found to give the intense blackness desired in the negative, and without the objectionable yellow stain that so often follows the hydrosulphuret intensification. This diluted solution should also be kept in a well-corked bottle.

Gradation in a Half-tone Negative.—Arthur Fruwirth has drawn with rule and compass an enlargement of an imaginary half-tone negative to show the mechanical changes that



should take place in the dots in recording gradation of shades from black to white. The reproduction is from *The International Annual of Anthony's Photographic Bulletin.*

Another Enamel Process for Zinc.—A. J. Newton, in the *Process Photogram,* describes what he terms a cold enamel process for zinc. The feature of his method is the solution for hardening the enamel, thus doing away with the necessity of heating the plate to the high temperature required for burning in. Any of the usual formulas for enamel will, he says, work all right. After printing, the plate is developed in cold water, transferred to another dish containing a strong solution of methyl-violet dye, taken out immediately and development completed under a gentle stream of water. Now comes the point of the process, the use of a hardening bath as follows:

Water	1,000 parts
Methylated spirit (wood alcohol)	100 parts
Ammonium bichromate	60 parts
Chromic acid	10 parts

This is better not used for a day after making. It turns a dark color and becomes somewhat muddy, but that does not affect its quality. Filtered, it may be in constant use for as long as a month, when it is as well to throw it away and make a new bath. When the bath is new, the plate, after development, is placed in it for about a minute, but as the bath gets older the plate must be left in it for a longer period up to five minutes. After this soaking, the plate is well washed under the tap, otherwise the hardening bath will cause markings which will

show in the etching. The plate is allowed to dry spontaneously or it may be dried by heat, providing it is dried slowly and evenly. Thus far the plate shows the violet stain, and now comes the slight burning-in necessary. The plate is held over the heat until the violet color disappears, or a little further. With a very thin enamel the resist will not hold in burning to a chocolate color. After cooling and spotting, the plate is ready for etching. This enamel can be used on brass as well as for line-etching on zinc, using dragon's-blood to powder up with after the first etching.

Moisture on Screen Plates.— E. McD., Montreal, Canada, writes: "We have much trouble with sweat on the half-tone screen on cold days. When we put the sensitized plate in the holder there is no sweat, but after exposure and we take the plate out of the plateholder, the screen is sometimes covered all over with sweat. Some days we can not make negatives at all from this trouble. If you can tell us a remedy, please write me at once and we will pay any expense." *Answer.*—Your trouble likely comes from the darkroom and the lightroom not being the same temperature. Usually where there is a large skylight the lightroom is much colder than the darkroom. The consequence of this is that the air inside the camera is much colder than the air in the darkroom, so that when the slide is drawn from the plateholder in the camera the cold air chills the screen and the moisture given off by the wet sensitive plate is condensed upon the screen. One photographer in a cold climate keeps the camera closed as much as possible and keeps bottles of hot water inside the camera. The safer plan would be to raise the temperature of the lightroom. In my own practice, when the lightroom was cold, I found that by rubbing a few drops of glycerin on both sides of the screen and then polishing it off as completely as possible, there would still be a sufficient film of glycerin left to prevent the condensation of moisture on the glass.

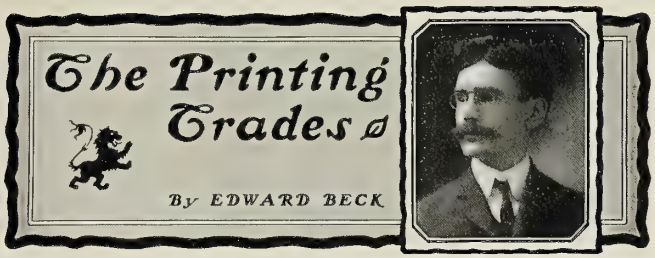
Hours and Wages for Photoengravers.—J. G. C., Eau Claire, Wisconsin, wants to know the number of hours photoengravers have to work in large establishments, and the general average of wages paid. *Answer.*—This query was submitted to an officer of the International Photoengravers' Union of North America, who answers that the hours of work and scale of wages vary with different localities; for instance, forty-eight hours constitute a week's work in Philadelphia, fifty hours in Chicago, St. Louis, Baltimore and other cities, while in New York a week's work is fifty-three hours. As to wages, the scale is generally based upon the New York scale, which is for day work $25 per week, and for night work $28. On newspapers, where the day is but eight hours, the scale is $24 per week. Philadelphia, Chicago, St. Louis and other cities have slightly lower scales, but the cost of living and length of working hours in New York make the wages of the New York photoengraver of really less value to him than that of his fellow-workman elsewhere. It might be added that exceptionally skilled workmen in New York are paid more than the scale by the best establishments, who want to retain in their employ the finest workmen.



Photo by R. R. Sallows, Goderich, Ont.

HE DON'T LIKE HIS PANTS.

Herewith please find our check for another year of The Inland Printer. It is a pretty good piece of "office furniture," and the entire force is deeply interested in every issue, frequently referring to back numbers to clinch some argument about their work.—*The Shenango Printing Company, Greenville, Pennsylvania.*



Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

CLEVELAND PRINTERS LEARNING WISDOM.

A press dispatch from Cleveland, Ohio, says that all the big printing houses of that city, with the exception of the Brooks Company, have united in a mutual protection association and established a clearing-house, through which all competitive work will go. The manager of the clearing-house will act as an inspector to see that unreasonable price-cutting does not occur. The association grew out of a mix-up that developed a few weeks ago when the city asked for bids on a lot of work from a score of firms. The prices varied from $6.85 to $20 per thousand in one instance, the reasonable price being about $9 or $10. A meeting of the managers was called and it was decided to establish a clearing-house, with M. H. Munhall as manager. Each proprietor who bids on a job is required to file a copy of his bid with Mr. Munhall. The association is in no sense a trust, nor is its primary object the mere advancement of the price of work. It is more for the purpose of correcting certain abuses which have grown up in the trade and are alike injurious to the customer and the printing-house proprietor. It is believed that its effect will be to improve the quality of the work turned out as well as to assure the printer that his honest and carefully prepared estimate will not be underbidden by the competitor who either has not the time or the requisite technical information to correctly estimate the worth of a job, and whose existence is a constant menace to the trade. It will also serve to raise the printer in the estimation of his customer, who, in times past, must have been often led to wonder as to the sanity of the masters of the trade when comparing their widely differing estimates on a given piece of work. The plan of a printers' clearing-house has been found to work well elsewhere and there is no good reason why it should not succeed in Cleveland.

TO ABOLISH "GOVERNMENT BY INJUNCTION."

Congressman Bartlett has a bill before Congress which will bring considerable relief to the trades unions should it become a law, as seems very probable. It provides that in all cases for contempt the accused shall have the right of trial by jury and before another judge than that against whom the alleged contempt has been committed. An exception is made in the cases of contempt in open court, in which case the defendant can be dealt with summarily.

Mr. Bartlett says the purpose of his bill is to check, as far as possible, government by injunction, and to abolish the common custom, now frequently resorted to by employers, of going into court on slight pretext and obtaining sweeping injunctions against their employes and following these up with prosecutions for contempt on the slightest provocation.

STATUS OF UNINCORPORATED SOCIETIES.

The Michigan Supreme Court has sustained a law adopted by the last State Legislature permitting unincorporated companies or societies to be sued or to sue. The law was originally aimed at labor organizations, few of which are organized under the State law. The case in point was that of the Iron Molders' Union against the United States Heater Company, of Detroit. A strike had been ordered and the company secured an injunction restraining the union from acts of violence or intimidation toward the non-unionists installed in the place of the strikers. In answering the bill the union set up that it was not a legal body capable of suing and being sued, and could not be subjected to a suit at law in any way except individually. The special act providing for bringing unincorporated societies into court was also attacked. The lower court overruled both contentions, and the Supreme Court has sustained the ruling.

LOS ANGELES PRINTERS CELEBRATE.

Franklin's birthday was observed in Los Angeles, California, by a banquet given January 17 to the publishers and employing printers of southern California, at the Women's Clubhouse. C. W. Fleming, the resident manager of the American Type Founders Company, was responsible for the dinner, and when the party broke up it sang "For he's a jolly good fellow," as showing its appreciation of his royal entertainment. About one hundred and fifty people were present. W. A. Spalding acted as toastmaster. Joseph D. Lynch was the first speaker, his topic being "Franklin as a Boy." "Benjamin Franklin, the Man," was responded to by Sydney M. Haskell, of Pomona, in a very able address. Fred L. Alles reviewed Franklin's life as a printer. He raised an objection to the divisions made in the subject. "It is cut up into too short takes," he said, "and every man is compelled to run over and make even." He told of Franklin's resourcefulness, but above all, of the great printer's care that he should send nothing but good work from his establishment. "Franklin, the Editor," was treated by R. H. Hay Chapman, who compared the Pennsylvania *Gazette,* Franklin's first newspaper, with the great newspapers of to-day. "The keynote of his editorial career was love of the truth for truth's sake," said the speaker. B. R. Baumgardt spoke of Franklin as a scientist, and Major Ben C. Truman dealt with Franklin as a statesman. Following these tributes to Franklin, Sam T. Clover spoke for "The Press," and J. P. Baumgardner, of Pasadena, for the Southern California Editorial Association. W. A. Spalding was called on by Mr. Alles to respond to a toast to General Otis.

A PRINTING-OFFICE WHERE THE PRINTERS NEVER GO ON STRIKE.

Will J. Rohr, in a recent number of the *Quad Box,* gives a very interesting account of a ten-minute visit to the printing-office of the Minnesota State prison. The composing-room he found to be scrupulously neat and clean, and the compositors a steady, quiet lot of men and boys.

"Familiar wooden type-stands to the number of five lined the small room, a cabinet backed itself against the wall, and five printers (for the time being) moved about in a respectful and dignified manner, only now and then allowing their eyes to flit about the room as their practiced hand found its way to the boxes in that mechanical manner peculiar to a printer," he says. "Incandescent lamps hung in their accustomed places over the cases and the imposing-stone, a lead and rule case in a handy place, the walls neatly painted and free from the ink daubs of the whilom apprentice and more noisy pictures of his elder admirer of things alleged to be artistic, the whole outfit contained in a room about 12 by 18 in size, windows fronting a spacious courtyard.

"Each and every one in the room was busy, not in the sense of having a dead-line hanging over him, or discharge staring him in the face for incompetency, but in a manner that seemed to betoken an interest in the work in which he was engaged. Perchance it served to occupy the mind as well as the body, and judging from appearances, all were serving to the best of their knowledge and knowhow, the best interests of their employers.

"Ten hours constitute a day's work in the summer months and nine as the days begin to shorten. Punctuality seems to

be a rule that does not cause much trouble, the force appear to be glad when it is time to enter the composing-room in the morning and glad to leave it after their day's work is done."

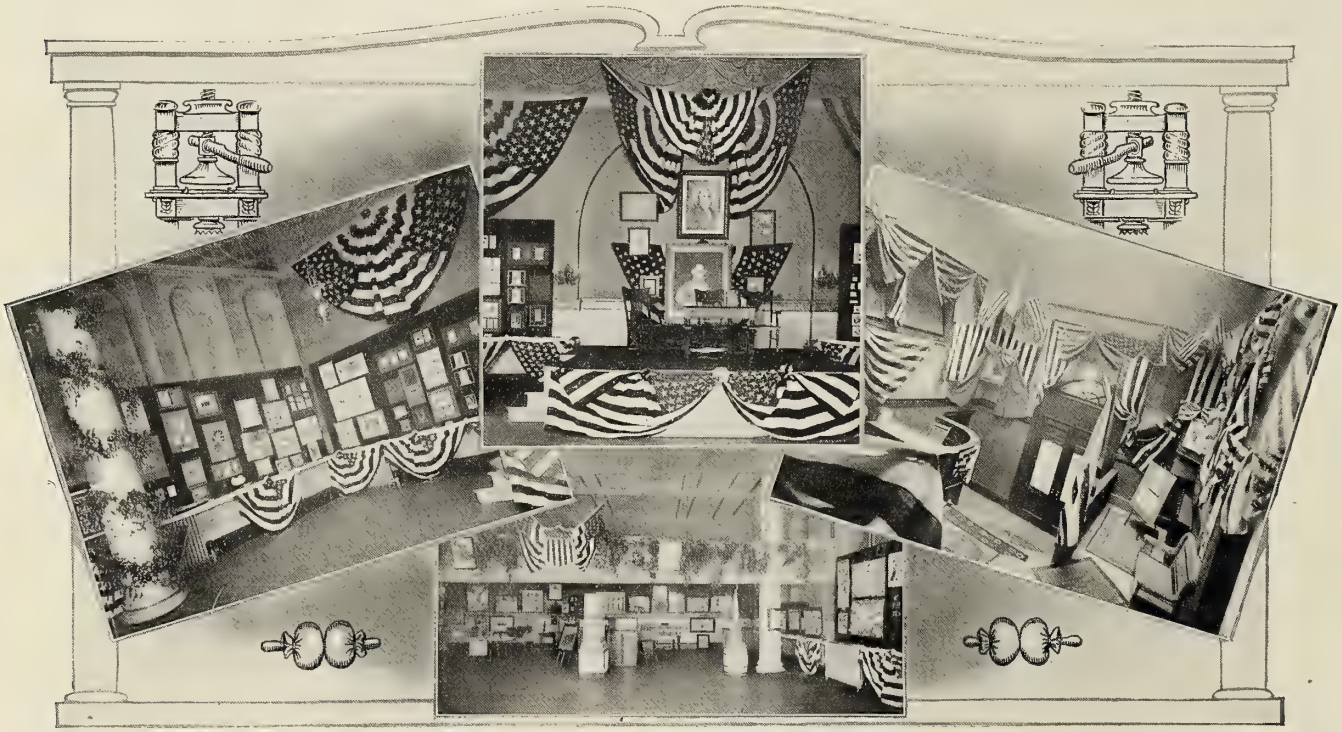
Before leaving he was told that most of the men he saw at work knew nothing about the printers' trade when first received into the prison, but had gained all of their instruction within its walls.

THE BRITISH TRADES-UNIONIST HAS A HARD TIME.

Between the charge that the British workman is inferior in skill to his American cousin and the complaint that his trade union is used as a means to curtail his producing capacity and thereby to work harm to his employer, the British workman is having a hard time defending his own these days. Even so conservative a mouthpiece as the London *Times* has been taking a shy at the unfortunate trades-unionist, and the manner in which it is relished may be judged from the way in which the *Scottish Typographical Circular* comes back in reply. "The effort of the *Times*," it says, "has been to throw mud at trade-unionism. The practice is as old as trade-unionism itself, and does not gain in quality as the time passes. The trade-unionist is mercifully provided with a broad back and a tolerably thick skin, and it does not in most cases take much effort to wipe off the mud thrown." After emphatically denying that the unions aim to restrict the output of their members, and commenting on the readiness of the average British newspaper to decry the British workman at every opportunity, the writer takes up what he terms "The parrot cry of American superiority." "Surely," he argues, "the editor of the *Times* can not want the British workman to sell the same amount of labor for half the price that his American brother does. Will a grocer sell him two pounds of sugar for the market price of one pound? When the incentive to work quicker is given in the same manner as in the American workshop, it will be time to expect the Briton to follow his example by rolling up his sleeves and bucking up with the best of them. . . . The secret of the whole matter is that Bullion & Co. want big dividends at the expense of the workman, and their tools thus seek to alienate public sympathy from the workman to their own side."

FRANKLIN DAY CELEBRATION AT KANSAS CITY.

Instead of giving the usual banquet on Franklin's birthday, Kansas City Typothetæ celebrated the event with an art display of the products of the printing industry, at Lyceum Hall, in that city, on January 27, in conjunction with the Manufacturers' Association of Kansas City. The display was open for three days, and was largely attended. The exhibits consisted of specimens of printing and lithographing by Kansas City firms, appropriately displayed in frames on the walls. Samples of modern books and bookbinding were exhibited, as well as a case of some very old books, a number of them being between two and three hundred years old, and in an excellent state of preservation. The dealers in printers' materials and supplies also made an exhibit. One roller manufacturer had some printers' rollers and composition on exhibition, and also a "gatling gun" in which rollers are cast. An ink manufacturer had a very creditable display, showing printing-ink in packages varying in size from a barrel to a quarter-pound tube. Electrotypers and stereotypers, as well as the engraving houses, made a good show. The American Type Founders Company exhibited a case of type and printers' tools. In type it showed the smallest metal type made, namely, 3½-point, and the largest, which was Jenson heavy face, 120-point size, as well as some scripts and italics.



THE PRINTING EXHIBIT OF KANSAS CITY TYPOTHETAE.

On the evening of the 27th, F. D. Crabbs, president of Kansas City Typothetæ, gave an interesting address, and among the other speakers were Franklin Hudson and W. J. Berkowitz. It is expected that the display will become an annual feature. Several views of the exhibit are here shown.

MICHIGAN PRINTING CONTRACT.

The printing contract for the State of Michigan for the next two years has been awarded to the Robert Smith Printing Company, of Lansing, after a spirited contest with the printers' unions of Michigan. The Robert Smith firm held the contract up to two years ago, when it had a falling-out with the Allied Trades Council of Lansing over the nine-hour question. The International Typographical Union induced a new competitor to enter the field, with the result that the Smith Company lost

the contract. The fight was renewed this year, and the State auditors decided — despite the protests of trades-unionists from all over the State — that they could not ignore the Smith Company's bid, which on the entire contract was $5,500 lower than the nearest competitor. Since its first trouble with the unions, the Smith Company has reduced the hours of its employes to the nine per day required by the union, and it would take but small effort to bring the firm back into the union. In the event that the plant is not unionized, it is probable that a strong effort will be made in the next Legislature to secure the establishment of a State printing-office.

TYPOGRAPHICAL UNION NOTES.

BRAZIL (Ind.) union has just achieved a nine-hour day.

ALEXANDRIA (Ind.) union reports an increase in wages of $1 a week.

BOSTON union has voted down a proposition to employ a salaried organizer.

THE daily papers of Clarksburg, West Virginia, have signed the typographical union scale.

IN eight years New York Typographical Union has paid out $254,328.52 in out-of-work benefits.

MILWAUKEE union has refused to join in a sympathetic strike to help out the bookbinders of that city.

THE George W. Childs memorial fund, of which Jacob Glaser, of Philadelphia, is treasurer, amounts to $1,761.31.

THE Buffalo *Express*, long at war with the typographical union, has agreed to employ none but union men hereafter.

WAUKEGAN (Wis.) union has increased its scale from $1 to $2 a week, in addition to securing a slight reduction in hours.

THE Chicago newspaper publishers and the typographical union of that city have entered into a new contract for one year.

THE council of New Bedford, Massachusetts, has refused to adopt an ordinance requiring the union label on all municipal printing.

THE union printers of North Adams, Massachusetts, have started a crusade to keep all local printing at home, instead of being sent abroad.

MACHINE operators on evening newspapers in Jamestown, New York, have recently been granted an increase in wages from $12 to $13.50 per week.

THE new scale of the Indianapolis Typographical Union provides for $17.40 per week for time hands and 42½ cents per thousand for piece hands.

THE city council of Montreal, Canada, has ordered the union label on all city printing. A canvass of the employing printers found few objectors.

QUINCY (Ill.) union has secured an increase in its weekly newspaper and book and job scale from $14 to $15 a week, with price and one-half for overtime.

THE name of the Stereotypers' and Electrotypers' Trade District Union has been changed to the International Stereotypers' and Electrotypers' Union.

THE fifty-second anniversary entertainment and reception of New York union, in aid of its hospital fund, took place January 29, and was a highly successful affair.

A BILL has been introduced in the New York Legislature providing for the establishment of a free training school in lithography and printing in Greater New York.

EDMUND O'CONNELL is chairman, and Thomas F. Crowley secretary, of the Cincinnati committee which will prepare for the golden jubilee of the International Typographical Union.

NEW YORK union printers are fighting a proposition to substitute machine composition for handwork on the city record. It is claimed that three hundred compositors would be displaced by the proposed change.

THE annual election of the International Typographical Union will be held on the third Wednesday in May. Nominations close on March 8. President Lynch and Secretary Bramwood will undoubtedly be reëlected, as they well deserve the honor.

MAYOR LOW, of New York, has honored Samuel B. Donnelly, former president of the International Typographical Union, with an appointment to the Brooklyn borough school board. Edward Farrell, one of the retiring members, was also a member of the union.

THE new officers of the Photoengravers' District Union, organized under International Typographical Union auspices, are Charles S. Walls, of New York, president; F. J. Mahoney, of San Francisco, vice-president; Donald Frazer, of New York, secretary-treasurer.

THOMAS A. WHALEN has been reappointed superintendent of the municipal printing plant of Boston. There was a little ripple in union circles caused by a report that an unauthorized committee of printers had waited upon Mayor Collins and represented that Mr. Whalen had the endorsement of Boston Typographical Union. A special meeting of the union was called to investigate the committee's action, but nothing was done.

THE Franklin Typographical Society, of Boston, celebrated Franklin's birthday with a banquet, and had as guests members of the Boston Typothetæ and the Newspaper Publishers' Association. During the past year the society paid out over $4,000 in sick and death benefits.

THE music typesetters' trade is said to have fallen into such straits that the printers are now glad to get $8 to $12 a week, in place of the $20 to $40 they used to command some time ago. Lack of organization is said to be the cause. James H. Martin, of New York, is at the head of an organization intended to bring about an improvement.

ANNOUNCEMENT is made that representatives of the International Typographical Union and of the American Newspaper Publishers' Association have agreed upon an extension and amendment of the present arbitration agreement, which expires on May 1 next, subject to ratification by the association and the executive council of the I. T. U.

THE International Typographical Union has won a victory in the Cook county courts, Chicago, in its contest with the Job Printers' Union of Illinois. The courts held that the label of the Job Printers' Union was an infringement on the International Typographical Union label, and enjoined its use, or any device similar in character. The case will be appealed.

THE *Herald*, of Syracuse, New York, recently celebrated its silver anniversary. Of the printers who have served twenty or more years on the paper are Jeremiah R. Connolly, ad.-room foreman, who joined the force in 1877; George A. Jeffery, bank man, 1877; George M. Hughes, stone man, 1877; James S. Gordon, vice-president and assistant manager, 1879.

THE Seattle *Union Record* reports that Dawson City (Klondike) Typographical Union has adopted a new scale, which provides a minimum rate of wages of $225 a month, or $1 an hour when the printer is not regularly employed. Machine operators receive $250 a month, and foremen, heads of departments, job printers on newspapers and ad. men are paid a like sum. Fifty-three hours constitute a week's work.

W. F. PARROTT, one of the proprietors of the Waterloo (Iowa) *Reporter*, was a candidate for the postmastership at Waterloo and had strong indorsements for the position. The Typographical Union of Waterloo protested against the appointment, because the *Reporter* office was non-union. A letter written by Representative Henderson intimates that the protest of the union was sufficient to prevent the appointment from being made.

The Typographical Journal calls attention to the decision of Judge Chetlain, of the Circuit Court of Cook county, Illinois, to the effect that persons charged with contempt of court in the violation of injunctions should be entitled to trial by jury. "The decision," comments the *Journal*, "marks the judge as a progressive jurist. It is manifestly improper for the court issuing an injunction to sit in judgment and pass sentence upon those accused of violating its orders. It is seldom that the presiding judge has sufficient strength of character to review the case without allowing his desire to uphold his dignity — as well as his injunction — to bias his judgment."

BOOKBINDERS' UNION NOTES.

THE St. Paul Bookbinders' Union gave a successfull ball on January 18.

THE bookbinders of Houston, Texas, have been organized into a union.

THE paper-rulers are still reported on strike at Stuart Bros.' shop in Philadelphia.

THE Women Bindery Workers' Union, of Philadelphia, recently gave a very successful ball.

GALVESTON (Texas) Bookbinders' Union fines members found guilty of patronizing Chinese restaurants.

THE booking trade is reported to be booming in Philadelphia, where most of the shops are working overtime.

THE *International Bookbinder* says that Congressman Grosvenor, of Ohio, has again introduced the bill providing for the placing of the union label on all Government printing.

AFTER a spirited contest, Washington (D. C.) Bookbinders' Union elected J. L. Feeney president by 317 votes to 167 cast for Thomas Flint. All of the old officers were reëlected.

THE Journeymen Bookbinders' Friendly Society, of Philadelphia, which has paid out more than $25,000 in sick and death benefits, recently celebrated its thirty-sixth anniversary with a banquet.

THE Washington (D. C.) Journeymen's Society, connected with Local Union, No. 4, I. B. O. B., inaugurated the new year with a grand ball and entertainment which proved a highly successful affair.

DESPITE the abrogation of the tripartite agreement by the International Typographical Union, says the *International Bookbinder*, the allied printing trades councils are holding meetings and transacting business as usual. The pressmen and bookbinders will undoubtedly con-

tinue the councils and claim full jurisdiction of the label, no matter what action the printers may see fit to take, it adds.

THE Bookbinders' Union of Indianapolis is making special preparations to entertain the delegates to the annual convention of the International Brotherhood of Bookbinders, which will be held in that city June 9 to 14.

THE Des Moines (Iowa) Bookbinders' Union protests against apprentices being permitted to run ruling machines while the regular ruler is employed in forwarding and finishing. It is claimed that some shops are resorting to this practice as a subterfuge to get an apprentice to take a journeyman's place.

THE *International Bookbinder* prints a very interesting letter from Edward Wagner, who went to Manila to assist in establishing a Government printing-office there. He does not regard the Philippines as a very promising field for skilled American labor, at least for the present. He writes: "There are quite a number of bookbinders here among the natives, and some of them are very fair workmen, but are not able to do the amount of work of an American workman. The best of them can make about $12 a week, Mexican, or about $6 American money, so you can see it is not much of a field for American labor. They work nine hours a day and get time and a half for overtime. It has not been decided what the pay will be for native labor, but I do not believe that it will be much of an increase over the scale that is paid here by native firms. . . . We boarded at one of the cheapest hotels we could find here, and it cost $26.50 a week, or $100 a month in gold or American money, and they said we got it cheap. Now we are doing light-housekeeping in a room for which we pay $40 a month in gold. I have received several applications for positions here, but I do not believe it will be suitable for any of our boys in the States, as we can get the natives to work for $2 a day, Mexican, and they think they are getting big pay. If they should receive any more, they would only work part of the time, as they do not want any more than enough to live on, and to do a little gambling in the evening."

FOREIGN NOTES.

CHINA'S import of printing-papers last year amounted to $1,700,000.

WORK in the printing trades is reported as dull in Glasgow, Scotland.

TWELVE hundred compositors are reported out of work in London, England, and the trade is generally stagnant.

THE Scottish Typographical Association wants to raise £1,000 for its benevolent fund, and a big bazaar is proposed.

THE Edinburgh (Scotland) Typographic Society is trying to secure a fifty-hour week for its book and job members and an increase of two cents a thousand for composition on weekly newspapers.

PERMISSION has been asked from the Russian Government to establish a printing-plant in St. Petersburg, in which only women will be employed and in which every employe will be a stockholder.

W. S. OGLETHORPE, an operator employed in the office of the *Standard,* Oldham, England, has made a new Linotype record for that country by setting 515,664 ens in thirty-eight hours, an average of 13,570 ens an hour. The type was minion and the measure 14 ems.

DURING the last year, according to the *Stationery World,* 5,000,000 copies of the Bible were printed and issued by the British and Foreign Bible Society. During the nineteenth century 128,000,000 copies were printed and issued by the same society. The books were issued in no less than one hundred different languages.

THE governors of Gordon's College, Aberdeen, Scotland, have set apart rooms for technical education in the art of printing and turned them over to the Typographia of that city. The *Printing World* calls upon the master printers of Aberdeen to join with the members of the Typographia in making the movement a success.

BRITISH newspapers are berating the Government because its postal regulations require that a special stamp must be placed on each separate newspaper or other publication sent abroad. They maintain that this rule practically shuts British publications out of Canada, while American publications, unhampered by such restrictions, find their way into Canada by the thousands.

SIR ARTHUR BALFOUR has been urging upon British trades-unionists the necessity of greater technical knowledge of the trades if the British workman is to hold his own with those abroad. "There was a time," he said in a recent speech, "when in reality theoretical scientific knowledge was practically divorced from manufactures, and from any form of practical industry. That state of things has long passed away, and now the alliance between the most abstruse scientific investigations and the general commercial — the general manufacturing output of the country — is becoming closer and closer."

IN a speech in defense of trades-unionism, before the Young Scots' Society, of Edinburgh, Mr. George N. Barnes denied that restriction of product had any place in trades-unionism. Tracing the history of trades-unionism in Great Britain, he said that from 1892 up to the end of last year, the number of trades-unionists in the British Isles had increased from 1,502,358 to 1,905,166, while the funds of one hundred of the largest societies had risen from £1,610,000 or 35s. per member, to £3,766,625, or 65s. per head, so that, as the past year had been one of progress for trades-unionism, there might be said to be at present in Great Britain 2,000,000 of trades-unionists.

HANDY CASE FOR FILING SAMPLES OF PAPER.

A convenient case for filing samples of paper-stock is shown in the accompanying illustration. It was made by the Yawman & Erbe Manufacturing Company, Rochester, New York, from designs by John T. Ustick, of the Moody & Bermingham Company, Chicago, and is in constant use in their offices. The

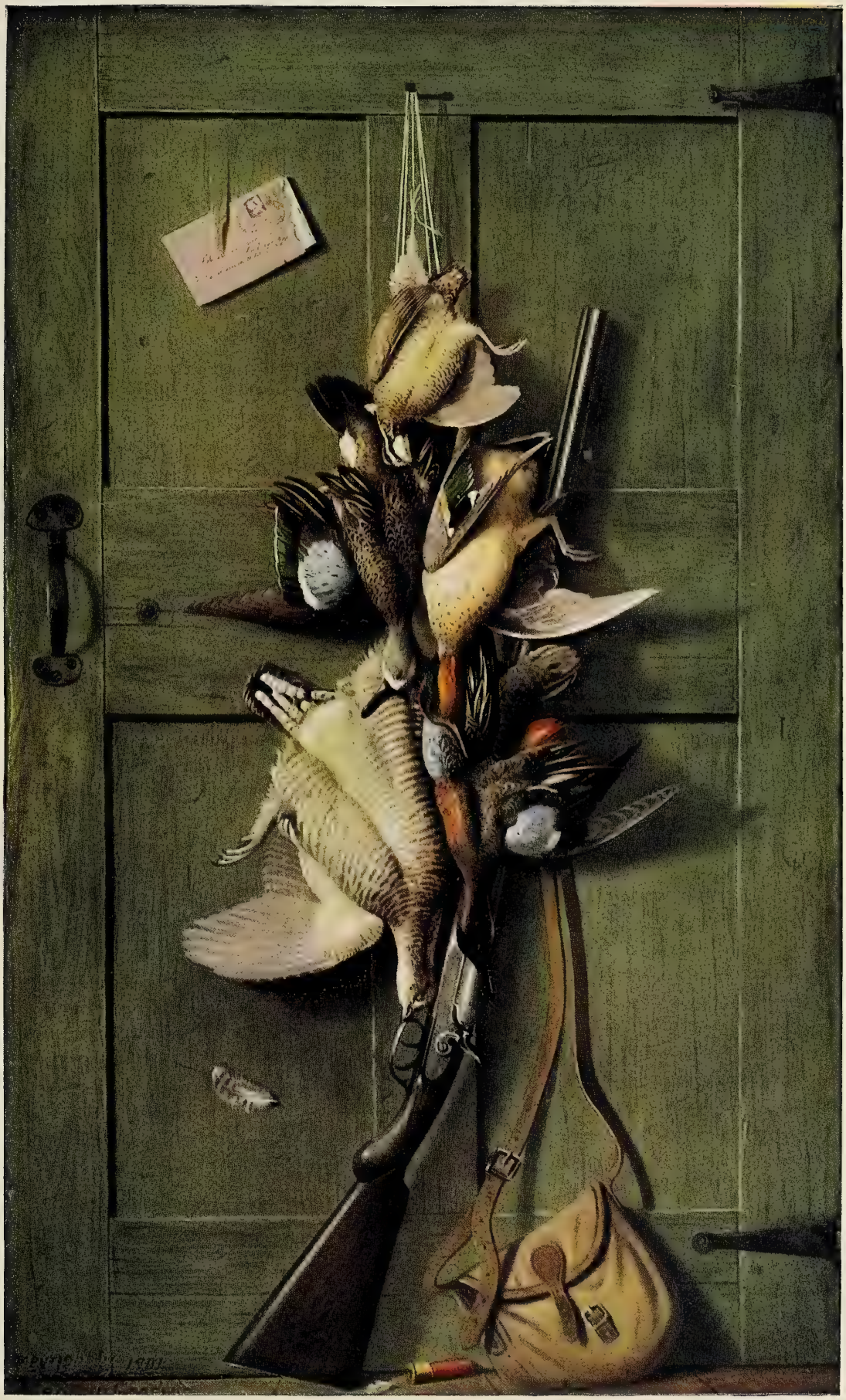


A CONVENIENT FILING CASE FOR SAMPLES OF PAPER.

upper portion is divided into eighty boxes containing twelve envelope files in each. The boxes are arranged with front to which a handle is attached, and a bottom board set at right angles to the front, carrying a holder for keeping the samples upright. Samples can be kept folded without envelopes, but if kept in the latter they are less liable to become soiled and are more convenient for reference. The lower portion of the case is divided into drawers taking sheets of 25 by 38 paper and less, and six drawers intended for larger sized sheets. Mr. Ustick considers the case a most useful one. There is no patent on it, and other paper-men are at liberty to copy it if they wish.

EVERY DEER ITS OWN PHOTOGRAPHER.

"In "Hunting with the Camera," an interesting article in the February *Pearson's,* the photographing of wild animals in their haunts is described by a successful "hunter." A variation of snap-shotting the deer is to make the animal photograph itself, either by night or day. The camera is securely fixed to the ground near a place to which the deer or other animals are accustomed to resort. A string is so arranged that the slightest touch upon it suffices to uncover the lens. If the photograph is to be taken at night, a magnesium light is automatically ignited at the same instant. In either case, the intruder is "taken," and, when the plates are developed, may turn out to have been anything that runs or crawls or flies. The result, in any case, causes, says Mr. Shiras, "none of that remorse which comes to every true sportsman, who, when the well-aimed bullet strikes down the quarry, is robbed of much of the pleasures of the pursuit by the dying glance of the innocent and helpless victim."



THE OLD DOOR

Reproduction from Oil Painting
Three-Color Process
Engraved and Printed by
The United States Colortype Co.
Denver, Colorado.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

THE IMPORTANCE OF CHICAGO'S POSTAL SERVICE.*

BY F. E. COYNE.

THE relation of the Chicago postoffice and Chicago business is so close that every Chicago business man should regard improvement of the postoffice service as part of his business. "Accuracy and dispatch" is emblazoned on the postoffice shield, but the perfection of dispatch depends largely upon the accuracy of the letter-writing public. The Chicago postoffice is a barometer of Chicago's business. Letter-writing is inseparable from commerce. Chicago's postmaster scarcely needs a calendar to tell the month. When he sees upon his desk in the morning the daily statement of work performed, and notes that 700,000 letters went through the canceling machines; that seventy tons of newspapers and magazines, and thirty tons of merchandise were weighed out of the mailing-room, he knows it is August; that the business man is idling. But when the daily report shows above 1,000,000 letters canceled, and ninety tons of second-class and sixty tons of third and fourth class matter handled, he knows that "the frost is on the pumpkin and the fodder's in the shock." When the Money Order Department reports 13,000 transactions a day, the postmaster knows that the languor of summer has struck Chicago's business, but when the transactions approach 20,000, the mail-order houses take $100,000 a day out of the postoffice cash drawer, and the postmaster knows that Santa Claus is stocking up for Christmas.

The statistics show that the Chicago postoffice makes one error in each 16,500 pieces of mail handled, but a very large per cent of the letters received for delivery in Chicago are either improperly, inadequately or insufficiently addressed.

The Chicago man addresses a letter to "John Doe, 123 Lincoln street, City." He drops it into a street mail box and it falls into the open mouth of an unsealed envelope containing a circular addressed to a house in Omaha. The Omaha man finds it when he opens the circular and drops it into an Omaha mail box. The Omaha postoffice tries to locate John Doe in the "city," the letter being so addressed, but does not find him. The letter finds its grave in the Omaha postoffice general delivery. If it had been addressed "Chicago," instead of "City," it would have reached its destination the day after it was discovered in Omaha.

If possible, post your letters frequently during the day. In the business district we make twenty-six collections daily. I recall an evening when seventeen sacks full of mail were picked up from the floor of the Masonic Temple. Have the office-boy "face up" the letters, to prepare them for the canceling machines. Have him assort them as to States and tie them in bundles.

The Money Order Division of the postoffice evidences not alone the growth of Chicago's business, but the growing favor with which this method of transmitting funds is regarded by business men. When its advantages are considered, the wonder is that any other means are employed in carrying sums of less than $100.

The money-order business of the Chicago postoffice for the calendar year of 1901 showed 5,774,173 transactions, amounting to $37,124,139. This does not show so much an increase in the sale of Chicago goods as an increase in the postoffice money-order method of payment for Chicago goods. It has not been long ago that the Chicago merchant, advising his country customers, closed the list with the postoffice order. To-day the money order usually heads the list, and the largest two mail-order houses in Chicago annually send out to their country customers two millions of blank money orders. The value of the postoffice money order arises from the fact that the Government takes the initiative in forcing payment. It does not contemplate ever converting the amount of a money order into the national treasury. If A sends B $100 by a postal order, he can dismiss the subject from his mind, for if the Government can not find B or induce him to accept the money, it will be returned to A if a two years' search will find him.

The ordinary observer has no adequate conception of the size of the Chicago postoffice. It is not generally known that there are forty-seven branch stations in the different parts of the city, all under the jurisdiction of the postmaster. Many of these branch stations compare, in the volume of business transacted, with some of the chief cities of the United States. For example, the Board of Trade Station, employing fourteen clerks and twenty-six carriers, did a business last year of $900,000, putting it in the same class with the cities of Pittsburg and Cleveland. The Monadnock Block Station ranks in the list of postoffices of the country ahead of Milwaukee. The Stock Exchange Station ranks with New Orleans and Denver. In addition to these stations, there are 181 substations, located principally in drug stores, each under the supervision of the postmaster. Some of these substations do a business that compares favorably with large cities.

The weight of second-class matter mailed at the Chicago office during 1901 was 57,797,642 pounds, or about thirteen per cent of all the second-class matter mailed in the United States



Photo by Bentley, N. La Crosse, Wis.

AN ACCIDENT ON THE WAY TO THE FIRE.

These figures mean a daily average of above forty-four tons of matter from the mailing division of the postoffice, and nearly thirty-five tons of newspapers alone sent out on the fast mail trains.

There are now 618 publications entered in the Chicago postoffice as second-class matter. Of these, 111 are printed in some foreign language. There are 32 dailies, 8 semi-weeklies, 238 weeklies, 1 bi-weekly, 25 semi-monthlies, 256 monthlies, 14 bi-monthlies, 1 semi-quarterly and 43 quarterlies. Ninety-nine of them are devoted to trade and commerce, 41 to education, 128 to general news, 21 to general literature and fiction, 28 to medicine and surgery, 143 to religion and charity, 11 to agriculture, 14 to live stock, 7 to law, 10 to finance, 7 to humor, 6 to science, 4 to architecture and 27 to music, art and the drama.

* Address delivered at annual meeting of Chicago Trade Press Association, January 31, 1902, at the Victoria Hotel, in that city. Mr. Coyne is the postmaster of Chicago.



Notes and Queries on Machine Composition

By J. S. THOMPSON

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address Machine Composition department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

The Mechanical Details of the Linotype, and Their Adjustment.— By Frank Evans, Linotype machinist. $3, postpaid.

The Linotype Operator's Companion.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

The Linotype Manual.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

Proper Fingering of the Linotype Keyboard.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

Facsimile Keyboards.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

The scale for machine operators in Johnstown, New York, has been raised from $12 to $13.50.

A Linotype matrix undergoes thirty-two different operations by automatic machinery before completion.

The Monotype machines used in England have a new attachment added to them which automatically leads the matter set if desired.

The Dow Composing Machine Company, of Phœnicia, Ulster county, New York, has been incorporated, with a capital stock of $3,000,000.

New York Typographical Union, No. 6, has asked Mayor Low to have the *City Record*, the official paper, set by hand instead of by machines.

Claude K. Couse, late of Dayton, Ohio, now of Indianapolis, Indiana, has again broken the speed record, formerly held by Dan Tew, of Des Moines, Iowa.

The British manufacturers of the Linotype have established a typefoundry in connection with the Linotype works, and have issued a specimen book showing a number of faces of display and body letter.

The patents on the Bellows Electric Compositor, which is a slug-casting machine invented by a Cleveland man, have been, it is said, sold to a British syndicate, which will attempt to market it in the near future.

During the past month twenty-three Linotype machines have been shipped by the Mergenthaler Company for the establishment of new plants. Twenty-one offices during the same period made additions to their equipments.

Hiram F. Albert, with the Niagara Falls (N. Y.) *Gazette*, writes that he has discovered that Dixon's No. 635 graphite, ground in oil, is better than dry graphite for lubricating spacebands, and that he has practically overcome the "hair-line" or "whiskers" proposition by its use.

George H. Flint, manager of the Canadian company which is manufacturing the Linotype in Canada, was in Chicago during the month and visited the office of The Inland Printer. Mr. Flint reports a number of new installations of Linotypes in the Dominion and declares the machines manufactured by his company follow closely the improvements inaugurated by the parent American company.

Dawson (Alaska) Typographical Union has adopted the following scale for machine operators: Morning, evening or weekly papers, $250 per month; beginners, $4.50 per day for first month, $6 per day for second month, $7.50 per day for third month, and thereafter to receive the full scale. Fifty-three hours constitute a week's work.

By the terms of the agreement entered into by the printers' union of Germany and the employers' association, the wages of machine operators are placed for the next five years at an increase of 25 per cent above that paid for handwork. The hours will be eight for news and nine for book hands. Piecework has been abolished since December 31, 1901.

Frank M. Hull, Linotype machinist-operator in the job department of the South Bend (Ind.) *Tribune*, sends several samples of tabular work done on the machine, which evidence his ability in this line. After explaining that one specimen of unusual merit was turned out by him in five hours' time with but one error in the proof, he modestly concludes: "I claim nothing — am just a Linotype operator who loves his machine and delights in turning out good work on short notice."

Another back mold wiper has been disclosed by Asa D. Smith, Linotype machinist of the Worcester (Mass.) *Daily Telegram*. He uses a piece of felt, slightly oiled, and holds it by spring pressure against the back of the mold directly beneath the bearing of the mold disk, and supports the wiper by means of a bracket attached to the framework underneath the pot. He claims to have had it in use on twelve machines for three months in the *Telegram* office and in other offices in Worcester. A patent has been applied for on his device.

The Cost of Running a Machine.— E. C. Parker, of St. Louis, Missouri, asks: "Have you any tested figures on the cost of running a two-machine plant, including rent, power, heat, galley boy, proofreading, interest on investment, etc.? Of course, such an estimate would be approximate, but would be a foundation to work on." *Answer.*—Almost all the points on which information is asked are governed entirely by local conditions. Certain expenses are, however, more or less fixed, and can be calculated, as follows:

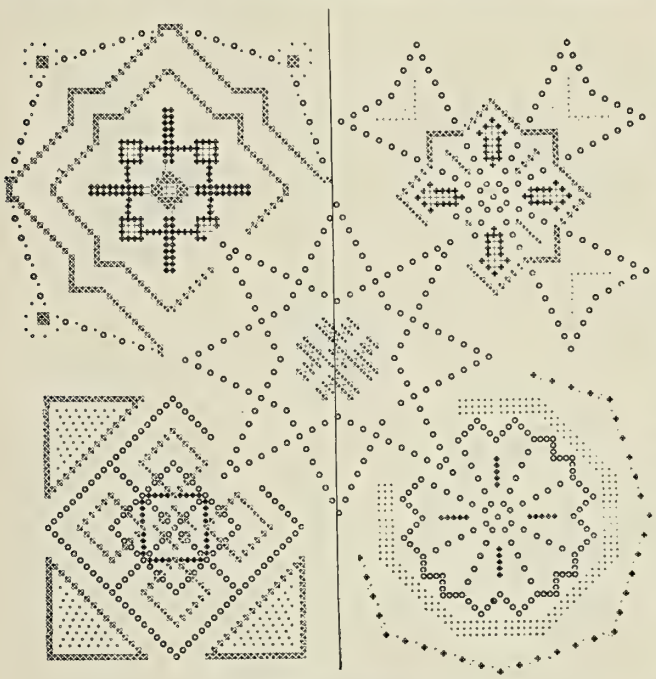
Interest on $3,000, at 6 per cent	$180.00
Interest on $200, extras, 6 per cent	12.00
Insurance, $2,400, at 2 per cent	48.00
Gas, 40,000 feet, at $1 per 1,000	40.00
Power, ¼ horse	50.00
Repairs and renewals	25.00
Depreciation, 5 per cent	150.00
Interest on 4,000 pounds metal, at $70, 6 per cent	16.80
Depreciation of metal	40.00
Total expense per year, per machine	$561.80

To this must be added the expense of operator, proofreader, galley boy, rent, light, heat, superintendence and its proportion of the cost of running the entire business, all of which vary with the location. Also the item of amount of metal required would depend on the quantity of matter kept standing.

Hollow Slugs.— M. L., Lewiston, Montana, writes: "I am operating and caring for a Mergenthaler machine at this point. I spent several months in the Brooklyn factory, but do not remember of ever hearing of the trouble about which I wish to ask. When the metal-pot is full, the machine casts good slugs until I have used just about one ingot of metal out of it; then they are ragged, empty, and full of crevices, in every way having the appearance of slugs that are the result of a foul plunger or well. The slugs are first-class until I have used just about the amount of metal out of the pot as mentioned above. We are using a kerosene burner, and I would

like to know if it is intended that the mouthpiece should be kept heated by that burner alone without any other means, as on the gas burner there are two tubes running up under the mouthpiece for that purpose." *Answer.*—If the plunger in the metal-pot were loose fitting and allowed metal to escape around it as it descended to make a cast, it would result in the conditions you describe. Perhaps the mouthpiece needs reventing to allow the air to escape from the mold cell while casting. We presume, of course, that the metal is at the right temperature—about 550°. The kerosene burner spoken of will heat the mouthpiece without any further means. See that tne holes in the mouthpiece center fully on the mold cell. This may be determined by examining bottom of slug.

An example of what can be done with patience and ingenuity on the Linotype is shown here, reduced in size. W. L. Suydam, of the Hartford (Conn.) *Courant,* submits this specimen of his skill in composing Linotype border matrices in pleasing and intricate combinations, and writes: "This design was set on one of the Hartford *Courant* Linotype machines, no



ORNAMENTAL DESIGNS.

Reproduced from proof of large design set on the Linotype. Reduced two-thirds from original.

mitered or turned lines, just 'dumped' and proved, as you would any lines coming from the machine. It is set on nonpareil slugs, 26½ ems pica, 106 nonpareil lines to a column, both columns joined, forming a square of 53 ems pica wide, 53 ems pica in length. There are 11,544 characters used, including minion, nonpareil, four kinds of border, dashes (—), leaders (.), plus (+), degrees (°) and asterisks (*); also spacebands and hair spaces. Time of setting, seven hours and ten minutes." The perpendicular line drawn through the center of the design shows where the columns are joined.

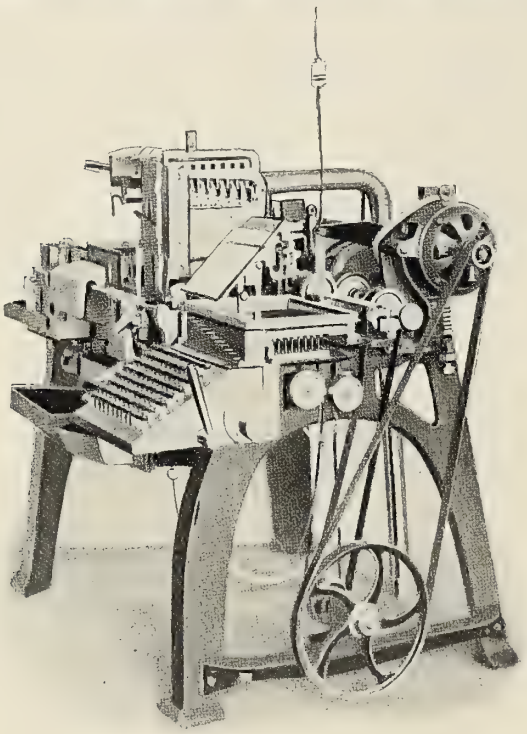
Wanted: A Chance to Learn.—C. S. J., Junction City, Iowa, asks a question which has been repeated many times in the past and answered several times in this department. He has had some experience on the machine and wants to know where he can secure an opportunity for practice and ultimately a steady position. To all these queries we are sorry to say we are unable to direct our correspondents to any one who is willing to permit practice on their machines or even employ one who is not thoroughly proficient. As every typesetting machine installed in a printing-office means the displacement of four or five men, the inevitable result is that some of those displaced must seek other means of employment. If all of those whose places have been taken by the mechanical comp. were to learn its manipulation, the economic condition of all would be deplorable. With five men for every situation it would be impossible to maintain any reasonable scale of compensation, as the law of supply and demand is inexorable. Typesetting machinery is costly and it is only by getting the maximum output from it that it can be made a profitable investment, and it is this fact which impels owners of such machinery to hire none but the most proficient operators, or in any event to apprentice only a number sufficient for their own requirements. There are hundreds, perhaps thousands, of printers who are desirous of learning to operate the machine, and it is only the most persevering who will finally succeed.

At the third annual meeting of the Lanston Monotype Corporation, Ltd., held recently in London, England, Mr. H. C. Cust presided and reported steady and distinct progress during the year. The report said that a most unfortunate hitch occurred last winter in the manufacture of machines in America, which very seriously retarded operations. It was trouble with alignment, which affected only half a dozen characters out of the entire font of 225 characters; but, unluckily, those five or six characters were the most important in the alphabet, including such letters as "i" and "l" in the lower-case. The most exhaustive investigations were instituted here, but it was not until the beginning of April that the manufacturers in America discovered the error to lie in the cams of the machine, there having been a mistake made in the calculations. Unluckily, the error had been perpetuated throughout the entire number of machines in process of assembling up to the beginning of April before the mistake was detected, and, in consequence, all of the cams had to be recut and changed, while the machines received up to that time had to be changed in London, the new cams being sent on direct from America, and being reset in the body of the machines. The loss fell directly upon the manufacturers, but the delay was a serious one for the corporation, as it practically prevented them getting into commercial swing until May 1. The final correction of the error had practically removed all troubles connected with the machine itself, and outside of the difficulty experienced in training operatives, progress has been uniform and continuous, and recent letters from America, where the same embarrassing error had to be detected and surmounted, give an equally cheerful account.

Some Queries from the Far West.—J. R. T., of Tacoma, Washington, writes: "(1) Will you please tell me what causes letters to fall in on slugs? (2) How is the pot packed? (3) How do you take out crucible to remove accumulation of litharge? (4) Do you think a man who can set twelve galleys brevier on a 10-point slug in seven hours competent to hold a situation on a metropolitan daily? (5) I have set 1,265 lines brevier in four hours, and 204 lines in 34 minutes, off the hook, tending to my own machine. Is that a good record? (6) My expenses on my machine the past two years have been $28, and the machine has done double time the greater part of that period. Is this an excessive expense bill? (7) Could you tell me about what I should receive per day on a contract to furnish a machine and do the composition for a daily in a country town of five thousand to make sufficient remuneration for myself and machine?" *Answer.*—(1) Insufficient vent of mouthpiece is usually the cause of letters sinking in slugs. (2) The space between the crucible and the pot jacket is filled with magnesia plastic, which is a non-conductor of heat. This is done from the top of the pot, with the cap of the pot removed. This material is also filled in around the throat of the crucible from beneath. (3) It is not advisable to remove crucible to clean out deposit of litharge. This can almost always be done with the mouthpiece removed. If necessary, however, the removal of the pot cap will permit crucible to be taken out. (4) Unquestionably competent. (5) These averages of about eight thousand and six thousand ems per hour are extraordinary on brevier. (6) Your expense bill should be a source of

gratification and pride. (7) You should receive at least $1,900 per year on the contract you mention.

From the German licensees of the Monoline comes a booklet containing thirty-two pages of testimonials from users of the Monoline machine, beautifully printed, in German, from Monoline slugs, and illustrated with half-tone engravings of this machine. Gustav Fischer & Co. were the original licensees in Germany of the Monoline, and developed the machine to its



THE MONOLINE MACHINE.

present state of perfection in Germany. Recently a corporation has been formed, with large capital and facilities, which have taken over the European patents formerly controlled by Fischer & Co. The half-tone shown herewith is reproduced from the pages of this booklet.

Thinks the Machine Is Not Made Right.—L., Milwaukee, Wisconsin, writes: "I wish you would help me out in the trouble I experience with matrices sticking in the channels. I brush out the magazine once a month and clean matrices at the same time by rubbing them on heavy cloth tacked on a board. For more than a year the end letters and some of the caps have failed to come down on the first touch of the key. The machinist tells me that all machines act that way in a more or less degree, owing to the less direct slant of the channels to the right in the magazine. Now, however, a half-dozen of the lower-case letters are beginning to act the same way. The fault does not lie with the cam wheels, as they respond promptly to the touch. The machinist has done some filing on the ears of the matrices, but all to no purpose. I have noticed that there is a slight depression, as if worn, in the channels at the point where the matrices rest just before being released. Might that have anything to do with the cause of the trouble? The machine and matrices are comparatively new, having been in use two and one-half years." *Answer.*—What is needed is a new machinist. All machines do not act that way, unless they are improperly cared for. You might overcome your trouble by adjusting the magazine properly. Throw off the keyboard belts and touch the lower-case e and em dash, these being the extreme keys on the keyboard. Then turn the rollers by hand and see if the keyrod, when it rises, clears the verge 1-32 of an inch. If not, adjust the height of the magazine by means of the two large screws on which it rests until this clearance is obtained. It is not usually necessary to clean matrices as often as you mention, once in six or eight months being enough if rightly done. The slight depression you notice will not cause the matrices to stick.

Expiring Linotype Patents.—The Macon *Telegraph*, Macon, Georgia, writes: "Can you give us any information as to the date of expiration of vital patents on the Linotype? We mean by "vital" patents, those which prevent the introduction of a formidable rival. What machine besides the Linotype is most generally used? How many kinds of typesetting machines are in use now, and what are they?" *Answer.*—The most important Linotype patent which will expire shortly is that of May 12, 1885. The principal claim of this patent is the invention of a combined assembling, casting and distributing machine. Under it was manufactured the first Linotype machine put into commercial use, obsolete and abandoned now. The Schuckers justifier patent, which is owned by the Mergenthaler Linotype Company, still has seven years to run, and apparently controls the slug-casting situation. This patent involves the use of a double-wedge spaceband. The late improvements in the Linotype, dating from 1890, without which no Linotype would be commercially acceptable, still further prolong the monopoly. There are besides the Linotype at present in use in this country, the Unitype, a typesetting and distributing machine; the Monotype, an individual type casting and setting machine, and the Empire, a typesetting machine with a separate distributor; a few Typographs are also in use. A number of other machines are also in process of manufacture, but are not actually on the market as yet. The Monoline is being manufactured and sold in Canada.

PATENTS.

Frank McClintock, of Mount Vernon, New York, has assigned to the Empire Machine Corporation, of New Jersey, a mechanical justifier for lines of type. Temporary wedge spacers are introduced in the type lines, to be later automatically removed and permanent type space of proper thickness inserted. The patent is No. 693,145.

The Alden Type Machine Company, through A. A. Low and Albert Breakey, has patented a type distributing apparatus, No. 692,883. Distribution is accomplished by means of specially nicked type and the patent covers a system of feelers for controlling distribution.

Alfred Bean, of Guildford, England, has assigned to the Mergenthaler Linotype Company, of New York, patent No. 691,583, covering a mechanism for enabling an operator to bring down the matrices for such a word as "Wanted" with a single manipulation. This is done by throwing into action a rotating barrel having pins on its surface which successively engage the escapements in the keyboard.

Patent No. 690,707, by Philip T. Dodge, president of the Linotype Company, relates to mechanism for the Junior Linotype. It is an arrangement to permit convenient removal of the matrices at the point of composing to make corrections, etc., before casting.

M. P. Freebey, of Los Angeles, California, has invented an adjustable mold for Linotypes and similar machines. It is patented as No. 692,183, and affords a simple means of producing half-measure slugs in newspaper work.

The Mergenthaler Linotype Company, of New York, is the owner of patent No. 691,685, by M. H. Whittaker, of Salford, England, covering a means of inserting column rules in tabular work produced on the machine. A matrix having a projection which enters the mold cell is assembled between the figure columns. This projection produces a slot in the slugs into which brass rules of proper height may be inserted.

A means for producing fudge or late-news Linotype slugs is shown in patent No. 691,615, by R. C. Elliott and Charles Holliwell, of Broadheath, England. It is assigned to the Mergenthaler Linotype Company.

THE VALUE OF PHOTOGRAPHY TO THE TRADE-PAPER PUBLISHER.*

BY F. DUNDAS TODD.

AT the very outset I wish to be clearly understood that I do not pose as the publisher of a trade paper, although my publication is devoted to the interests of a particular industry, for a photographic journal caters perhaps more to those who follow the art as a hobby than it does to those who follow it as a profession. It is not news that my readers want, but information; while in the case of many, if not most of you gentlemen, your readers are very much interested in current prices and other news items which it is to their advantage to know. It is not, therefore, as a publisher of a trade paper to publishers of other trade papers that I am talking to you now, but rather as one interested in photography, speaking to those who are more or less interested in the same art because of their business needs. I have had the opportunity of glancing through a few of the journals lying on the table, and I find most of them contain a considerable number of illustrations which are reproduced from actual photographs and which are prepared either by the half-tone or line-etching process, both of which are dependent upon photography for their existence.

Perhaps, to make my purpose clear, it might be wise for me to digress a moment and tell you something of my experience in journalism. When I took hold of my journal, I was a perfect child in business, having had absolutely no commercial experience, and so I did very many foolish things, and learned most of what I know by hard experience and by the spending of a very considerable amount of money. For instance, I learned that the first essential to success was to provide my readers with what they wanted, not with what I thought they ought to have, and that, having discovered what they desired, it was necessary for me to give them the very best of its kind that I could secure, either for love or money. I found that the free sample copy was a very poor means of securing new business, and at the same time it was a very expensive one, so I dropped this free distribution of my wares and took the money that I expended in this direction and invested it in providing far better matter for my reading pages, and the moment I did that I began to progress.

The next thing I found was that my readers did not care for general articles on photographic subjects, but they preferred things that were specific, those that told them how to do things. When considering an article for my journal I ask myself three questions regarding it. First, is it practical? Second, does it tell how to do something that my readers want to know? Third, would the average reader be able to understand it if it were printed? and if the answer is "yes" to all of these questions, then it is published. I find that good, clear drawings are of immense value, and so practically every article that I print is accompanied by illustrations.



A WILLING SUBJECT.

But, furthermore, I find that the reading public is fond of pictures, for their own sake. I got my first ideas on this phase of journalism from the *Strand Magazine*, a journal that I have read since the first number. I noticed that no matter where you open up the *Strand* your eye at once catches a picture, and, seeing that this is a very successful publication, I thought its example would be a wise one to follow, and so there appears a picture on at least every second page of *The Photo-Beacon*, so that no matter where the reader opens it his eye will be attracted. But any old thing in the way of an illustration will not do, because the taste of the public is rising fast these days. You gentlemen must not forget that whether your paper goes to farmer, sheep owner, baker, tailor, miller, blacksmith or engineer, that it is not the only publication your subscriber receives, for such popular magazines as *Munsey's, McClure's, Pearson's, The Strand* and such journals as my own go to the

* Address delivered before the Chicago Trade Press Association, January 31, 1902. Mr. Todd is the editor of *The Photo-Beacon*, the leading photographic journal of America.

very same individual. Each of these are beautifully illustrated, not merely in the quality of the technical work, but in the artistic arrangement of the pictorial matter, and therefore, month by month, your readers' tastes are being elevated, and you therefore can not afford to put illustrations in your journals that are far inferior in pictorial merit to those that reach your readers from other sources. I may as well be frank with you as not, and tell you very plainly that while looking through the journals in the room I was impressed with the idea that, pictorially, the illustrations in most of them are best described by the very popular term, "rotten." Practically all of them were devoid of the least merit in composition and in light and shade. And, therefore, as a simple business proposition, it is up to you, gentlemen, to learn a few of the elementary pictorial principles, in order that you may know when work is good and when it is not.

You will, perhaps, find the study of photography the simplest means of attaining this desired end. In fact, if you go far enough you will discover that photography, when properly gone into, is practically a college education in itself. Once you have mastered the elementary technic of the art, and this should not take much over a couple of months, you will be insensibly led in the study of composition and light and shade. As a beginning to these, I may devote with advantage a few minutes to the enunciation of the principle underlying all pictorial work. It is practically summed up in the one word, "variety." We human beings demand a change. Much as we have enjoyed the excellent spread that has been placed before us to-night by the caterer, we would simply hate to have to eat the same viands every night for six successive weeks, and we would be apt, sooner or later, to break away and feast on plain bread and butter. In a picture we look instinctively for variety. To an artist a piece of white paper is simply an area with possibilities, and he knows that he must subdivide his space into a number of smaller ones, each of which will be different in size and outline from all the others. And the bounding line must show variety in direction and in character, and at the same time, when followed from beginning to end, the transition must be agreeable. The same idea applies to the problem of light and shade. Ordinarily, the masses of light and of shadow coincide with the space determined by the boundary lines of the figures or objects, but the more subtlety of gradation there is in the mass of light or of shade the more pleasing it is to the eye; that is to say, it is the variety that gives the pleasure, while the principal masses, as a rule, must blend very easily into each other. The element of color does not fall within consideration of the average publisher, as his efforts are limited to pictures in black and white, but it is variety that produces the satisfaction we have on looking on a painting, for here we have the endless possibilities from one end of the spectrum to the other.

Possessed of this pictorial germ, I would advise every one of you to go through the illustrations in the various magazines that come to your hand, and go over each and try to analyze it into its masses so as to understand the conception of spacing or arrangement that influenced the artist, and then follow up the idea by analyzing the light and shade effects. One of the most profitable subjects that I have found for such study as this is the series of illustrations that appear weekly in the *Daily News* by Mr. Richardson, who spoke so interestingly in the earlier part of the evening. I find it takes me nearly half an hour to go over one of his sketches, and I consider it to be one of the most profitable half hours that I spend in the course of the week.

I noticed that you all listened with extreme interest to Mr. Shilling's paper on half-tone work, in which he recounted the thousand and one obstacles that the engraver had to contend with in order to produce what he defined as a perfect printing-plate, but engravers have their ideals just as you all have, and a few years ago I found that their ideal and mine did not agree. In their estimation, a first-class printing-plate was one that was full of great contrasts between the high lights and the shadows, but what I wanted was perfect rendering of the middle tones as well, and I can assure you I had a weary fight for a number of years trying to educate them up to my standard, and I think if you compare the work of to-day with that of even so recent a time as three years ago, you will find that the engraver does more justice to color values now than he used to do.

WATER-MARKING HAND-MADE PAPER.

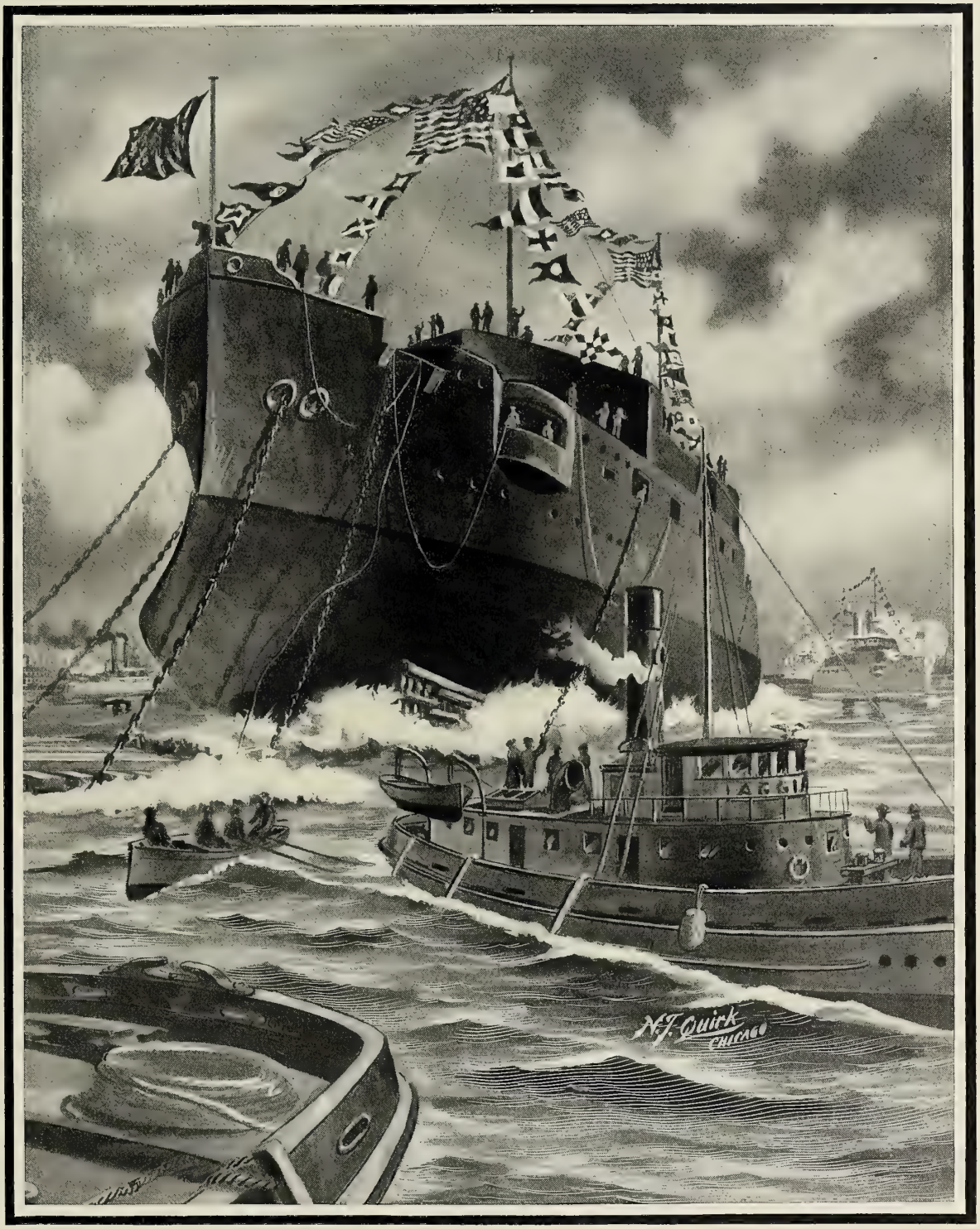
An invention has been patented in England by Ant. and G. B. Fornari, papermakers, of Fabriano, Italy, which relates to the manufacture of hand-made paper with filigrees or water-marks, and has for its object a new method of forming the filigrees or water-marks in the same color or in a different color from that of the paper in such a manner that they are only visible when looking through the paper, this kind of filigreed paper being specially suitable for making bank-notes, bills and the like. The invention consists in making each sheet of two layers of paper and in inserting between them a third



Photo by A. M. Smith, Crawfordsville, Ind.

"NO ONE CAN HARM ME."

layer of white or colored paper of any desired design, such third sheet constituting the filigree or water-mark, which can only be seen by transparence or when the paper is held against the light. In the first place there is produced, according to the usual method of making hand-made paper, one layer of paper which is arranged over a sheet of felt, and the patentees then proceed to make the filigree or water-mark as follows: A base is provided with a network as is commonly practiced in the manufacture of paper. Over this frame is placed a frame, in the compact surface of which is cut out the design which is to constitute the filigree or water-mark, the network being in close contact with plate, and being only exposed at the point where the plate has been cut out so as to show the design which it is desired to produce in filigree. The frames are fastened to the board or base by means of screws or otherwise. The whole is then placed in a tank of white or colored paste or pulp, and as the pulp only deposits upon the uncovered network, the water sliding over it, a sheet of paper is thus produced cut out in the required design. Such design is then removed from the matrix and arranged over the sheet of paper previously deposited upon the felt, and another sheet like the first is then placed over it, the three layers forming one sheet of paper. It will thus be understood that in this way it is easy to produce paper with any design in filigree or water-mark, which is only visible by looking through the sheet against a light.—*Geyer's Stationer.*



LAUNCH OF THE UNITED STATES BATTLESHIP "MISSOURI."

NEWPORT NEWS, DECEMBER 28, 1901.

An interesting event to the Louisiana Purchase Exposition Commission. Vessel will be completed when St. Louis Fair opens. From a drawing by Nicholas J. Quirk, by courtesy of Chicago *Inter Ocean*.



THE INLAND TYPE FOUNDRY'S NEW HOME.

1.— Casting spaces and quads.
2.— Battery room.
3.— Section of hand-casting department.
4.— View in fitting department.
5.— General view of typecasting department.
6.— Automatic typecasting department.
7.— The printing-office.
8.— Metal-mixing room.
9.— View in laying-on room.
10.— Setting and dressing department.
11.— Matrix vault.
12.— View in laying-on room.
13.— Rubbing and finishing the type.

THE INLAND TYPE FOUNDRY'S NEW HOME.



THE expression, "nothing succeeds like success," has never been more thoroughly exemplified than in the career of the Inland Type Foundry, St. Louis, Missouri. Not only has wonderful progress marked the existence of this establishment, but a degree of success has been achieved that even its founders scarcely dreamed of. The "standard-line-unit-set" idea has won the day, and the doubters who believed at the start that too much stress was being laid on this feature, now acknowledge the wisdom of the plan, and concede the many advantages of the system. Compelled by the growth of its business to make a number of moves and several additions to its plant, the foundry at last occupies a structure adequate to its present needs and in keeping with its dignity and the character of its output. How long the building will answer is a question. At the present rate of increase in business some are inclined to think that even these mammoth quarters will be crowded at a not far distant day.

The removal to the magnificent building at the corner of Twelfth and Locust streets marks so important an era in the foundry's life that it deserves more than passing mention and picturing. Viewed from the outside the building at once impresses one by its solidity, architectural beauty and size, and a glance through the interior only emphasizes the good impression. Situated on the corner, where light on three sides is assured for all time, and having a low building on the other side, which also permits of ample light on the fourth side, the location is an ideal one. Add to this a number of features such as strictly fireproof construction, fine elevator service, excellent shipping facilities and other advantages so important in an up-to-date typefounding establishment, and a combination is secured which is seldom seen in this line of trade. The building is 86 by 100 feet in size, seven stories and basement, giving over sixty-five thousand square feet of floor space, exclusive of the room under the sidewalk in the basement.

When asked the secret of the success of the house, the general manager of the company replied: "I attribute it to three things — giving people nothing but the best goods, furnishing prompt service, and advertising properly." That the Inland Type Foundry has done all of these things no one can deny. Perhaps this is why it now occupies a model building and has better facilities than ever for serving its customers satisfactorily. However this may be, a brief account of the new home of this infant prodigy in the typefounding business may not be uninteresting. Those who accepted the invitation of the proprietors to visit the plant on Franklin's birthday, and people who have seen it since, may not be so eager to learn what THE INLAND PRINTER has to say about it, but for the benefit of others a short account will be welcome.

The general offices on the ground floor have a handsome appearance. All the woodwork, including desks, chairs, cabinets and partitions, is of oak, finished in Flemish. The walls are painted a rich red, and the chairs covered with red leather exactly matching the walls. Even the blotters, curtains and ornaments are of this same tint. All metalwork, such as the electric fixtures, the grille work on the cashier's and bookkeeper's offices, and the signs which indicate the occupant of each desk and office, are finished in brushed brass. On the floors are handsome Turkish rugs, and in the windows are large jardinieres filled with flowering plants, ferns and palms. The general offices are about 40 by 80 feet, and, while large and commodious, are filled with desks at which are working busy people. Every modern labor-saving appliance in the way of filing devices, etc., can be found here. The card systems alone are worth a day's study. We doubt whether handsomer offices can be found in any commercial institution in this country. A noticeable feature is the fact that the offices are entirely cut off from the rest of the floor by a fireproof wall. Even the handsome toilet-rooms for men and women are outside this partition and can be reached only through glass doors. On the walls are a few handsome pictures, but no business notices or ugly posters. In fact, with the sole exception of THE INLAND PRINTER calendar, not a single bit of advertising matter can be seen.

On entering the general offices through the vestibule the visitor is met by a neatly uniformed usher, ready to give information or refer him to the proper party to expedite his business. Should he desire to see the manager he is shown into the private office of this gentleman. The furniture in this room is hand-made, of a peculiar heavy and handsome pattern. The leaded glass bookcases are filled with volumes of rare value devoted to the printing art, and the quiet harmony of everything can not fail to impress the caller with the high quality of the plant and the good taste of those who conduct it. Immediately adjoining this room is that of the president of the institution. On the same floor are the warerooms, finished like all the rest of the building, in golden oak. In these warerooms are long rows of type shelving constructed in a novel manner, with adjustable doors, somewhat like those in sectional bookcases. This arrangement keeps the packages clean, as the compartments are entirely dustproof. Here are also located the shipping and receiving departments, entirely cut off from the other parts of the business. This arrangement keeps the office clean and free from noise. In the rear



THE INLAND TYPE FOUNDRY'S NEW HOME.

is the entrance for the employes in the manufacturing department. They enter through a special door of their own, and either pass up by the staircase or use the elevator provided for their convenience. As they do not pass through the office, there is no noise or confusion at the time they arrive and leave.

The visitor who wishes to go through the foundry steps into one of the rapidly moving elevators and alights at the fourth floor. Here are located the engraving and matrix departments. The designing of a new type face, making the matrices, fitting, casting and finishing, and all other details, require

far more time than the average printer thinks. After a letter is decided upon, many modifications are made before it finally passes muster and is ready for reproduction in various sizes. The foundry aims to get out all its faces in all of the useful sizes. When a face is designed it is often brought out in italic, extended, full face, condensed and extra condensed as well, thus insuring designs which are harmonious and will work well together. This requires an immense amount of work; more, in fact, than the founders ever get credit for. To the uninitiated, a visit to the engraving department is of prime interest. Entering the room, one



THE PROPRIETORS OF THE INLAND TYPE FOUNDRY.

Carl Schraubstadter, Secretary and Manager.
Wm. A. Schraubstadter, President. Oswald Schraubstadter, Vice-President.

finds a great number of workmen engaged at the benches, some designing, some cutting patterns, some operating the pantagraph machines which cut the letters with wonderful exactness from the large patterns in all the different sizes. So perfect must be the product that the ordinary copper matrices will not answer, as the hard metal used in casting the type melts at so high a temperature that a copper matrix would burn out in short order. To overcome this, all matrices are made of nickel; that is, the part immediately surrounding the sunken portion where the letter is cast is of this metal, the balance being of copper. A short distance from the engraving department is the battery-room, with its granitoid floor and a number of ingenious contrivances for depositing metal. A little further on is the matrix making and fitting department, where the engraved type is turned into accurate matrices. This is most exacting work. The matrix-fitter must not only finish his work so that the type is absolutely accurate in height, line and width, but must have judgment and good taste, so that when the letters are put together the spacing will be right in every respect. On this floor are also located the brass rule, lead and slug department. This is a most interesting branch of the business. All the machinery in this department has been built by the foundry from its own designs, and every detail of the work is carefully looked after. Here also are made the copper and brass thin spaces which have proven such a blessing to the modern printer.

Again taking the elevator and passing from the fourth floor to the seventh, we come into the metal-mixing room. To the casual observer it may not appear to be a very important department of the typefounding business, but much thought and scientific research are required in this part of the work, for on the quality of the metal the reputation of a foundry often stands or falls. As every one at all familiar with the making of type knows, four metals are used for this purpose — lead, tin, antimony and copper. To turn out a product suitable to the exacting requirements of the modern printer is a problem of no small magnitude. The metal must not only be mixed in the right proportions, but must be melted in a certain order and at a certain temperature to produce type having all the good qualities expected of standard-line-unit-set material. Perfection in this part of the work has been attained only after years of painstaking study and investigation, and the type output of this concern can be depended upon in this respect. Most of the raw material is stored in the basement, but in this room it is constantly being mixed and stored in special cabinets from which the caster supplies his wants. All type is cast from new metal, mixed with absolute accuracy, and the only use to which old metal can be put is to cast spaces and quads and metal furniture.

On this floor is also the main casting-room. A view of this is something inspiring. On each side of the room can be seen row after row of casting machines, with busy operators and attendants. The casting machines are built differently in some respects from those generally in use. In the first place they are much heavier, and are constructed on solid pillars so that vibration is entirely done away with. The machines are kept in first-class condition, each looking as though it were new. Another feature is the electric motors attached to each machine, doing away with all belting, shafting and consequent dirt and grease. Instead of the mass of belting and pipes often seen, the upper portion of this story is entirely clear and free. Back of each machine are three sets of pipes — one for supplying the gas fuel, another for the blast of cold air which cools the mold and enables the machines to run at an increased speed, and a third connected with enormous exhaust fans which carry away all the smoke and fumes of the molten metal. Over 30,000 cubic feet of pure air is supplied to and carried from the machine every minute. This arrangement of pipes gives a businesslike and attractive appearance to the room and permits of an unobstructed view by the foreman of every workman and each machine. With the knowledge that the Inland has, with such machines, such workmen and such material, one begins to comprehend why its product is of the highest grade. On this floor are also located the vaults which contain the molds and dies, and the department for keeping the molds and machines in perfect order, a small army of experts being required for this work alone. Molds are made of hardened steel and are finished with the highest degree of accuracy. Special measurement tools enable the workmen to measure a shortcoming of 1-10,000 part of an inch, and if the discrepancy is a little more than this it is often sufficient to reject the mold. The gas forges for hardening the steel used in this department as well as the other special tools, give results which can not be obtained in any other manner.

Passing to the sixth floor, below, one of the first things that attracts the attention is the office of the type department. Connected with this is the matrix vault, in which, properly arranged so that they can be gotten at in a moment's notice, are the matrices of the foundry. These constitute the concern's wealth. Over 75,000 matrices, valued at more than $150,000, each for a different letter or character, and all modern and up to date, being produced within the last eight years, are located in the little iron drawers. These important adjuncts to the typefounding business are very carefully looked after. A receipt is taken for every matrix which goes out to the workmen, and it is carefully checked up on its return. On this floor are employed over one hundred girls, most of them setting the type on long sticks, preparatory to passing them into the dresser's hands. Here is also the kerning department, in which the overhanging letters are finished before being set up. At the windows may be seen the dressers, who groove the type, finish the body and afterward examine each separate character under a strong magnifying glass, rejecting all imperfect letters. Constantly passing among these people are the inspectors, who overlook the work, check it up and make sure that no defective work goes out. Instead of gauging type to hand casts, every matrix has its exact width in points stamped

thereon, and the scheme, or caster's directions, has these widths also entered on it. Each caster, dresser and inspector has his own set of accurate hardened steel dies and measuring tools, and is required to gauge the type for height, line, body and width. In dies and measuring tools the Inland's equipment is unusually complete.

In one corner of the fifth story, situated where all important work on that floor can be easily observed, are the offices of the manufacturing department. Here are a large number of clerks busily engaged in keeping track of the work and entering the results in the numerous card systems which are peculiar to this concern. Partitioned off from the rest of the room is the private office of Mr. W. A. Schraubstadter, the head of the manufacturing department and the president of the company. Mr. Schraubstadter also has an office on the ground floor, but he is to be found oftener in his up-stairs sanctum, for he can there direct to better advantage the many exacting details of manufacturing and consult with the foremen of the various departments in reference to the work in hand. It is here that the feasibility of bringing out new typefaces is discussed and decided upon, where the building of special machinery is planned and arranged for, where department heads are called into consultation when an important requisition for material is to be filled, or where unusual care or speed is required in the execution of an order. It is the head center, in fact, of the manufacturing details, the place to which those who have made promises to customers must look when it is necessary to carry out some particular order. The private telephone system places each one of the clerks, as well as Mr. Schraubstadter, in instant communication with every one in the building.

On the fifth floor is also the laying-on department where the body fonts which are finished in the upper stories are divided up and put into packages. Here a small army of bright and active girls open the packages, lay them on long tables, in accordance with the schemes furnished them, and take off row after row into the galleys provided for the purpose. The work is all done with absolute system, and the printer is impressed with the fact that it is almost impossible to make an error or omission in putting up a font by this system. On this floor the girls have a lunchroom and reading-room, a feature not found in many manufacturing establishments. Special people are provided to look out for their comfort and convenience during the day.

On the fourth floor is a department interesting to the printer. This is the printing-office, presided over by Mr. N. J. Werner. Here we have the usual order and neatness which characterizes the entire foundry, but, if anything, it seems even better in this regard. Perhaps this is because one is accustomed to see so many print-shops where scraps lie on the floor, where cases are unlabeled, and where slugs, racks and cabinets are in disorder. However this may be, the office now described certainly is subject to no such criticism. Several presses, a paper-cutter, and other machinery, besides cabinets, stones, furniture and all the type the most ambitious "comp." could wish for, are here to be found, looking as if they were new and on exhibition, though it is evident from the number of busy people employed in this department that the material is put there for work and not for show. Adjoining the printing-office is the stockroom, an entirely separate apartment, where are kept all the various kinds of paper and cardboard needed to supply the office. The Inland Type Foundry believes in printer's ink, and the amount of printing required is enormous; blanks, labels, envelopes, circulars, etc., as well as the specimen sheets, and even that neatly printed monthly, *The Practical Printer,* being printed here.

On the third floor are located the machine shops where all the machinery used in the casting and other departments is built. A corner is divided off for the drafting-room; and, like all other departments, this has its office, with full equip-



THE INLAND TYPE FOUNDRY'S NEW HOME.

1.— William A. Schraubstadter's private office in manufacturing department.
2.— Carl Schraubstadter's private office on main floor.
3.— General view of main office, ground floor.
4.— System of letter filing.
5.— A view of warerooms on the main floor.

ment of clerks. Here also are the woodworking and pattern-making shops, with every modern woodworking tool, and a complement of bright-faced men at work.

On the second we find the stockroom, where presses, cases, stands, cabinets and miscellaneous printing material are kept. Here also is the surplus stock of roman type boxed and ready for shipment, as well as the electrotype and stereotype machinery which this house builds as one of its numerous specialties. A corner of this floor is divided off as a lunchroom for men, provided with the necessary chairs and tables, and a library supplied with books, papers and other reading matter. In this room, during lunch hour, the men are permitted to smoke, under certain restrictions.

The ground floor we have already described, but on passing to the basement, we see another large stockroom where are piled tiers and tiers of boxes filled with weight fonts of type.



THE INLAND TYPE FOUNDRY'S NEW HOME.

1.— Girls' lunchroom.
2.— Men's lunch and reading room.
3.— Boiler room.
4.— Engine room.

At first view there seems an almost inextricable tangle of pipes on the ceiling, but close observation shows two four-inch gas mains, one from Locust street and the other from Twelfth street. These mains supply the gas used throughout the building for fuel purposes. The type metal is melted by means of gas, the old-fashioned hand forges having been supplanted by specially constructed gas forges, each operated by its own individual motor. The supply of gas is an important matter, and even if one of the mains were disabled, the other would contribute a supply, preventing the total shutting down of the factory. The entire power plant is also in the basement. Power for the building is supplied by two 50-horse-power engines, direct connected with generators, and so arranged that they can be used independently or in conjunction. The boiler-room, for generating the steam which supplies these engines and heats the building, is located in a separate room in the basement, and many of the pipes seen on the ceiling are for the purpose of conducting steam. The large switchboard in the engine-room is almost as prominent as the engine. Here are located the motor-generators which supply the outside current in case some unlooked-for accident should prevent the regular plant from operating. Under the sidewalk, and therefore shut off from the building proper with fireproof doors, is a room in which are kept all chemicals or inflammable materials used in connection with the photoengravers' supply department of the business.

One of the features of the plant which not only saves time of employes, but gives customers prompt service, is the complete telephone system adopted. A central switchboard in the office, presided over by a telephone girl always on duty, enables each department in the building to secure instant and perfect connection with every department, and with the outside world. Mr. Schraubstadter, in his private office, can talk with equal facility to the engineer in the basement, to the manufacturing department, to any customer in the city, or to the foundry's branch in Chicago. There are thirty-six stations in the building alone, each in touch with the other. Even the freight elevator is supplied with a 'phone. Thus, when goods are delivered, the receiving clerk or the elevator man can instantly communicate with the office or the superintendent's room and give advice of their arrival and receive instructions as to what floor they are to be delivered upon. He can, in turn, be ordered from the office to hurry to the shipping department a rush order for material which may be leaving the upper floors. Next to making goods right, is to deliver them promptly, and in the installation of this telephone system the foundry has evidenced its determination to omit no modern time-saving device.

Suitable clothes lockers are provided for each one of the employes in each department, every one having its own key. The lavatory and toilet arrangements are of the best. In fact, no detail that could enhance the work of the people employed in the establishment or make the product better has been omitted.

Time clocks are provided in each department, so that the coming and going of those employed in the establishment can



THE INLAND TYPE FOUNDRY'S NEW HOME.

1.— Machine shop.
2.— Office of machine shop.
3.— Brass rule department.
4.— Machine engraving.
5.— Fitting department.
6.— Galley and patent block department.
7.— Lead and slug department.
8.— A corner of machine shop.
9.— Matrix-fitting benches.
10.—View in engraving department.
11.— Machine shop.
12.— Pattern department.

be kept track of, and everything has a systematic, shipshape method about it that can not fail to impress the caller with the importance of the establishment. Another startling innovation is the system of uniforming. The office boys are attired in uniforms, much like that adopted in the postal service, but no attempt has been made to obtain advertising therefrom. Not even the initials of the Inland Type Foundry adorn the lapels or caps. In the manufacturing department each department has its own pattern of jumper, apron or jacket, and even the girls have aprons of a uniform shape, pattern and design.

A novel feature is the system of keeping track of all complaints, investigating them and fixing the blame where it rests. Whether it is the goods, service or employes which have come up for criticism, and whether the complaint seems founded on



GROUP OF SALESMEN OF THE INLAND TYPE FOUNDRY.

These gentlemen acted as "a reception committee" at the recent "housewarming" given by this establishment.

justice or not, the matter is thoroughly sifted to the bottom, and finally referred to an officer of the company before it is allowed to rest.

In closing the reference to the Inland Type Foundry, mention should be made of the thorough and systematic manner of advertising which the company has adopted. It not only advertises in trade papers and has a monthly publication of its own, *The Practical Printer,* but issues circulars, booklets and other pieces of advertising on three regular mailing days in each month. These go to a very carefully selected list of possible customers, and accurate memoranda are made of the results obtained through such circulation. By means of the card index system, any one in the office can readily find out if letters have come in, whether orders have been received and other particulars regarding customers or possible customers. The lists have been very carefully sifted, and printed matter is not sent unless it is known that the parties are engaged in the printing business, and are of such importance that orders might result at some future time. The same rule applies to applications for specimen books, these books going only into the hands of the right people. All the details of the advertising business have been reduced to an exact science. No printed matter sent out by any foundry is looked for with more pleasure and anticipation than that forwarded by the Inland.

HAS AN EDUCATIONAL INFLUENCE.

Enclosed find $2.50 for the next year's subscription to THE INLAND PRINTER. I have taken a number of the different trade papers, but THE INLAND outclasses them all. For a printer who wishes to be progressive and up to date, the pages of THE INLAND PRINTER, when carefully read, is the best school he can have.—*B. S. French, French & Allpaugh, printers, Susquehanna, Pennsylvania.*

PHILIPPINE PUBLIC PRINTING.*

UPON the occupation of the Philippine Islands by the United States naval and military forces, and the consequent pacification, it was expected that a very marked expansion of all branches of trade would follow. That these expectations were realized to the fullest extent is now a matter of history.

A vast amount of printing was required by the military, and later by the civil government, which was supplied, in a measure, from the Government Printing-office at Washington, but principally by private concerns in Manila.

Owing to the great distance and the time required to secure the needed supplies from the United States, together with the many inconveniences and difficulties met with in having the voluminous reports of the numerous commissions, courts and committees printed in so many private establishments, it became not only desirable, but absolutely necessary, to secure better facilities for printing than were then provided.

As a result, Civil Governor Taft, early in the present year, asked Secretary of War Root to purchase a complete plant for a public printing-office for the Philippine Government.

The Secretary of War accordingly instructed Lieutenant-Colonel Clarence R. Edwards, Chief of the Insular Division of the War Department, to arrange for compliance with the request of Governor Taft.

Public Printer Palmer was requested to recommend a competent person to become the head of the proposed office. Mr. Palmer presented the name of Mr. John S. Leech, of Illinois, then foreman of the Fifth Division of the Government Printing-office, who was accordingly appointed Superintendent of Philippine Public Printing.

Mr. Leech's instructions were to select an equipment for a printing establishment that would be complete in every particular, placing the figure therefor at $100,000.

The completeness of the plant selected will be perceived by those who have but the slightest knowledge of modern printing methods and improvements.

In addition to the regular departments of composing and press rooms, bindery and electrotyping foundry, there are photoengraving, ink and roller making, and electric lighting and power plants, and a machine shop, each thoroughly complete in every particular, and capable of turning out the highest class product.

Everything that goes to make up this splendid establishment is on the "labor-saving" plan, but this is more especially true of the equipment of the composing-room. Here is a splendid selection of several hundred fonts of job and display faces, as well as about thirty thousand pounds of body type, every letter of which is cast on the point system. Rules, leads and slugs are "point," and cut "labor-saving." The most important article in the composing-room, and perhaps, in some respects, the entire equipment, is the gang of four Mergenthaler Linotypes. These are the latest improved in every particular, and were assembled especially for use in this office under the supervision of Mr. George A. Tracy, under whose charge they will be operated. They are the two-letter machines, with extra matrices for Spanish and Tagalo accents.

Spanish and Tagalo accents were provided for the body type and many of the job and display faces.

In the foundry there are appliances for stereotyping and electrotyping by the latest and most improved methods, with finishing tools and machinery for the highest class of work. In addition, there are the necessary molds for making leads, slugs and metal furniture.

For photoengraving purposes is one of the latest improved Seidlinger process cameras, taking a plate 14 by 17 inches, fitted with a Bausch & Lomb plastigmat lens, and provided with a Scovill-Levy combination plate and screen holder; a

*W. J. Dow, in the 1901 Year-book of Columbia Typographical Union, No. 101, Washington, D. C.

6,000-candle-power focusing lamp, with all the necessary apparatus and chemicals for a broad range of work. A 10 by 12 view camera is included, so that everything, from the taking of the view to the appearance of the illustration in the bound volume, is provided for.

In the pressroom are machines which must approach the climax of inventive genius. The four Miehle presses are equipped with the Economic automatic feeders and folders. That "press of little presses," the Harris S 1, is provided with both hand and automatic sheet feed, and automatic card and envelope feed, producing up to fourteen thousand impressions per hour. If a torn or improperly registered sheet, or more than a single sheet, is offered to either of these presses the press automatically stops, and can be started again only when a perfect sheet, properly registered, is presented.

For high-grade steel-die work there is a Carver & Swift press, printing and embossing at the same impression at a speed per hour of eighteen hundred.

There are also two half-medium Chandler & Price Gordons and a Colt's Armory.

The completeness of the bindery is noteworthy. With its ruling, folding, sewing, stitching, trimming, index-cutting, backing, covermaking and numerous smaller machines, together with the hundreds of small tools necessary to the finished product, it is capable of turning out work of the highest grade.

For inkmaking are all the necessary grinders, mixers and other appliances required in making all kinds of printing-inks, having a capacity far in excess of the demand that will likely be made upon it. This outfit is practically a duplicate of the one now in use in the Bureau of Printing and Engraving at Washington.

The advantages of a first-class rollermaking outfit are manifold, and will be readily appreciated by every one acquainted with the roller species. Owing to the peculiar tropical climate of the locality in which this office is situated, rollers must be especially made to meet these conditions, which can be done only where similar climatic conditions prevail. The rollermaking equipment contains, along with the other necessary articles, a 300-pound cooking kettle, an air pressure combination kettle of like capacity, an air pump for forcing the composition, and one of Bingham's improved roller extractors.

Strictly speaking, an electrical lighting and power plant and a machine shop are not to be classed as parts of a printing establishment. In this case, however, they are quite valuable departments. Because of the fact that only an alternating current was available in Manila, while a constant current was required for the motors, it was necessary to add the electrical lighting and power plant. This, in turn, made it quite necessary to provide a well-equipped machine shop.

An 80-horse-power boiler and engine and a 50-kilowatt Crocker-Wheeler generator, with the necessary switchboards and accessories, were provided for the power plant, while a forge, lathes, drills, saws, vises, and the smaller tools were secured for the machine shop.

What is something of an innovation in connection with power-driven machinery is the fact that each and every machine requiring power is provided with an individual gear-connected motor, the motor pinion being of rawhide, thus doing away with all shafting and belting, presenting a much neater appearance, and being practically noiseless. Nothing but a breakdown of the driving engine or the dynamo can interfere with the power of any machine, as in case of injury to a motor it will be a task of but a few seconds to remove the damaged one and substitute another.

Every piece of machinery was provided with one or more extra sets of what might be termed "perishable" parts, as a provision for accidents and natural wear.

In contracting for the machinery it was made one of the conditions of acceptance that each article be finished in such manner as to withstand the climatic conditions existing in the islands. To accomplish this it was necessary that all bright or machined parts be heavily nickeled or enameled, and that all painted parts be treated to several coats of a special paint.

For the wooden parts of machines, and in the furniture, it was necessary to use hardwood.

In providing for the maintenance of the office, six months' supplies were estimated.

In selecting the foremen and assistants for the various departments, Mr. Leech considered men of only known ability—men upon whom he knew he could rely under the most trying circumstances. Aside from his foremen and a few selected for special positions, who were appointed here, the employes will be selected from the available printers in the islands, under the Philippine civil service.

As at present composed the personnel of the force is: John S. Leech, superintendent; Edwin C. Jones, chief clerk; J. A. Hogsette; George A. Tracy; W. C. Boothby; William G. Vandever; Fred L. Powers, electrician; Ed Wagner, foreman bindery; Milton L. Roberts, foreman pressroom; Fred A. Anderson, pressman; E. E. Gessler, proofreader; Jerome Kendall, imposer; Charles F. Lanman, photoengraver; M. E. Rouzee, electrotyper; R. J. Allen, machinist; John Mitchell and Ed Fullenlove, Linotype operators.

The Philippine Public Printing-office is a model establishment, and the insular government is to be congratulated upon both its equipment and the personnel of the executive force selected through the War Department.

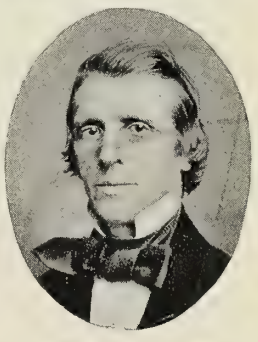
TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

NO. XIX — LAWRENCE JOHNSON.

BY WILLIAM E. LOY.

A FACT of more than passing interest in the history of typefounding in America is the number of successful men who were first working printers, having served their apprenticeship to that trade and in many cases followed it for years before taking up typefounding. Of those whose names have already appeared in this series of articles the reader will recall David and George Bruce, James Conner, and now we have another in Lawrence Johnson, who first engaged in printing, then in stereotyping and latterly in typefounding, where he seemed to have found a calling for which all his previous occupations peculiarly fitted him.

Lawrence Johnson was born in Hull, England, January 23, 1801. He commenced his apprenticeship when twelve years of age, for that purpose entering the printing-office of John Childs & Son, Bungay. In this office he learned the trade of a printer thoroughly, and became a skilful and rapid workman. When eighteen, in 1819, having completed his term of service, he came to America with his father's family, arriving in New York. After seeing his parents comfortably settled on a farm, he sought employment at his trade, which he found with Bunce & Gray, New York, where he soon distinguished himself for his industry and close application to his duties. While working in this office he boarded in the same building, and, as he often said in after years, he did not leave the house from Monday morning until Saturday night.



LAWRENCE JOHNSON.

Mr. Johnson had an opportunity to see something of the then new process of stereotyping before he left England, John Childs & Son, with whom he learned his trade at Bungay, being among the first to take it up. Desiring to know more about it, however, in 1820 he entered the establishment of B. & J. Collins, who, with D. & G. Bruce, did nearly all the stereotyping in New York. Here he gained a competent knowledge of the business, and shortly afterward he deter-

mined to engage in stereotyping on his own account in Philadelphia. His capital was limited, and his experience equally so, but his ingenuity helped him out of many difficulties. The business prospered under his watchful eye, so when an opportunity to purchase the Philadelphia typefoundry presented itself, he was able to undertake this additional investment. The foundry had been established by Binny & Ronaldson more than thirty-five years before, but had been owned and operated for several years by Richard Ronaldson, under whose management the place had fallen behind in the race, owing to the aggressiveness and energy of those who had begun typefounding in New York and Boston. Lawrence Johnson joined with him in this new venture George F. Smith, who had been the foreman of the typefoundry under Richard Ronaldson's ownership, and the new firm became Johnson & Smith.

With a man of the keen business insight of Lawrence Johnson, joined with a practical knowledge of the printer's wants, at the head of the concern, the foundry soon took its place as the leading typefoundry of America. The facilities were rapidly increased and the productions became very popular. This partnership was formed in 1833, and continued with uninterrupted harmony for ten years. In 1843, Mr. Smith, being well advanced in years and somewhat broken in health, sold his interest to Mr. Johnson, who was sole owner until 1845, when he decided to take into the firm three of the young men who had been with him for some years. These were John F. and Richard Smith, sons of George F. Smith, Mr. Johnson's first partner, and Thomas MacKellar. From that time until the death of Lawrence Johnson the familiar style of the firm was L. Johnson & Co. During the years from 1845 until 1860, when Mr. Johnson died, the business prospered as never before. A large quarto specimen book was issued about 1853, and a much larger edition in 1856. Again in 1860 another entirely new edition was issued, at that time the crowning glory of the business. In 1855 the firm began the publication of *The Typographic Advertiser,* which was continued until near the end of the century. For many years this publication was a welcome visitor to the printing-offices of the land, and stood for the best in type designs, as well as printing. Mr. Johnson died April 26, 1860, after an illness of only a few days.



Photo by A. M. Smith, Crawfordsville, Ind.

"THAT'S A FINE CANARY."

IMPROVES THE QUALITY OF THE WORK.

Herewith find money order for renewal of our subscription to THE INLAND PRINTER. Kindly see that we do not miss the next number. We find that there is nothing like it, and believe that in the past two years we have increased the quality of work turned out of our office fully one hundred per cent by a careful study of your journal.—*Richards & Deuel, Chico Record, Chico, California.*



(For other patents see the various departments.)

William H. Golding has patented, No. 690,142, a form of constructing a type-case, in which the side, front and central rails have grooves near the bottom.

A paste-delivery mechanism as an attachment to a printing-press is the subject of patent No. 690,124, by Frank C. Stockholm, of Philadelphia. It appears to be designed for some special machinery.

A most original invention in paper-feeding machinery is patent No. 690,167, by Charles B. Maxon, of Westerly, Rhode Island. He withdraws his sheets of paper from the bottom of a pile, producing a wavelike action on the lower sheets by the motion of a row of upright reciprocating parts.

The American Paper Feeder Company, of Boston, has obtained patent No. 690,702, by Frank L. Cross, of Mystic, Connecticut. This covers considerable detail of a machine that operates by combing out the top sheets of a pile.

The paper-folding machine shown in patent No. 689,862 is designed by David I. Eckerson, of Worcester, New York. Its distinctive feature is that the several folding mechanisms are successively arranged with their tables relatively inclined and below one another with the upper edge of the table of a succeeding folding mechanism adjacent to and parallel with the gripping-rolls of the preceding folding mechanism, and a guide interposed between the gripping-rolls of a preceding folding mechanism and the table of a succeeding mechanism.

Charles Seybold, of Dayton, Ohio, has two patents to record this month. No. 689,920 pertains to a paper-trimming machine, having a pair of clamp-plates so pivoted as to conform to the varying heights of paper bundles that may be operated on. In No. 689,921 he shows a cutting machine in which the clamping face is slightly beveled toward the cutting edge, and the table slightly beveled in the opposite direction, to counteract the tendency to displacement of the lower sheets of a pile.

Improved mechanism for delivering envelopes from folding boxes of envelope machines is the subject of patent No. 690,036, by John A. Sherman, of Worcester, Massachusetts.

A machine for embossing and printing simultaneously in several colors has been patented as No. 690,822, by Paul V. Avril, of Paris, France. He employs a central cylinder in which there are depressions and surrounding cylinders having raised portions corresponding to the depressions in the central cylinder.

Frederick J. Albrecht, of New York, is the author of patent No. 690,816, covering details of the construction of an embossing-press.

A printers' chase, made in four pieces that firmly adhere together when the form is locked, has been patented by William H. Padgett, Jr., of New Albany, Indiana.

William H. Lynchard, of Council Bluffs, Iowa, has taken out patent No. 692,023, covering a double wedge quoin having terminal pins.

Andre Reveille, of Paris, France, has produced a machine to set up music. It is patented in the United States as No. 691,971, and comprises mechanism for impressing musical notes upon a surface, from which a stereotype may be made.

A. O. Hayes and E. C. Hemphill, of Los Angeles, California, have patented, as No. 691,860, a perforating attachment, suited to cylinder presses, in which the magazine for holding



THE DEBUTANTE

Specimen of Duogravure engraving
from plates made by
THE ELECTRO-TINT ENGRAVING CO.
1227-29 Race St., Philadelphia, Pa.



Amateur Photo by Lee Moorhouse, Pendleton, Ore.

MA-PA-LE-LE-RAT-HI-HI
(White Runner)

the waste-paper disk is locked in the chase, a slot in the magazine permitting the passage of the punch.

A galley forms the subject of patent No. 691,657, by Michael J. McHugh, of Providence, Rhode Island. The side lock is supplied by a pivoted bar, which is fixed in place by means of a rock-shaft and cams.

Joseph L. Dodd, of Camden, New Jersey, has patented, No. 691,715, a form of lead-cutter having superior gauges and stops.

A matrix or "flong" for stereotyping is patented as No. 691,925, by Josef L. Winter, of Hamburg, Germany. He uses a plurality of sheets of absorbent blotting-paper united by a paste of starch, potato-meal, dextrin, glycerin, gelatin and water.

Notes and Queries on Lithography



By E. F. WAGNER

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

Number of Persons Employed at the Government Printing Department at Washington.—There are 3,150 persons employed in the various printing departments of the national Government at Washington.

Litho Trade Outlook for 1902.—The condition of large business enterprises is very encouraging, according to reports from iron and steel, railroad and other dominant industries. Hence the good reports from all lithographic centers throughout the United States and Canada at the beginning of 1902.

Crayon Cuttings for Making Transfer Ink.—J. K., Baltimore, Maryland, writes: "What are 'Litho crayon cuttings,' and where can they be obtained? An answer would oblige an attentive reader of your columns." *Answer.*—Crayon cuttings are the little chips that fall from the litho artist's crayon pencil when he sharpens the point of the same for drawing on stone. A good transfer ink can be made from them by taking three equal parts: one of above cuttings, and while dissolving over a gentle heat add another equal part of strong litho varnish and another like part of litho printing ink; mix, and when cool keep in a tin box. Any litho crayon artist will preserve these cuttings upon request to do so.

Litho Progress in Tokio, Japan.—J. L. S. writes from Japan, enclosing his photo taken in the gaudy costume of the Mikado, that the progress of the art, designing as well as execution on stone, is very rapid in that country. The Japanese, especially the women, execute some marvelous floral, landscape and grotesque designing, which some of the Japanese lithographers are reproducing on stone, and the American printers, with their Japanese apprentices, are printing from American steam presses on silk and other fabrics of oriental manufacture. Our correspondent sends a lithographed fan, the design of which is evidently in half-tone (impossible to distinguish the mode of production on account of the rough texture of fabric), and we hope that he will describe, for the benefit of Inland Printer readers, in a future issue, the *modus operandi* of this fine litho work.

Price of Poster Printing in New York.—G. & W. Co., Albany, New York, write: "We have been estimating on a poster 30 by 40 inches for the ———, and it being a large order, we figured 35 cents per one hundred sheets, but we were beaten by the ——— of New York city by 3 cents on each one hundred. We would like to know how it is possible for a metropolitan concern, being under heavier rental and wage expenses, to work for such prices. Could you give us an explanation?" *Answer.*—If you had intended to print the posters in question singly for 35 cents the price would have been too low for the work. It may be a question of "superior versus inferior capacity." The firm you name really got 64 cents for the one hundred, as their presses easily take a sheet 40 by 60 inches. I am of the opinion that they are well satisfied with the profit made on the work, for the job is in five colors, and makes a run of ten thousand impressions for each color, fifty thousand impressions in all, or $320 for two weeks' work.

Acid Proportion and the Various Qualities of Litho Stone.—J. K., litho printer, New York, writes: "Noticing an article in your December issue speaking about a correspondent who advises the measuring and proportioning of the acid and gum used for etching on stone, I would say that in my experience as a litho printer I side with you. A man can tell, by trying on the edge of a stone, how strong an acid is just by seeing it boil up. Now, suppose I would fix up my acid according to a given formula which would work all right on a light-yellow stone, could I use that same acid on a dark-gray stone? I think not. I will give transferers a good tip now: Let them take some small pieces of light yellow litho stone (which has more chalk in its make-up) and pour on it enough nitric acid until the acid will not eat up any more of the litho stone; use this acid, mixed with gum for etching (it can be taken pretty strong), and they will learn a valuable wrinkle. I give this for the benefit of the boys who wonder why the work will not hold when they take the acid a least bit too strong; they can etch like sixty with this acid."

Effect of the Direction of Light Upon the Nerves of the Eye While Engraving.—F. B., New York city, writes: "I have made a curious observation lately upon the relation of the position an engraver occupies at his work and the direction of the light coming through the window. For years I have been accustomed to a *side light,* and from time to time I have had trouble with my eyesight, so much so that I was compelled to consult an oculist, who simply said it is eye strain, caused by continuous application, and resulting in that flickering sensation, which can be cured by closing the eyes during working hours for a few seconds at a time, etc. I tried various devices and remedies, but the trouble seemed to increase, when, by accident, I found a cure, consisting in merely moving my table around to a front light (in sitting squarely facing the light). That flickering, twitching and blinding sensation has left me as if by magic, and, in order to test the truth of my observation, I have tried the old position for a few days and experienced the same old trouble gradually coming back. This may be of use to some litho engravers.

Principles Underlying the Six-color Press.—P. W., Boston, Massachusetts (second question) writes: "What progress has been made on the six or multi-color press in printing fine litho work, and what is the principle underlying its construction?" *Answer.*—Considerable progress has been made in multi-color printing. First, by the "Orloff Press" (described in former issues of The Inland Printer in this department) and the American Litho Company press, also previously here described. The principle (mechanically) is the same as the old wall paper and calico presses of former times, namely, cylinders bearing the various color plates upon their circumference, each being fed by a special system of rollers, in the latter case depositing each impression successively upon the paper; or in the former case where the various color plates, after having been rolled up with the proper color, are transferred to a hard, rubber-coated cylinder, and, after this cylinder has received all the colors, fresh, one on top of

another, impressing this multiform print upon the sheet presented by the feeder. Chemically there is the principle of using colors which quickly dry on the paper but slowly on the rollers.

What Wages Should a Manager of a Small Litho Establishment Receive?—Mc. A. H. writes: "Kindly answer the following questions through the next issue of The Inland Printer: What do you judge a fair salary would be for a manager of a lithographing department, running two presses, twelve hands in all; buying all stock, canvassing and estimating all work for a business three years old, starting altogether new, without an engraving, besides making a very fair profit?" *Answer.*— Our correspondent does not say if the work represents large orders or small; for on small orders a much larger amount of detail would be required, and the profits on same would be comparatively small, and the labor resting on the shoulders of the manager having charge of such a plant, and doing what our correspondent is doing, would be very large indeed. Another factor entering into the question would be mortgage debts that may rest on the concern. (Have had some experience from the depressing and devastating effects of working under such a burden.) Another quality unknown to the writer is the price received for work outside of the United States. I am inclined to think that it is much lower than here. So, judging from our premises alone, we will say a man of such executive ability, who can estimate on litho engraving work, buy stock and material advantageously, and direct the workings of a plant with two presses and twelve hands, and drum up at the same time such work to *keep them running,* is worth at least $50 per week (in his locality he is worth probably $35 only). I will add in conclusion that, in my opinion, it would be next to impossible to do what our correspondent is doing, in the city of New York; at any rate, he would not do it very long before he would own the plant himself.

Lithography and the Penrose Year-book.— Penrose Pictorial Annual of Processwork for 1901 is before us, and shows that no remarkable improvements have been made in processwork during the past year. The book presents twenty-eight full color plates, eleven tint plates and numerous beautiful vignettes and full-page reproductions of choice subjects in various methods, valuable among which are half-tones in combination, with machine-ruled backgrounds executed on copper plates, and various fine examples of grain textures by Wheeler's metzograph screen plates; these appeal by their softness and artistic effects. There are also fine examples of tooled half-tones, collotypes and line plates, and some exquisite examples of three-color work. Of interest to the lithographer are all articles referring to experimental photography. Bearing chiefly on the subject are: "A Wonderful Process," by the editor of the Year-book, and presenting the whole subject of half-tone process in a captivating and stirring manner, so that the lithographer, who has not as yet given the subject much consideration (fearing probably a ponderous subject), can easily follow the principles of half-tone, and find no difficulty in applying them to stone. "Processwork in Hot Climates"; "Color Curves and Pigments," a fine article by L. A. Lander, with examples of standard photochromic ink and theoretic photochromic color; "Processwork and the Lantern"; "The Aerograph in Lithography" shows what important improvement has been made in the air brush; "Testing Screens for Three-color Work"; "Photo Lithography in Half-tone," by E. H. Brewing; "Some Reflections on Half-tone in Grain," by Max Levy; "American and European Process Notes"; "The Progress of Three-color Printing," by F. E. Ives; "Japan and Its Color Prints"; "Observations by the Operator in Making the Color Screens for Direct Three-color Negatives with Eos Emulsion," by Burman Norton; Prof. Dr. G. Rowland's "Observations on the Three-color Process"; "Notes About Three-color Work Collodion Emulsion"; "How to Test for True and False Lampblack"; "Light Hardened Gum Solutions in Surface Printing from Metal Plates"; "Litho Effects in Letterpress Printing," etc. For sale by Tenant & Ward, New York, or The Inland Printer Company.

Which Colors Are Most Desirable for Combination Color Printing?— S. T. Company, foreman, Galveston, Texas, writes: "I would like to know what hues or tints of the many colors used in printing would be most serviceable to use as a standard. My printer thinks red, green and purple. I have seen some pretty effects produced by orange, black and light blue. A photoengraving house recently made some blocks for us in bismarck brown, milori blue and buff, which gave rich results. I would like to adopt a certain selection so that we could run various jobs at the same time. This being a comparatively new field for me, I hope you will give me a detailed description which might assist me in managing this department. Enclosed samples will perhaps aid you in writing me." *Answer.*—The samples of labels submitted are not explanatory of the kind of printing our correspondent wishes to adopt. Each has been produced by different means. Each is based on a different color scheme from the other, and consequently each one has been printed at a different time, with a different number of colors. In order to do combination color-work with a limited amount of colors only three colors are necessary; these are chrome yellow, scarlet geranium, azure blue, and especially where lettering is one of the conspicuous features of the labels a black or brown ink, to give detail and outline to the work. With these colors, if skilfully printed from well-made blocks, on good paper, the following colors, in varying shades and strength, can be obtained: Yellow, red, blue; green, purple, orange; olive, brown, gray; black and white. Aside from the purity of the colors, the excellence of the presswork, and the skill with which the technical parts of the plates were made, the dominating factor is always the designer. He must not throw the colors together at the inspiration of the moment, but he must scientifically determine beforehand what his possibilities and limitations are; he must work with the platemaker, together, so as to carry the color scheme through the various combinations or effects. For instance: One label may have a purple background, with red letters and a green shade; another label, next to it, may have a green letter shaded with orange, and have a pictorial design representing figures in which the red, blue and yellow may predominate, and so on through the whole gamut of color. Such work could not be produced with red, green and purple inks, nor could it be done with orange, black and blue. The primaries, red, blue and yellow, are the only colors which will create secondary and tertiary combinations in printing. There are other classes of work which can be treated differently, and can be run in two colors, and for which most any arbitrary combination can be chosen. There are decorative effects, based on the coupling together of a primary, say red, with its complementary green; or yellow with its complementary purple. Or again, the selection of a primary or secondary color placed in harmony with a tertiary; for this class of work the companion color is not to be rendered by lined, stippled or half-tone tints, but is a solid color block, and naturally when it is desired to print a number of such blocks together the tint or color employed on the rollers will be the same, unless the iris printing device is employed, and that, in its most practical form, for two printings, will yield only four combinations of color effects on one sheet, for the more the fountain is split the more unclean the rollers become, and the more troublesome the operation of printing is made.

THE INLAND PRINTER A GREAT HELP.

I have been a subscriber to your journal for two years, and it has been a great help to me. May it always prosper.— *E. A. Keller, Ukiah, California.*

Advertising for Printers



By F. F. HELMER

This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black and white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

PRINTERS who ask for review of their specimens "in the next number" are always destined to disappointment, as the preparation of copy for this department necessarily far precedes the month. Thus it is that we have made little mention of calendars for 1902 until the present number.

IN regard to three letter-heads of the Burd & Fletcher Printing Company, Kansas City, submitted by J. Warren Lewis, there is little to say as to their advertising value, except that they are examples of good printing, though the unattractive cut of the building is something of a millstone fastened to this unoffending head.

CRESCENT PRINTING COMPANY, Cincinnati, present "President McKinley's Last and Greatest Message," well printed in sixteen pages, in black and white, with half-tone portrait and a black cover. They say, in regard to these booklets, "Within three hours after they were put in the postoffice, we were receiving telephone messages from people we had never had any business dealings with, asking for estimates on work and complimenting us on the effort." The circular letter sent out at the same time was possibly a trifle long, and being set in one paragraph, looked to be rather heavy reading; yet a good point was made in the first half dozen lines, so even a short perusal had some effect.

F. H. QUICK'S advertisement for church printing is a style that makes a hit at a glance. Returns are reported, and his

Simply a Reminder

Of the Fact that I am Making a Specialty of CHURCH PRINTING

F. H. Quick 152-154 West Twenty Third Street, New York

A CARD.

explanation is, "I aim to be brief in all my advertising matter, which I believe is the reason for the good results I get from it."

THE Specimen Exchange has brought the department a greatly increased amount of matter of the first quality. A booklet from Barels & Matthews, Des Moines, deserves particular mention. It takes as a subject and title the lines,

"I thought
it would be nice to have a
book or two one cared
for, printed in a way one
would like to see."
—*William Morris.*

The dark gray cover is relieved with white ink; this quotation, a floral ornament and the firm name comprising the matter. Inside, there is a buff deckle paper on which some half-tones of the shop are given, and the text printed in "fifteenth century," or tall, irregular, old-style letter, with rubrications. The point made is that not many offices can "Print a book in a way we would like to see."

FROM Eastbourne, England, the exchange has brought samples of excellent work done by Strange Brothers. The subjects, illustrations and matter are similar to things we have received from printers on this side who evidently employed the same ad.-writer. Their handsome imprint design, "Baskerville Press," is of more artistic quality than any of their advertisement illustrations.

A FEW printers' calendars are reproduced to indicate the lines pursued for the gaining of interest and the display of work. W. P. Dunn Company, Chicago, follow their custom of giving half-tone views of interesting bits of Chicago parks, suburbs and representative buildings, combined with tint work and type on white pages, each month having a page. Broome & Herbig, Coshocton, Ohio, have for at least two years used a similar plan in selecting views of local scenery and prominent



SOME RECENT CALENDARS.

buildings, but they paste the half-tone prints upon rough-surfaced sheets of various colors, attempting harmony of shades in the ink and paper. In the present calendar, a cover was made of an Indian's head reproduced in three-color half-tones, an appropriate idea since "Coshocton's early history is a narrative of Indian legends," as the firm says. The Wm. Koehl Company, Jamestown, New York, made their calendar of a large card, the small pad at the center being surrounded by separate months in miniature forms on a grained tint curiously veined with green. The calendar from Huntley S. Turner, Ayer, Massachusetts, has its main value in the humorous and interesting farmyard scene reproduced, the rest of it being a quite ordinary display of printing. Dewey-Davis Printing Company, Jamestown, New York, have found their calendar a "winner," largely, they confess, because the photograph used is that of a young lady, formerly a resident of Jamestown, but now on the stage. The style in which the calendar is made is very pleasing, with its dark brown rough paper surface printed with white ink, and the envelope of same stock which carries

it through the mail has, I am sure, some influence also toward its ready acceptance. In three of the calendars just mentioned, we see the use of subjects particularly interesting to people of the printer's own locality, and thus they may vie successfully with even more elaborate efforts of outside advertisers. Curious designs and humorous pictures also run good chances of appreciation, but the main thing seems to be to make a display of all sorts of work and show one's ability.

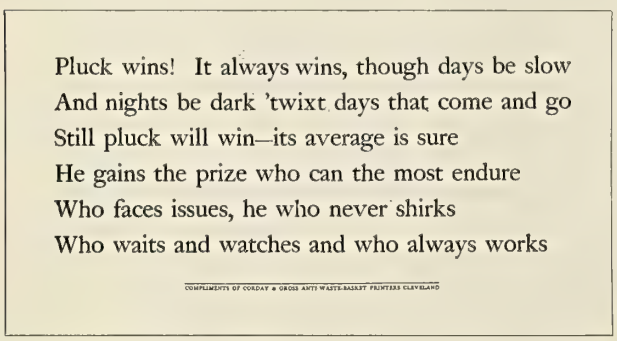
I WONDER why there is so little effort to make calendars bear strong advertising legends, as blotters do! Of course, their points should not be such as would weary one at frequent sight, but suppose a printer spent all of August thinking up just the right thing, it would certainly pay to have it working for him all the next year. Something a little different, but still suggestive in this connection, is the use of motto cards. Corday & Gross, Cleveland, have some excellent ones with the



A WALL CARD.

By Corday & Gross, Cleveland, Ohio. Printed in white, red and black, on gray mat board.

firm name printed very lightly on the margins. Indeed, I never saw an imprint more carefully hidden; yet here is the benefit: Many a business man will hand one of the handsome cards over his desk without discovering the small line in pale ink; as certainly as it is near him, he will some day catch a cross light upon it and behold under his "Do it now," the line "Give Corday & Gross an order for printing," or beneath his motto, "Get busy," the advice, "Corday & Gross printing will


Pluck wins! It always wins, though days be slow
And nights be dark 'twixt days that come and go
Still pluck will win—its average is sure
He gains the prize who can the most endure
Who faces issues, he who never shirks
Who waits and watches and who always works

COMPLIMENTS OF CORDAY & GROSS ANTI WASTE-BASKET PRINTERS CLEVELAND

A WALL CARD.

Printed in black on white paper, 5 by 10½ inches, and mounted on red mounting board, 9 by 14 inches, with hanger on back.

help." Even after this discovery, the advertisement does not become obtrusive, but will be seen only as often as he thinks to look for it.

CORDAY & GROSS have published a very handsome advertisement, of book dimensions, devoted to arguments for good printing and description of their establishment. A specimen type-page and a decorative color-page are reproduced. The ample margins, fine deckle paper, initials in three printings without repetition of color combinations, cover of handsome brown stock and envelope of same, beautifully embossed, together with the well-written ten pages of type-matter, alternating with heavy plate leaves giving half-tone illustrations of a very light and clean shop — all combine to show the excellent facilities



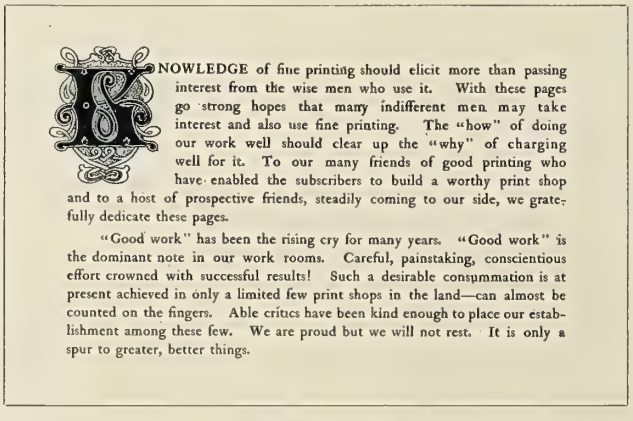
DECORATIVE PAGE, IN COLORS.

From booklet of Corday & Gross, Cleveland, Ohio.

and ability of these "Anti-Waste-Basket Printers." A gray and white illustrated slip sent with the booklet invites the business man to reserve the perusal till

> Just when you have dined well,
> Have cast away the day's bugaboo of care,
> Ensconced your tired self in the
> Comfort nook of your sleepy-hollow rocker,
> Eyes dreamily half-closed in the
> Enjoyment of a Rosa de Choncha,
> Losing your corporeal being in misty aerie of reverie.

Such is certainly the moment for the best appreciation of this "advertisement de luxe." The firm say, in regard to distribution, "We are sending it gratis to the elect, to the limited circle of choice souls who hunger for the good things in printerdom,


KNOWLEDGE of fine printing should elicit more than passing interest from the wise men who use it. With these pages go strong hopes that many indifferent men may take interest and also use fine printing. The "how" of doing our work well should clear up the "why" of charging well for it. To our many friends of good printing who have enabled the subscribers to build a worthy print shop and to a host of prospective friends, steadily coming to our side, we gratefully dedicate these pages.

"Good work" has been the rising cry for many years. "Good work" is the dominant note in our work rooms. Careful, painstaking, conscientious effort crowned with successful results! Such a desirable consummation is at present achieved in only a limited few print shops in the land—can almost be counted on the fingers. Able critics have been kind enough to place our establishment among these few. We are proud but we will not rest. It is only a spur to greater, better things.

PAGE FROM BOOKLET.

Initial in two colors and gold. Issued by Corday & Gross, Cleveland, Ohio.

and who incidentally order stuff from *us*. To all others who covet, or are curious, we will be happy to hand one over for a modest dollar, while they last."

"PRINTING for Business Men," and "Printing for Professional Men" are two handsome mail slips used by the Berlin Pharmacal Company, East Berlin, Connecticut, and should certainly bring work by their display of good type.

WHILE I have often spoken in favor of roman as against typewriter type in circular letters, I can not say I like a long, unbroken block of type matter under a business heading, especially when the type is "modern roman." This so-called "modern" face has the ability of retarding the reader's eye, and for advertising we should choose what is going to make the man we are after the least trouble. In the circular letter of the Monroe (Mich.) *Record,* which brings this to mind, I

would rather have seen some heading that set in display the important points to follow, or one or two sub-heads for that purpose. As it stands, the advertisement conveys no impression at first glance, save that it is something of no unusual importance. Don't print advertisements like law notices!

JOHN E. RUSSELL'S SONS, Troy, New York, have reset their unique heading mentioned in our August number, actually improving it. The heading bespeaks a higher grade of work in this office than does the January blotter, "Time Flies." The cut on the blotter is of a degree of art about equal to the red and yellow of Sunday papers.

A CARD of Henry B. Myers, New Orleans, is made long and narrow, one end cut "on the bias," and the other, in folding the card double, is brought only far enough to reach the nearer point of the edge, leaving an angle projecting. The name, business and address being inside, a title, "The one you hear so much about," is printed outside.

IN regard to "A Word of Thanks," by Darlington, Phœnixville, Pennsylvania, I think the typographical style of the small folder is an improvement over previous work. As usual, it is well written, there being a straight confidential tone to the matter that is winning. An accompanying card puts the argument thus, "Don't say we can't please you. Prove it."

A PECULIAR combination of names makes the following an appropriate catch-line for a firm in Gadsden, Alabama:

Say! Do you know of any reason why you should not give your Job Printing to Mc and Me?

The firm is McHan & Meehan, and the mailing card bears this remark, with a few "reasons why you should!" and brought them excellent returns, as it ought to. "Mc & Me" is also used as an imprint.

IT was with surprise and pleasure that I received from Atlanta, Georgia, a pass for 1902. A little investigation proved that it was presented by the Atlanta Lithographing & Printing Company and was for the use of F. F. Helmer "over any of the public streets of Atlanta, provided he keeps out of the way of street cars, vehicles, etc., and gives his orders for lithographing, printing and blank books to the (firm stated)." This is submitted by W. C. Cautrell, foreman, as something new; it is certainly a good idea.



A BLOTTER.

A FEW small calendars intended for desks should not be passed by. One from Miller & Pitcher, Schenectady, New York, arrived early, in an envelope marked, "To remind you of the approaching New Year, and other facts." The other facts had to do with printing and office supplies, and the calendar was a handy one, made on a card folded double, with a short bit of tape glued between to keep it from opening beyond a certain angle. Some neat cards of the firm were enclosed with it.

ONE from Henry J. Wiegner, Philadelphia, came enclosed in a transparent wrapper, with legend, "This may just fit that space beside your desk." The date pad was fastened to a manila card, very attractively printed in black and red, with a decorative dragon for an eye-catcher. The corners were rounded — Mr. Wiegner always rounds the corners of his advertisements.

"A GOLDEN OPPORTUNITY" is the title of a blotter from the Rice Press, Flint, Michigan, printed in green, red and gold. The stock does not set off the matter very well, so the effect is not a glittering success.

THE advertising matter of the Inland Type Foundry, St. Louis, is regularly received by this department, and greatly admired. It is generally beyond criticism. As some printers may not have seen the work, we give here a group of good things more or less adaptable to a printer's use for his own.



A BUNCH OF ARTISTIC CIRCULARS.

The reverse side of the card, headed "Objections," was blank. "Disappointed by Promptness" is a tale of how orders had been shipped before the receipt of subsequent advices to add other goods. "Do You Wash?" relates to a compound for cleaning type. So they go — according to the curiosity they excite, you can appreciate their value.

THE smallest calendar of all is one from the Inland Type Foundry, not much bigger than a thumb nail, and backed by a piece of paper gummed for the purpose of being stuck "where you can see it most of the year, so you will not forget," etc.

YE Gryphon Print Shop, Evanston, Illinois, furnished a calendar on black beveled card, with a gray frame around a half-tone of horses' heads, the pad beneath. My copy was spoiled by a misprint, which would have made it in at least one instance a bad advertisement.

THE "three pages from a booklet," reproduced on page 719 of the February number, were illustrative of the matter in the advertisement "How to Multiply Your Prosperity," issued by the Richardson Press, of New York. In the make-up of columns the cut was inadvertently separated from the comment.

"HERE'S a Little One," announced a mailing card from C. B. Russell, Buffalo, bearing both the photograph of a little child and a small calendar of the whole year. The card explained further that there was a bigger one to be had at the office for the asking and a boy to fetch it; and the big one was worth getting — twelve sheets 26 by 37.

AN attractive piece of work and an advertisement of possibilities is the blotter issued by the Pelton Art Printing Company, Grand Junction, Colorado, on the occasion of "The First Delivery" of mail in that city. The photograph of a postman occupies a panel and is a "sub"-advertisement of a photographer, while the point made in behalf of the printers is that *their* first delivery was made some time previous, and continues. Another blotter inquiring, "Is Your Nose on the Stone," has a rather crude drawing of a grindstone operation, and offers as advice, "Give it a rest. Use your eyes. Find

how the other fellow does it. You are not blind to quality. See what we offer in office stationery this month." There seems to be material for a better advertisement in this subject and matter. As it stands, it appears hastily put together.

THE Pirsch Press, Dayton, Ohio, offers a good motto card to stand on one's desk. This press has an attractive style of



FACE OF MOTTO CARD.

Double card, made to fold in center, to stand on desk, advertisement on other part of card and business card to accompany it. Reduced one-half. Issued by The Pirsch Press, Dayton, Ohio.

work that extends even to their envelope matter, and is consistent with their monogram imprint, suggestive of the days of Caxton.

SAYS Roscoe Thompson, Ransom, Michigan:

Throw your money out of the window before you put it into poor printing. You'll lose it either way, but at least people haven't received the bad impression of you which poor printing is bound to give.

The above is part of a mailing slip used in the distribution of blotters.

AMONG the blotters the Ravenna (Ohio) *Republican* had a good thing for January. It was a plain, one-color job, but the main part of the matter was this:

WHEREAS, During the past year I have expended the sum of Certain Dollars and Odd Cents for advertising in programs, scorecards, directories; for trading check and gift schemes and for whitewashing my name on country fences; and

WHEREAS, The same amount of money expended in newspaper space would have kept my name and my business more prominently before the people of Portage and adjoining counties with a new advertisement every week; therefore, be it

Resolved, That during the year 1902 the advertising schemes are to get none of my cash, and that my advertisement, kept new and up to date, be published regularly in the *Ravenna Republican*.

"FROM a Printer's Standpoint," is a gray-clad circular presented with the compliments of Davis & Steele, Rochester, New York, containing a good talk on the economy, and further advisability, of superior printing. The inside is done in green and red inks on the text, with black illustrations as here shown. Large card advertisements are also used by this firm,



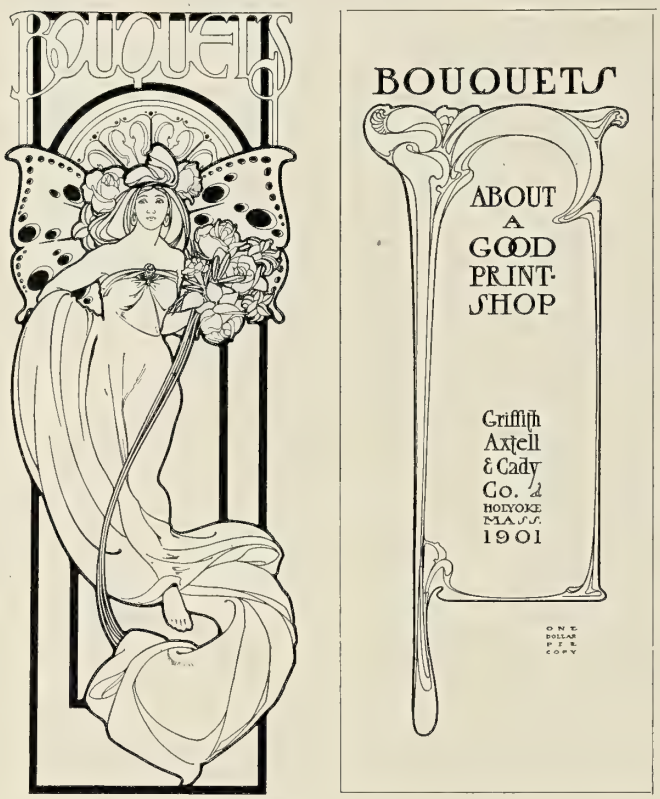
FOUR ATTRACTIVE PICTURES.

From circular of Davis & Steele, Rochester, New York.

the drawing for which is somewhat rough, but effective in its results, no doubt; for example, in an over-the-city view appears a gigantic man on a weather-vane looming against a black sky, spying a distant sign through a telescope, and the type says, "You can spy us out by the high grade of printing we are doing."

ANOTHER magazinelet has come to light—"The Office Owl," from Charles F. Dawson, Montreal. Unlike most other printers' periodicals, this has no editorial matter, but is given entirely to illustrated advertisements of office supplies. As Mr. Dawson styles himself, "Commercial Stationer and Printer," he may do well to emphasize the stationery part, though he makes it hard to find any mention of printing. Other periodicals seem to be thriving, as copies continue to come regularly. It appears best, however, to save remarks for a number in which there will be room to give a more extended review.

LAST year a remarkably elaborate and handsome advertisement "About a Good Print-shop" was issued by the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts. So great was its success, it takes another publication nearly as



Copyright, 1901, by J. Eveleth Griffith.

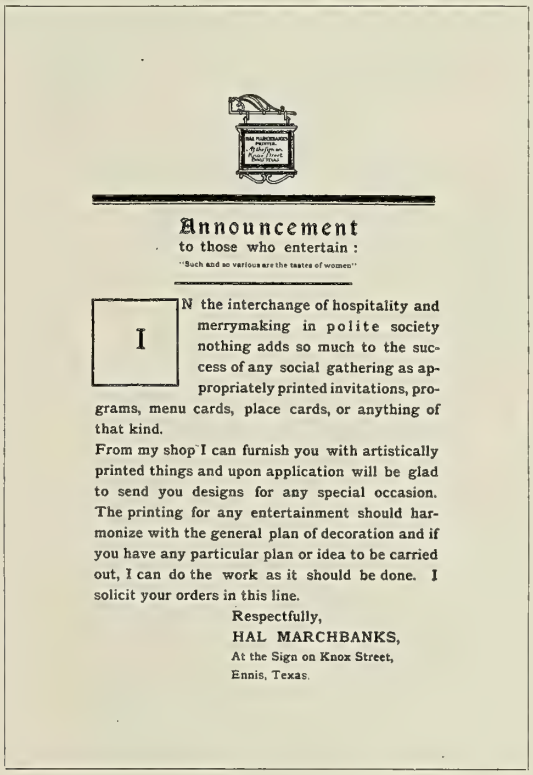
A COVER AND A TITLE-PAGE.

big to contain the things said in praise of this Holyoke printing concern and that advertisement in particular. "Bouquets" is a tall book, a little above 6 by 12 inches in measure, made up of reprinted comments and some further examples of work. Within its envelope we find first a tissue cover of flowered pattern bound over the cover proper with silver tinsel binding string, tied in a bow at the upper corner. The cover itself we have tried to reproduce, but ineffectually, since the many dainty colors are of necessity absent. The design upon the title-page is imitated through the book for all letterpress pages, four printings being evident in each. True to its title, the whole advertisement, save where impossible in trade reproductions, is given to colors of the most delicate posies, figurative of those delicious tokens that are ushered up to show the appreciation on an individually pleased public. For painstaking care, finest materials, diversity of work displayed and tasteful effect in the combination of all the parts, this advertisement deserves a gold medal of highest award. It is interesting to know that this expensive advertising brings justifying returns. "Bouquets" declares, in regard to the preceding effort, that "as an investment and business 'hummer,' it was a success," while by letter Mr. Griffith says, "It is needless to add that 'About a Good Print-shop' proved exceedingly profitable, as a piece of advertising, or I should not have ventured 'Bouquets.'" Those

who desire copies will kindly notice that the value of the work is set at $1, which is not exorbitant.

THE peculiar color of the stock — as near orange as anything else — used by Eugene L. Graves, Norfolk, Virginia, for a first of the year blotter, is likely to make the advertisement seen, but the drawing of a man holding his head in his hands, and the matter about "A Time for Good Resolutions," do not seem to me pleasing or pointed as a printer's advertisement.

HAL MARCHBANKS, Ennis, Texas, offers a good "Announcement," which is so printed that the chances are that it will be read by any one who opens it. When a person can see at a glance that the sheet before him printed in large type contains but two paragraphs, and that the matter ends on the one page — it is good luck to the advertisement. Some plain, strong compositions are submitted in Mr. Marchbanks' blotters, and in his printing for scratch pads, though I can not understand why he should use the unreconcilable shades of yellow and red that he does.



Announcement
to those who entertain:
"Such and so various are the tastes of women"

IN the interchange of hospitality and merrymaking in polite society nothing adds so much to the success of any social gathering as appropriately printed invitations, programs, menu cards, place cards, or anything of that kind.

From my shop I can furnish you with artistically printed things and upon application will be glad to send you designs for any special occasion. The printing for any entertainment should harmonize with the general plan of decoration and if you have any particular plan or idea to be carried out, I can do the work as it should be done. I solicit your orders in this line.

Respectfully,
HAL MARCHBANKS,
At the Sign on Knox Street,
Ennis, Texas.

CIRCULAR.

Rules, including those around the initials, in red; balance in black.

CHICAGO TRADE PRESS ASSOCIATION.

The annual dinner of the Chicago Trade Press Association was given at the Victoria Hotel, in that city, on January 31. The following officers were elected: S. D. Creedon, president; P. D. Francis, vice-president; Daniel Royse, secretary; John Willy, treasurer. Executive committee: Frank D. Abbott, John J. Bohn, C. F. Whitmarsh. R. C. Jacobsen acted as toastmaster. The following is a list of the speakers and their subjects: John Lee Mahin, "Advertising in General and the Follow-up System in Particular"; Fred Richardson, "Art in the Daily Press"; F. E. Coyne, "The Importance of Chicago's Postal Service"; J. L. Shilling, "The Making of Printing-plates"; W. H. French, "Does a Trade-paper Need to Bother with the Typefounder?"; F. Dundas Todd, "The Value of Photography to the Trade-paper Publisher." Two of the papers are reproduced in this issue of THE INLAND PRINTER.



TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50. New edition now ready.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

ABOUT A CALENDAR THAT DID NOT REACH US.— F. H. M., of Hingham, Massachusetts, on a neatly printed note-head writes: "With this is mailed a calendar for presswork criticism in THE INLAND PRINTER." *Answer.*— For a criticism we are very sorry to say that the calendar never reached us. Try again.

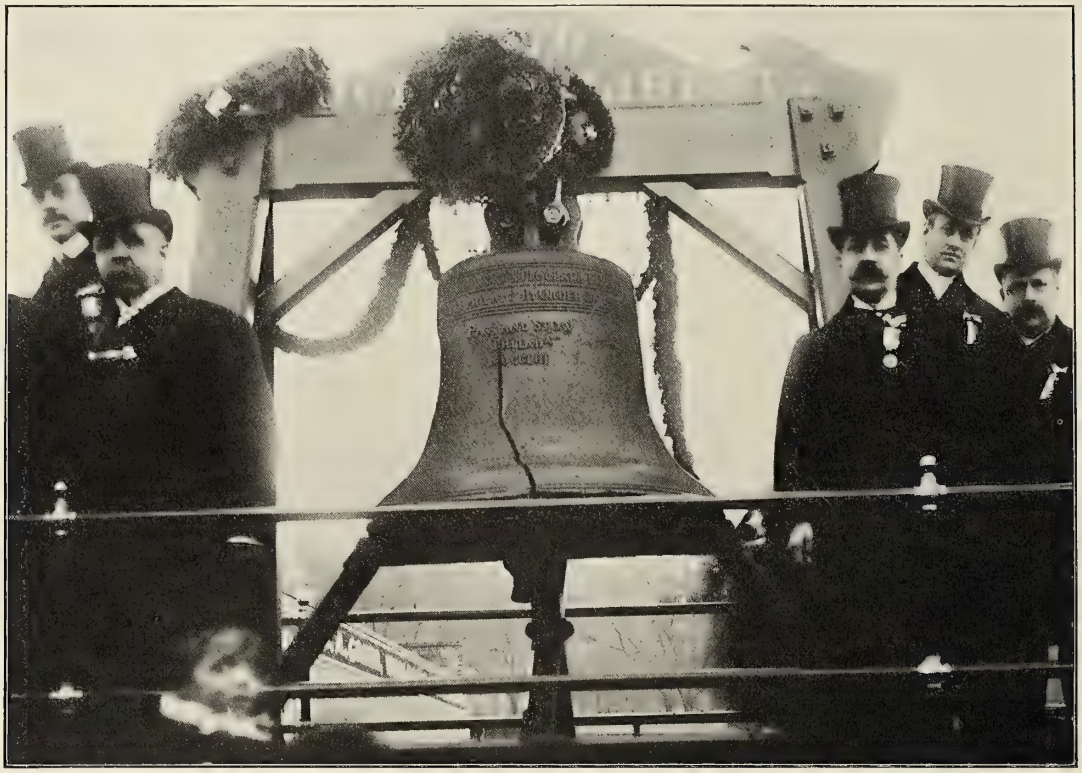
"THE JUNIOR JOURNALIST."—This is the name of a neat little eight-page and cover journal for young people. It contains good, wholesome reading for both sexes, and should stimulate perusal in its class. It is edited and managed by N. Stoller, 202 North Desplaines street, Chicago, Illinois. Subscription, 25 cents a year; single copies, 3 cents.

INQUIRY REGARDING A PROCESS OF PRINTING.—W. C. H., of Saginaw, Michigan, has sent us a letter-head corner, printed in ultramarine blue, and writes as follows: "Will you kindly inform me through the columns of THE INLAND PRINTER what the process of printing is called on enclosed sample? Would be pleased to know how it is done." *Answer.*—The work has been done from a copper or steel plate engraving. Similar work can be done on job printing-presses with a properly made plate, the raised effect being produced by light embossing. It takes a skilful pressman to make a success of such printing, however, and should not be attempted by a novice.

INFORMATION REGARDING TWO QUESTIONS.— E. M. M., of Chelsea, Massachusetts, writes as follows: "Will you please answer in your department the following questions: First, what can be put with black ink to go on enclosed white coated stock to prevent its picking? Second, what process is used to print in the accompanying printed copy, and can it be done on a job printing-press?" *Answer.*—The sample of card stock sent appears to be strongly coated. To one-eighth of a pound of $1 half-tone black ink add about a fourth of an ounce of vaselin or hog's lard. Mix either of these with the ink; if the ink is still too strong, then add a trifle more. A little paraffin, melted in a metal spoon until hot, is also a good addition to the ink, when the other articles are not handy.

The specimen of white lettering on crimson red paper has been done by the steel or copper plate process. See answer to W. C. H., of Saginaw, Michigan, for further information. You could have suitable plate made and run the same through the press twice to get the white as opaque as copy, and then emboss it up.

"PRESSWORK."—The second edition of Mr. William J. Kelly's popular work, under the title of "Presswork," has just been published and is now ready for delivery. The book has been carefully revised, and other equally valuable and instructive matter added to it, making it, without doubt, the most thoroughly practical work on the subject. Under the heading of "Imposition of Forms" will be found diagrams of the more general schemes of imposition, ranging from a four-page to a seventy-two page form, while under the caption of "Little Grains of Knowledge" will be found trade recipes and suggestions of the most useful character. In this volume Mr. Kelly has materially added to the desirability of "Presswork," as well as to his high reputation as a writer on printing subjects.



THE LIBERTY BELL.

On its way from Philadelphia to the South Carolina Interstate and West Indian Exposition, at Charleston, South Carolina.

TROUBLE BY OFFSETTING.—J. M. M., of Rock Hill, South Carolina, says: "I am printing a booklet on paper such as THE INLAND PRINTER is using, and find it almost impossible to keep it from setting off. Can you tell me how to prevent this?" *Answer.*—Get a suitable half-tone ink that is free and of good deep color, costing from 75 cents to $1 a pound. Regulate the fountain so that only sufficient will be fed to the rollers as will produce a full, solid color, because anything more will tend to set off on the back of the sheets as they come from the press. It happens, when extra heavy forms of solid surfaces are printed, that slip-sheeting has to be resorted to. However, print with as little ink as will produce a clear and solid color, and there will be small danger of trouble.

WANTS TO KNOW HOW TO PRODUCE TYPEWRITING EFFECTS.—C. R. B., of Brazil, Indiana, desires light on the following: "Will you please tell me through THE INLAND PRINTER how to produce the typewritten effect on copy-ink jobs, and oblige?" *Answer.*—Various methods are employed for the purpose stated, but the following one will likely do you. Set the grippers on the press so that they will be a little wider than necessary for the job on hand. Take a piece of open Swiss muslin and fasten it neatly and strongly on each gripper, so that it will fit over the face of the form (or be a little larger than the form is better). Take the form from the press and then put on a good supply of copying-ink to start with, so as to well ink up the muslin sheet; put the form in the press again and proceed with the printing. Use a soft tympan in such cases.

WANTS TO KNOW HOW TO TAKE PRINTING OFF PAPER.—C. R., of Meriden, Connecticut, asks this question: "Can you tell me, through the columns of your valuable journal, a way to take printing off bond and linen paper, so as to save same to print again? We have a lot upon which mistakes were made." *Answer.*—We do not know of a way to eradicate printing from good paper, that would not injure it. However, if you will take a plain piece of tint-plate metal and cut it to a neat pattern and with it print in gold or white size ink over the printed matter, then bronze over this, you will be able to utilize the stock for some customer that might fancy a neat gold or silver and black heading. Black printing over solid gold is much desired by those wanting rich-looking printing. Use blue-black ink to print over gold or silver, and run the press slowly, taking off the sheets by hand.

IS A PRINTING-PRESS RIGHT FOR EMBOSSING?—E. S. D., of Newcomerstown, Ohio, desires the following information: "I write you for your opinion on a pressroom subject of importance to me. It is this: Would you advise a heavier press than the ordinary printing-press for embossing? Is there any more strain on a press or more impression required to emboss than in ordinary printing? Is it practical to emboss from script type without injuring the type?" *Answer.*—Light, general embossing may be done on job printing-presses, but this is not

advisable when the printing-press is also required for fine letterpress work. An occasional job of embossing, where the plate is not too large, may be executed on a printing-press without damage to the machine, but it is not advisable to experiment on such unless a good knowledge of how to do embossing is possessed by the operator. If much embossing is to be done, especially heavy embossing, it is wise to put in a machine specially adapted to the work. We have seen a case where the bed of the printing-press gave way in the middle before a dozen impressions had been made. If you want to emboss with script characters, set up the matter and get an extra thick electro shell made from the form, and have it mounted on a solid metal base. If a long run is to be made, get two electros.

Wants to Know How to Keep Colors Separate.— C. M., of Brooklyn, New York, makes the following queries: "Do you know of anything that will keep colors from mixing? There was something of that kind sold a few years ago to printers; it was called an emulsion, and was mixed with the colors — the colors were run in parallel lines — and when the colors spread, as colors now do, they did not mix owing to the action of the emulsion in the inks. Also, do you know by what process blending is done? The paper is colored in parallel lines, not printed. I think the sheets are laid in a wooden trough, and the top is divided into sections with tin, and these sections are filled with different water-colors. I think oxgall is mixed with the colors. I believe the idea is taken from the bookbinding trade, as the bookbinders use it in some way in a branch of their trade." *Answer.*—We can not tell you the formula of the emulsion inquired about. It was for sale about sixteen years ago, but met with little success because of waste of material, trouble in cleaning fountains and the small demand for such printing as was done by the process. If you will refer to page 727 of February number of The Inland Printer, you may read about the making of bookbinders' colors. For further information we suggest that you write to the editor of "Notes on Practical Bookbinding," 214 Monroe street, Chicago, Illinois.

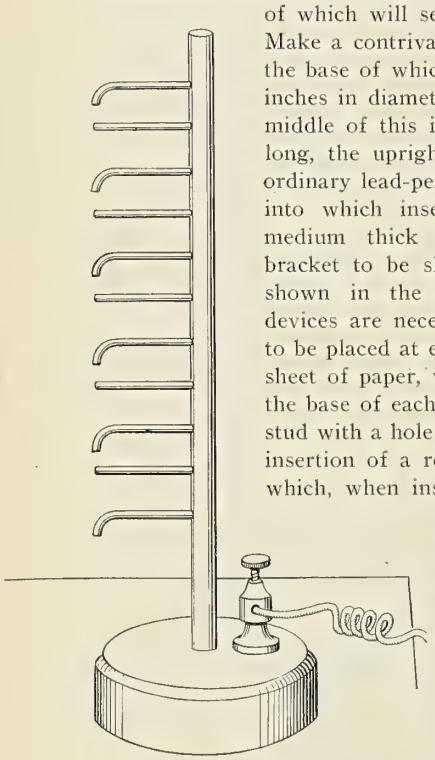
"Bouquets."— Such is the title of one of the most lovely pieces of printing that has come to our attention. The entire work displayed on this masterpiece of typographical and letterpress printing and embossing, including designing, engraving and arrangement, is the work and conception of the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, over which Mr. J. Everett Griffith presides as manager. "Bouquets" appears in souvenir shape, the entrancing cover of which is white, covered with a delicate Japanese tissue sheet with floral design, on which is printed the address of the concern in pale gray tint. The cover proper is made up of a fairy-like female figure with butterfly wings and draped in white, which is well enhanced in effect by artistic embossing. The colorings employed on the cover are made up of delicate buff, blue, purple and green tints, appropriately outlined with bordering of lemon-green bronze, the word "Bouquets" at the top of the design being in gold bronze. The fourth page of the cover contains an exquisite representation of a crimson jack-rose, with leaves and stem laid on an appropriate background. Inside the cover are seventeen pages of various kinds of specimens of workmanship of the most charming designs and colorings. Indeed, it would be difficult to effectively describe the loveliness and perfection of the various designs so ably carried out on this matchless piece of art work, for purely art work it is.

Wants to Know a Secret, Etc.— E. C. A., of Jamestown, New York, writes as follows: "In the December number of The Inland Printer I notice a letter from J. P., of Christchurch, New Zealand, in which he complains about a new four-roller press he is running, and as the name of the press is very properly omitted, I should like to inquire of you what make of press it is, or what press? I ask to know as a pressman, and for my own personal benefit. Will you please tell me what kind of presses are used to print The Inland Printer on. In looking over the presswork since last June on the journal, it seems to me that up to the December number the presswork was not equal to that heretofore done, or else paper inferior, and as this has been spoken of to me by others, I thought I would mention it. Of course, you may have discovered this as well as your readers, or may be we are poor judges." *Answer.*—We are always willing to impart information when it is in the line of duty, but hesitate to do so when by so doing we might lose a friend or damage the interests of a reputable business concern. There can not be any reason why we should do either, but if you want good, practical advice regarding the purchase of machinery, we can confidently recommend you to any of our advertisers to find what is necessary. The Inland Printer is printed on almost all kinds of presses, some of which may be better than others. In the great rush and variety of printing done where The Inland Printer is turned out, it is not within human effort to have every issue as perfect as desired. The best that can be done under the circumstances is done, and done enthusiastically. We are always open to criticism when it is well meant, and desire to thank you and all friends for reminding us of our failings.

Badly-slurred Work.— D. A. McG., of Buckingham, Quebec, has sent us two copies of a letter-head printed on linen bond paper, which looks very badly indeed. He asks: "Will you kindly inform me through the columns of The Inland Printer what is causing the blur on one of the enclosed sheets. The press is a Gordon, the ink is a $2 a pound quality — gloss black. The packing on the platen is three sheets heavy manila and one sheet eight-ply cardboard. Some sheets print clean, but others blur like sample sent. Will you kindly explain, and oblige?" *Answer.*— Both sheets sent us are blurred. The blurring occurs irregularly, as you say, and all because you have not got the grippers set so that they will promptly *take hold of the sheet* and keep it firmly on the tympan until it reaches the impression and take the sheet back as promptly and firmly from the face of the form when printed. The feeding seems to have been carelessly done, because side margins are not uniform to the gauge. Indeed, it is evident that few or none of the press essentials have been employed to prevent blurring, the sheets being "fired" in and allowed to come back to the feeder in any shape. In printing a heading such as the one before us, we would use two bearers at the extreme inside edges of the chase, or near enough to have the ends of the form rollers bear on these as they pass up and down over the form. This arrangement would secure better and more uniform inking of the type, and thereby produce sharper and cleaner printing. Use softer tympans, leave out the cardboard, in lieu of which put in a sheet of "baby" rubber, or two sheets of thin muslin or a piece of blotting pad, drawing the paper sheets over whichever article you use. If the gloss black is too strong, add to it a small bit of a lower grade black, and the work will proceed to your satisfaction.

How to Get Relief from Electricity in Paper.— Mr. Arthur E. E. Starkey, of Worcester, Massachusetts, has evidently given the electrical troubles encountered in printing-papers much attention. The device here illustrated will serve to demonstrate Mr. Starkey's method of securing relief from the action of electricity in the pressroom. He writes as follows: "In reference to a remedy for electricity, I think that I have an arrangement which is at least worthy of trial. Electricity in paper, running through a cylinder press, is frictional electricity, not static (heat), as generally supposed. Static electricity will not jump from one point to another; frictional will. Hence the difference is apparent. The remedy is very simple, and in six pressrooms, where it has been tried, has never failed. The whole thing in a nutshell is to keep the

electrical equilibrium between press and paper the same." Various methods, of course, are in vogue different from that espoused by Mr. Starkey, such as oils, patented annihilators, steam-heat, etc. Certainly very little trouble is experienced from electricity during the summer months, hence it is assumed and rightly, too, that warm pressrooms have a beneficial tendency in dwarfing its energy. It is now a well-known fact that paper stored in cold rooms has more and retains more electricity than when stored in well-heated locations. Steam-heat or moist steam from ordinary boiling vessels in the press-room has been demonstrated to be of considerable assistance in subduing electrical action. Mr. Starkey's new plan of overcoming the difficulty is as follows, the accompanying drawing of which will serve to aid in the description: Make a contrivance similar to the illustration, the base of which should be steel and about 2 inches in diameter, with a flat bottom; in the middle of this insert a steel upright 6 inches long, the upright to be about as thick as an ordinary lead-pencil — the wooden thickness — into which insert about eleven brackets of medium thick copper wire, each alternate bracket to be slightly curved on the end, as shown in the illustration. Four of these devices are necessary for each press, and are to be placed at each of the four corners of the sheet of paper, whatever the size may be. In the base of each device insert a small metallic stud with a hole bored through it to permit the insertion of a regularly covered electric wire, which, when inserted in same, is held in the usual way by a small thumb-screw. The wired connection is coiled, as shown, to allow of adjustment to different sizes of paper on the fly-board. The extreme ends of the four coiled electric wires are to be fastened to the frame of the press at convenient distances — the fastenings to be made by soldering the wire ends to the press, after the paint on the iron has been scraped off at the points of contact, or else by small iron studs set into the framework of the machine. Steel is one of the best attracters of electricity, and copper the best conductor. This device is designed to fit in between the rib sticks of the fly, and as it has a heavy steel base, will not tip over. The bent wires are to be set so as to slightly touch the paper at each corner as the fly lays it down on the table. Any mechanical electrician can make this appliance at small cost.



Trouble with a New Two-revolution Press.—A. B. C., of New York city, writes: "As a reader of The Inland Printer, I would consider it a favor if you will enlighten me on the following queries: First, a new two-revolution press slurs near margins and at the tail end of the sheet, and although I have tried everything possible and have packing in perfect condition and bearers free from grease, I have not met with success. The bands hold the sheet tight. Second, Which is the correct way of setting a rack when the one on the bed is loosened and the press is run on the impression by hand, should the rack be drawn toward the grip or set from the grip?" *Answer.*—We wish you had stated the name of the machine. Ordinarily, when slurring occurs near the margins and at leaving end, we examine the set of the bearers to know whether they are uniformly even or not. If uneven, they should be set to type-height. Let the cylinder down on the regulated bearers, then examine the amount of tympaning carried on the cylinder, by laying a straight edge across the cylinder and tympan, letting the straight edge rest on the cylinder barrel. This procedure should settle the problem so far as the relative adjustment of the bed and cylinder are concerned, for it will then be evident whether too little or too much tympan is carried. Of course, the outer sheet on the tympan should be drawn perfectly taut on the cylinder head to keep those in under up to the cylinder as snugly as possible. Sometimes irregularly set grippers cause slur, also badly set rollers, although few men look for trouble there, notwithstanding that a low-set form roller or one set too hard to a riding distributor will interfere with the accurate travel of the bed, especially if the gibs are loose or the bed and cylinder rack not meshing accurately. Examine all of these, and if not successful in finding the cause of the slur, then look to the fit of the shoes; see that they fit without loss of action; if not then send for a competent machinist from the works of the builder of the press. Second, the rack on the bed should be meshed to the one on the cylinder at the point where the impression begins, which is the gripper end, and should be so set that the rack on the cylinder will fit between the first and second tooth on the bed rack, in which position its first tooth will grip on or impinge upon the back part of the first tooth of the bed rack. Often, when press dimensions will permit, the cylinder rack is set so as to fit in between the second and third tooth of the bed rack, and vice versa, to save wear on both racks.

PATENTS.

The past month has been somewhat prolific in patents pertaining to the delivery mechanism of cylinder presses. C. P. Cottrell has one, numbered 690,638, covering a combination of delivery tapes in front of the cylinder, with an endless chain carrier in front of said tapes, which is inoperative when the fly is in use.

Walter Scott is the author of patent No. 689,919, covering details of the gripper mechanism of a reciprocating sheet-delivery.

Alexander J. Hood, of Muscoda, Wisconsin, has patented as No. 691,863 an attachment for platen presses, consisting of a device for printing a tint in a different color and for removing the printed sheet from the platen.

A novelty in ink fountains for platen presses is exhibited in patent No. 692,065, by Robert Naumann, of New York. He places a little ink cylinder under one edge of the disk, in which works a plunger to push the ink forward at regular intervals. The discharge opening may be regulated to permit a pin point of ink or a big drop to be forced out at each passage of the rollers.

Michael A. Droitcour and Gustav F. Kalkhoff are responsible for patent No. 692,194, which describes a decidedly new idea in sheeting the product of a cylinder press to prevent offset. A traveling apron is arranged to receive the sheets from the press and carry them into a roll, where they are wound up in such a manner that each sheet is separated from every other sheet. This does not strike one as being superior to the present method of slip-sheeting.

George F. Peck, of Brooklyn, has patented as No. 690,911, what is perhaps the smallest article connected with printing on which there has been granted a patent. It is a quoin lock about one inch in length, and much smaller in every other dimension. It is designed to drop into the open space between the teeth of a Hempel quoin and prevent the parts from slipping when form is on the press, which object it will certainly accomplish.

A form of distributing roller for platen presses is the subject of patent No. 690,895, by John H. Schussler, of Denver, Colorado. He mounts a distributing roller so as to engage the two form rollers of a Gordon, and provides a movement for shifting the distributor endwise when the rollers are not in contact with either form or ink disk.



The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

A DANGEROUS CORRECTION(?)— In an advertisement a proofreader changed "Those desiring a copy should order it in advance" to read, "Those desiring copies should order them." Such a change should never be made without permission of the advertiser.

A REVERSE.—The New York *Herald* recently contained an advertisement for agents, in which the advertisers announced a booklet telling how their agents succeeded, as follows: "How well some of our agents have succumbed is told in a little booklet." Is the power of succumbing a new agential accomplishment?

THE LONGEST WORD.—J. B., Bridgeport, Connecticut, writes: "A few years ago the New York *Sun* said velocopedestrianistrianarianologist is the longest word in the English language. What think ye of it?" *Answer.*—We think simply that, as it is not a word at all, it can not be the longest word. If any reasonable sense could be assigned to it, and enough demand existed for its use in that sense, it would be the longest word known to us.

AN ERROR IN PUNCTUATION.—W. U. M., Carson City, Nevada, writes: "The following sentence is from one of the current magazines: 'He had risen from the wreck undaunted but ill-armed against an unsympathetic world.' As you will notice, the period is the only point in the sentence. Is the sentence correctly punctuated as it stands? If not, will you kindly give the correct punctuation?" *Answer.*—A comma is needed after "undaunted."

POSSESSIVE FORM AND NUMBER.—V. X., Cleveland, Ohio, writes: "The following sentence recently appeared in a local paper: 'For Friday and Saturday's sale.' Why is not Friday made possessive, the same as Saturday, it being, of course, a two days' sale? Also 'There seems to be many new faces in the class this morning.' Is not 'seem' the proper word?" *Answer.*—The possessive as printed may be justified by the argument that "Friday and Saturday's" is a case coming under this dictum by Goold Brown: "When nouns of the possessive case are connected by conjunctions or put in apposition, the sign of possession must always be annexed to such, and such only, as immediately precede the governing noun." One sign of possession is generally considered sufficient in such cases. In the sentence of the other question the verb should be "seem," to agree with its plural nominative.

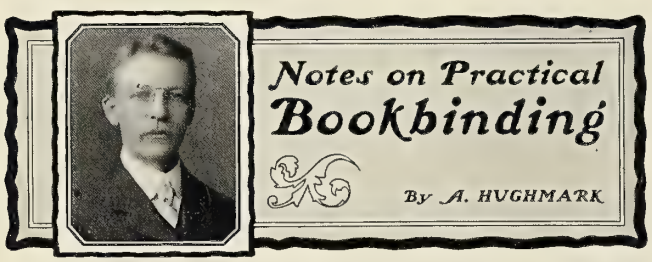
EVE AND EVENING.—A. P. B., East Chicago, Indiana, writes: "A poster for a ball had the date-line 'Saturday Eve., Dec. 28, 1901,' and we were uncertain whether the period should be after Eve., making it mean evening. Might it not be meant for the word eve, meaning the evening before, so that the ball would be given on Friday evening?" *Answer.*— Possibly some one might, for some jocular or secretive reason, or ignorantly, announce a ball by dating it Saturday eve, meaning Friday night, but it would not be a good use of the word eve. Probably no one would seriously write, for such use, any date but that of the actual day. Everything favors the conclusion that eve., with a period, was written as an abbreviation of evening. Eve'g is better, but it is wise in such a case to print just what is written. Eve is not in common use as a word meaning simply the evening before, though it is used poetically for evening, with reference to the day itself. In its commonest use — as in Christmas Eve — it means the whole day just preceding.

GRAMMARS.—A. H., Peoria, Illinois, asks for something hard to determine, thus: "Will you give the names and publishers of the best reference grammars for a proofreader?" *Answer.*—Though very many books on grammar have been published, they are mostly text-books rather than reference-books. Probably no list of absolutely best ones could be selected. Two of the largest are Goold Brown's "Grammar of English Grammars," which any regular bookseller should be able to procure (present publisher not known to us), and "The English Language and English Grammar," by Samuel Ramsey, published by G. P. Putnam's Sons, New York. Neither of these, nor any other, is faultless or worthy of unquestioned acceptance in all of its decisions. A fuller work than either of those named above is a translation, in three volumes, of a German work, "Englische Grammatik," by Eduard A. F. Mätzner. The writer not only does not know where this work may be procured, but would be glad to receive the information from any one. He has seen it only in dictionary editorial rooms.

FOREIGN WORDS ANGLICIZED.— S. F. N., North Easton, Massachusetts, asks: "Is there any way in which words of foreign derivation which have become Anglicized can be distinguished from those which have not, in the Century Dictionary? I refer to such puzzling words and phrases as 'à propos' and 'carte blanche,' for examples. In the dictionary which I formerly used all the words listed which were still foreign to our tongue were distinguished by parallel marks. I can find no indications of the same sort in the Century." *Answer.*—The words cited are not of foreign derivation, but are the actual foreign words themselves. No typographical device is used in the Century Dictionary to distinguish foreign words. Why should the English word apropos be puzzling? It is a simple English word, as much English now as any other word, although it was originally a French phrase. Carte blanche is not Anglicized, but is and always will be French, although it is very familiar French. In the Century Dictionary each term is entered in the form preferred for its writing, and its origin is stated in the etymological treatment given just after the pronunciation.

TWO QUESTIONS OF WORD-USE.— B. L. R., Colorado Springs, Colorado, asks: "Will you please inform me if there is any preference between 'toward' and 'towards'? I find none recorded in the Century Dictionary. Are they used interchangeably? What is the rule distinguishing the use of 'was' and 'were' in such clauses as 'if I were you,' 'if this were the case,' etc.?" *Answer.*— It is because the word-forms of the first question are used interchangeably that no preference was found in the Century. A preference is recorded there, however, by the fact that all of the defining and citation is given with the form "toward," and the other form has no explanation other than "same as toward." Many writers and speakers use the form with *s* almost if not quite always; many others use both forms, not caring to bother about a choice; but the majority, especially of those who are at all nice about such matters, always say toward. It is because of the last fact

that the treatment of the word in the Century Dictionary was made as it is. Alfred Ayres, in "The Verbalist," says: "Those that profess to know about such things say that etymology furnishes no pretext for the adding of *s* to *ward* in such words as backward, forward, toward, upward, downward, afterward, heavenward, earthward, and the like." On the contrary, etymology furnishes the only pretext, which is thus given in the Century, in the entry *-ward:* "Most of the forms have a collateral form with adverbial genitive *-s.*"— The distinction between the two words of the second question is that "was" is right in the indicative mode, and "were" is right only in the subjunctive. It is a fad with many writers to insist that the subjunctive is moribund, and that it might better be dropped altogether; but we have not yet reached the time, and it is probably far distant, when any careful speaker will consider "if I was" or "if it was" correct, in the clauses inquired about. One should be sure of the distinction between indicative and subjunctive, and avoid such absurdity as thinking that every "if" must have a subjunctive verb. The New York *Sun* once published the assertion that the sentence, "I asked if he was in," was wrong, and should be "I asked if he were in," because "if" is subjunctive, and that mode demands "were." Whether this decision ever would have been correct or not, it is not so now. If such expressions were once correct with the subjunctive verb, they are instances exemplifying the loss of that mode, for in them the indicative is now, at least, prevalent.



This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

STRENGTH OF LEATHER IMPAIRED BY STRETCHING.— Did it ever occur to you that when a piece of leather is soaked and stretched over the back of a book that this process deprives it of one of its best qualities — tensile strength? When it dries, it shrinks mostly at the joints, thus becoming hard and brittle, where it should be most flexible. For heavy bindings, or bindings with heavy covers, care should be taken to leave the fibers of the leather in the flexible state, thus forming an easy, natural hinge to the cover. The hide or skin from which leather is prepared consists of bunches of closely interwoven fibers. It can then be clearly seen how the strength of the skin is affected by depriving it of the free motion of these units. In most of our commercial bindings this is plain, the books when used to some extent "wear through" in the joints.

TROUBLE WITH ALUMINUM.— F. E. S. writes: "Would like to hear of some method for sizing book-covers that would be satisfactory for aluminum stamping. Have tried all the sizes I know of, but can find nothing that will do good work." *Answer.*—Several before you have had the same trouble, and many otherwise good stampers will smear on size that would do to use as glue, and the cases will smell of it long after they leave the bindery. A good size can be made by dissolving two pounds of shellac in two quarts of water, and then adding a pound of borax; the whole should be left to simmer over the gas stove until thoroughly mixed. This should be sponged over the covers evenly and metal laid on before too dry. A stronger heat is also necessary than what is needed for gold. When this method is pursued, a bright effect is had, and covers are clean and do not stick to the fingers afterward.

APPRENTICE SYSTEM AND TECHNICAL TRAINING.—A writer from abroad recently requested this department to furnish data in regard to system of apprenticeship and technical trade education. The only answer that can be truthfully given is that we have no system. We take in a boy to run errands, and if he is bright he can make himself useful in many ways for such work as padding, punching, eyeletting, perforating, bundling, etc. If the shop has not already full quota for apprentices, he can be admitted by making application to the local union having jurisdiction. This merely gives him the right to stand at the bench, it has no visible effect on him, as he will very likely be kept doing what he did before. If an edition shop, he will probably be kept gluing up for machine, and his ambition to be a "liner up" or a "caser" may, in the fulness of time, be gratified. At this point he stops and then begins the hunt for piecework as "journeyman" with no hope or time for anything else. In a blank-book shop, he has a trifle wider range. He can start in on checkbinding and work up to half-binding, where he will probably stop. In both cases his time runs on and when his years are "served," he is sent out as a journeyman by the mandate of his union, not because he is capable. Nothing is asked of him; his own opinion is good enough. Mr. Elbert Hubbard, "Roycrofter-in-chief," in a recent article stated that he went through a large book factory in this city, where there were five hundred men employed "turning books out of hoppers, and not a bookbinder among them." That is not a flattering opinion, but it is not very far from being a true one. Owing to the immense quantities of cheap books demanded by the public, these conditions can not be changed very easily. In Germany and England the governments and municipalities have taken a hand to ameliorate these conditions, by establishing trade schools for the benefit of respective crafts. Here where every one has to look to his own fences, it behooves the unions to take this matter up, and if the initiative is taken, the employers' associations would probably give a helping hand, inasmuch as it would be to their interest to have efficient help. The Childs-Drexel Home for printers was aided by assessments. Would it not be advisable to try the same again and get a night-school started in some large city as a beginning? Such subjects as marbling, finishing and ruling offer plenty of opportunities for theoretical, as well as practical studies. Drawing, leather molding, inlaying and tooling would prove attractive to those whose ambition leads beyond "crew work" and machine tending. Harmony of colors and materials would prove beneficial to the cheaper trade as well. Men now able in the respective branches would not be unwilling to impart their hard-earned knowledge for such purposes, although they now jealously guard what they consider their own accomplishments from what they term "botches." Not only would these "botches" be eliminated, but higher standards would be set, sobriety advanced, and pride and ambition now so dormant in the breasts of the "bookies" would be aroused.

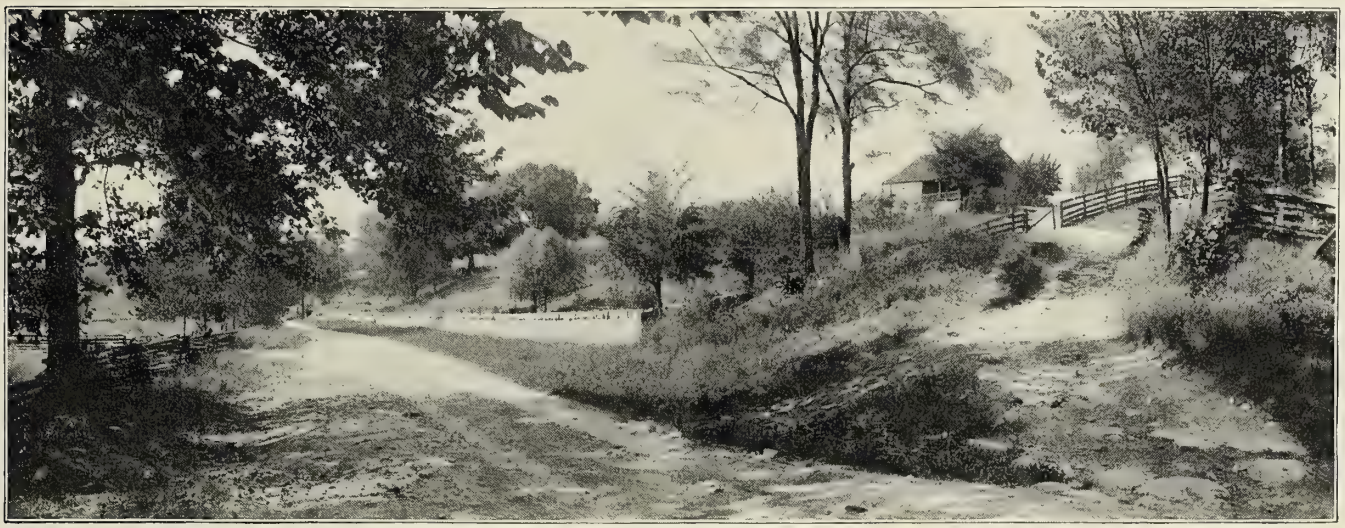
RARE BOOKS IN PHILADELPHIA.— Mr. James Bentley's bookshop, in the Land Title building, Philadelphia, says the *International Printer,* is unique. One would not look for rare books in a busy office building, yet in Mr. Bentley's safes are

some of the choicest books in the world; rare and scarce specimens that are a delight to the booklover. The famous binders of France, England and America have contributed their skill to make the covers and bindings worthy of the contents. Among so many deserving of mention it is difficult to select, but here are some of the most notable that Mr. Bentley displays:

A magnificent copy of "Queen Hortense," bound by Chambolle-Duru. Fine French crushed levant, double, all inlaid by hand-tooling.

Swinburne's "Queen Mother and Rosamond," bound by Zaehnsdorf. Wine-color crushed levant morocco; the sides are tooled by hand to a floral design over a finely dotted gold background; panels containing the repetition of the title. The back tooled to a miniature reproduction of the same design; double with morocco, tooled in panels; morocco fly leaves, gilt tops.

Bernardine de Saint Pierre's "Paul and Virginia," bound by Chambolle-Duru. New full blue crushed levant, tooled inlaid roses and water lilies, vellum lining with inlaid and tooled border. (Harold Karslake.)



A COUNTRY ROAD.

chastely on the sides with fine lined geometrical design; inside, eight lined borders, marbled edges, gilt tops.

"Life of Marie Antoinette," four volumes, bound by Taffin, Paris. Full crushed levant, Jansen style; double in crushed levant, tooled in panels, ornamented with gold fleur-de-lis on rose-colored background.

"Walter Pater's Works," in nine volumes, bound by Macdonald, New York. Three-quarter crushed levant; sides tooled in design of flowers in red and gold, on green background. Edition limited to one hundred copies.

A Great London Sale.—According to the *International Printer,* the sale of rare books and bindings, the second selection of the work by the Guild of Women Binders and the Hampstead Bindery, took place recently in London. Of this exhibit and sale three of the choicest specimens are mentioned:

Browning's Poems, Japan vellum, illustrations by Byam Shaw, maroon morocco, uncut, t. e. g., inlaid design, consisting of 199 pieces in blue, yellow, orange, green and white, turquoise blue doublures, with sixty colored inlays. (Constance Karslake), 1897.

Keats' Poems, Japan vellum copy, illustrations by R. Anning Bell, green morocco, uncut, t. e. g., with sixty-two inlaid purple and blue pansies, and 125 inlaid red berries, full morocco doublure with 112 inlaid red and brown berries. (P. A. Savoldelli.)

Rogers' "Italy," poem, large paper, choice India proofs of the engravings after Turner and Stothard, crimson morocco, uncut, t. e. g., entirely covered with a dark green inlay and 364

PATENTS.

For bookbinders, E. Davell, of London, has perfected an apparatus for use in burnishing the edges of books, says the *International Printer.* It has an arm pivoted to a swinging frame and provided with a depending pointed end which enters an aperture in a burnishing tool. The frame is hinged to a standard. A spring, the tension of which can be regulated by means of a hand-wheel, encircles a rod extending between a bracket on the frame and an arm on the rod. During the operation of burnishing, the tool is guided over the edges of the leaves by means of a handle. The burnishing tool may be formed as an integral part of the arm, or the tool may be connected therewith by means of a screw or other suitable connection. An apparatus also for scraping, gilding and burnishing the edges of books, comprises a table upon which are mounted rails for carrying a series of movable presses, of the usual kind employed by bookbinders. A book is screwed up in the first press of the series, and an operator scrapes the edges of the leaves. After the scraping operation has been finished, the press is pushed along the rails to a position near a second operator, who gilds the edges and then pushes forward the press to an operator who burnishes the edges of the leaves. Blocks, hinged to the rails, serve to hold the presses in position. The gilding and burnishing implements are supported respectively upon bridges or standards.

Herman H. Hofman, of Chicago, has patented as No. 690,859 a loose leaf binder, comprising relatively movable top and base members, a rotating shaft carrying a toothed wheel and, journaled on one of said members, flexible chains for guiding and holding the rear side edges of the leaves to be bound, each of said chains being provided with a rack engaging one the upper and one the lower periphery of said wheel.

A detachable book-cover has been patented by Gustav A. Roedde, of Vancouver, Canada. It appears to be a practical device.

The Perfection Book Back Company, of New York, is the owner of patent No. 689,874, granted to Frederick Hager, of Portland, Oregon, covering a new article of manufacture, an integral strip-sheet for backing and assembling book signatures, embodying a plurality of pairs of strips, adjacent members of the two pairs being connected by bridges, and the members of each pair being in parallel position, with a uniform intervening space bridged by integral narrow connecting-necks extending between them.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

Frank A. Vanderlip, who concludes his articles on the "Commercial Invasion" of Europe in the March *Scribner's,* makes a startling summary of the conditions which he believes will secure indefinitely the supremacy of the United States in trade.

Senator Hanna, Charles M. Schwab, Bishop Potter and all other members of the committee of thirty-six appointed by the Capital and Labor Conference, held in New York recently, gave their opinion on the movement to end labor troubles in a recent issue of the *American Federationist,* of which Samuel Gompers is editor.

Contributions of a high order make up the contents of the February *International Monthly.* First come "Trusts, Trade Unions and the National Minimum," by Sidney Webb, a well-known English economist. The view he takes of the relations between capital and labor in the United States is not rosy, and he suggests a remedy.

The *Trade Press* is the title of a new publication devoted to advertising, published quarterly by L. L. Cline, Hodges building, Detroit, Michigan. Of standard magazine size, containing sixty pages, about one-half being taken up in advertising, the style of its arrangement is good, and it is well printed. The publication advocates the use of trade magazines and will help this class of publications.

The first number of *Commercial Originality,* "for the man at the heart of any business," published monthly at Chicago by the Binner Engraving Company, made its appearance on February first. William A. Hinners is editor. The publication does not pose as being anything but an advertisement for the company getting it out. It is so neatly printed and has such excellent examples of engraved work and information about cuts in general that it will be welcomed.

The students of the Art Institute of Chicago now have a medium through which they can let the world know what they are doing. It is called *The Sketch Book,* and is to be published monthly. The first issue appeared in February. It starts out with thirty-two pages and cover, the larger part being taken up with reproductions of the work of the students and with matter of general information along art lines. Mrs. Will Herrick is editor, and M. E. Caldwell associate editor. The publication will undoubtedly be a great help to the students and to the institute which is back of it. The Inland Printer wishes it success.

A second work by Adèle Millicent Smith, of the Drexel Institute, Philadelphia, under the title of "Proofreading and Punctuation," has made its appearance. It is a manual of some two hundred pages, cloth-bound, with a number of illustrations in line and half-tone. The object of the author is to have the work used as a text-book in schools and to be of assistance to the non-professional proofreader. Proof-marks, preparing copy, reading proof, sizes of type, chapters on typefounding, typesetting, different engraving processes, paper-making and other matters of interest along this line are included in the work. Quite a good deal of the material in the work can be found in other shape in works devoted to printing, but they are here grouped in such convenient form for reference that they will be found of great help. The book is well printed and tastefully bound, and sells at the reasonable price of $1. It may be obtained of the author or through The Inland Printer Company.

Year-book of Columbia Typographical Union.—The Year-book of Columbia Typographical Union, No. 101, Washington, D. C., for 1891, is a very fine production and most creditable to the printing committee, Messrs. Dan C. Vaughan, Thomas A. Bynum and C. G. Morrison, and to the printers of Washington. The book is printed on fine paper, and copiously illustrated with portraits of officers and members of No. 101 and others interested in the printing industries. The table of contents gives an interesting list of subjects: Elective Officers of Columbia Union; List of Committees and Their Duties; "The Year's Review," by Charles W. Otis; "Printers in the Professions," by Jackson H. Ralston; "Evolution of the Book"; "Printing Sixty Years Ago," by Theodore L. De Vinne; "Job Composition," by A. H. McQuilkin; "Printers in Congress," by Hon. Amos J. Cummings; "Our Home Typographical Temple," by J. M. Johnson; "The Government Printing-office — Old and New," by C. J. Ricketts; "Philippine Printing," by W. J. Dow; "A Cosmopolitan Office," by Bernard H. Lane; etc.

A Century of Typography.— Of the one hundred and fifty books printed, only two copies of "Notes on a Century of Typography at the University Press, Oxford, 1693-1794," are to be found in Chicago — one at the John Crerar Library, the other in the office of The Inland Printer. Mr. Horace Hart, the compiler, has accomplished a wonderful work in placing in such permanent and handsome form complete information in reference to the specimens issued by the Oxford Press, England, and all the punches, matrices, type, etc., ever made or used at that great printery. To save from destruction all of the ancient printing materials belonging to the university seemed to be the duty of the Controller of the Press, according to Mr. Hart, and occupying that office he set about to do this. At the same time he made a complete record of all the specimens that had been issued, reproducing them where possible, and indicating the condition of all the material now in existence. The result is presented in a quarto volume of 172 pages, on Van Gelder deckle-edged paper, printed as far as possible from the original type, but in some instances (where the type had been destroyed) from zinc etchings made from early specimen sheets. The amount of labor entailed in the production of this volume must have been enormous. Mr. Hart acknowledges his indebtedness to Mr. John De La Mare, head of the type storerooms and of the typefoundry of the Oxford Press, for his great assistance in the preparation of the work. The book has charms not only for the typefounder and the printer, but for the book-lover as well. In considering present-day typography one can not fail to notice its similarity to the early specimens in this book — the Caslon and letters of that character. A return to old-style faces indicates that plain, simple, dignified letters will outlive all the fanciful, illegible and grotesque faces that could be devised. The Inland Printer extends its thanks to Mr. Hart for including the magazine in the list of fortunate possessors of this rare and interesting volume.

BEEN A READER FOR FIFTEEN YEARS.

The Inland Printer has been a great help to me, both mechanically and educationally. Have been reading it for about fifteen years and it seems the longer I read the more interest I find in it.—*William M. Rettig, Chicago, Illinois.*

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And this life with its dreams fade away;
But the heart that is faithful, the love that is true,
Will live on forever and aye, sweetheart.
Will live on forever and aye!

When the dews of night have fallen, and stars fond vigil keep,
When the cares of day are over, and the world is hushed in sleep,

Then I think of a summer's gloaming beneath the tender sky,
When we stood beside the sea, dear love, and whispered our "goodby."

Tho' weary months have come and gone in changing restless scene,

Fond thoughts of you still linger in the land of might have been;

Tho' brightest dreams have passed away,

And joy is dead to me forever.

Round Brass Corners on this page are made on square body, and sold at Fifty cents per set

A System which provides a mutual exchange of commodities is manifestly essential to the continued and healthful growth of our export trade. We must not repose in fancied security that we can forever sell everything and buy little or nothing. If such a thing were possible it would not be best for us or those with whom we deal. We should take from our customers such of their products as we can use without harm to our industries and labor. Reciprocity is the natural outgrowth of our wonderful industrial development under the domestic policy now firmly established. What we produce beyond domestic consumption must be vented abroad, excess to be relieved through foreign offices. Sell Anywhere.

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30 POINT 4 A $2 25 7 a $2 00 $4 25

THE BEST Designed 31

60 POINT 3 A $6 00 4 a $3 50 $9 50

AMERICAN Italic Letters

12 POINT 10 A $1 25 20 a $1 25 $2 50

THE BEST PRINTERS in the United States have obtained their complete equipment from us. Our facilities are unexcelled

24 POINT 6 A $1 95 9 a $1 55 $3 50

ATTRACTIVE When used as a Display Letter

36 POINT 3 A $2 75 5 a $2 00 $4 75

ADMIRABLE Type Fashion

8 POINT 12 A $0 95 26 a $1 05 $2 00

PRINTERS SHOULD ALWAYS bear in mind the various tastes of their patrons, and so far as practicable select material best suited to the character and quality of the work. Our productions will aid you in this

MADE BY **American Type Founders Co.** ORIGINATOR

AMERICAN ITALIC SERIES

SHOWN IN PRACTICAL DISPLAY

CARPETS

TO make room for our Autumn Display of Carpets, we offer some very handsome styles of Genuine Axminsters at sharp reductions. The patterns are desirable, and many of them have neat borders to match. In three grades to be sold at only one price:

$1.85 Axminster
$1.65 Axminster
$1.45 Axminster

$1.23 PER YARD

We expect to close all of these special lots out in a day or two. Customers are advised to call early, and bring room measurements. A good opportunity to secure a cheap Carpet

A. L. BROWN & CO.

245 Washington Street

Carpet Department on Fourth Floor

Abbot Border No. 235 Per font, 60 inches, $2.00

The larger sizes of American Italic are commendable for Show-card Display and Street-car Advertising

American Type Founders Co.

ORIGINATOR OF TYPE FASHIONS

Century Expanded

A clear-cut, legible body-letter, made in five sizes, as shown on these pages

In Stock and Sold at all Houses of the

AMERICAN TYPE FOUNDERS COMPANY

A STUDY OF PROOFREADING.

THAT no system of set rules could be devised for punctuation, even for use only by one permanent set of workers, which would serve adequately to reasonable practice, is an assertion often made, and is probably true. Rules cannot be made so clear that will give only one result in their application—that is, no rule that has any other than one specific application can be so made. Even the prescriptions common to nearly all books on the subject, that certain words, under certain circumstances, must have a comma each side of them, are frequently misunderstood, so that some compositors think that the word *however*, or *therefore*, for instance, must never be used without a comma. One of the reasons why punctuation is so little understood must, it seems, lie in the fact that those who have tried to systematize it have made too many rules. No learning by rote is necessary. What is needed is thorough understanding of a few

8 POINT—Opened with 2 point leads

QUALITY in type means the ability it has to resist wear. Not durability alone is concerned with this; but the kind of durability by which a type can hold its pristine clarity of outline in face and its capacity for clean-cut printing, even under the utmost stress of ordinary service in the print-shop's every-day workings. Now, the printer is not very careful of the type, as a general proposition. He does not devote much thought to his humble servitor, to the making whereof went *so much skill and devoted watchfulness.* He is more than likely to batter it, and to permit that it goes back to its box, after use, half-washed and wholly covered with minute particles of printing ink. He lets it go dusty, often. Also slovenly compositors hurl it ruthlessly to its place in distribution, and its serifs lose sharpness prematurely. For all this disregard, the quality must be there

10 POINT—Opened with 2 point leads

The CENTURY EXPANDED was selected by the publishers of *The International Printer* for their Magazine after a most critical and exhaustive comparison of other Roman faces.

CENTURY EXPANDED
is carried in stock and furnished by all Houses and Agencies of the AMERICAN TYPE FOUNDERS' CO. Order from the House nearest your place of business.

PRICES

Put up in fonts of 25, 50 and 100 pounds, or some multiple of these weights, at the following Roman prices:

6 Point	*per lb.,*	*$0.64*
8 Point	*per lb.,*	*.52*
10 Point	*per lb.,*	*.46*
11 Point	*per lb.,*	*.44*
12 Point	*per lb.,*	*.42*

Quantities of 500 lbs. and upwards at reduced prices, according to size of font.

UNDENIABLY co-operation stands for one of those twentieth-century, or, to use a term once popular, *fin de siecle*, ideas that appear to be fast gaining hold of society and business. It is a word standing for an ideal condition—a millennial condition, pointing to the time when the lion and the lamb shall lie down together, without the lamb being inside the lion. There are two sets of forces in society—the centrifugal and the centripetal: the former drives men to individual selfish effort, the latter to a combined, harmonious and sympathetic effort. There are those who believe the Creator intended that what appears in plant and animal life generally should rule in human life; that is, the triumph of the stronger, the unceasing strife of higher forms against the lower and the survival of the fittest, giving expression in men's lives to selfish, every-fellow-for-himself, the devil-take-the-hindmost methods that trample upon and crush opposition and glory in the ruin they produce. Men excuse themselves in this by calling it natural and in accordance with the great law of evolution ever working in the world about us. And there are others who believe that between man and nature around him is an impassable gulf, that as soul and moral accountability differ from brute instinct, so man, in his relations with his fellowman, differs from brute and plant life. They take their cue from the Divine ideal of society as found in the Golden Rule, and hold that the world of business will not have reached its millennial dawn until every man treats his neighbor as he would that his neighbor should treat him. In every trade there will be found men who

6 POINT—Opened with 2 point leads

AMERICAN TYPE FOUNDERS COMPANY

Century Expanded

A series of semi-monotone book and magazine letter in five sizes with Italic, made exclusively by

AMERICAN TYPE FOUNDERS COMPANY

and sold at all its Houses and Agencies

MODERN TYPEFOUNDING 3

To the guild of which you and I are unimportant units, type is a thing largely providential and fortuitous. Either it is there when it is wanted, or it is not. In the one case we "pick for sorts"; in the other we accept it mainly as the happy intervention of industry in our work's behalf. In these latter days it is with type as with many other things of daily use. The guild which has as its forefathers Gutenberg, Schœffer, Faust and Franklin, has come to regard it no more than other ordinary things that we take for granted, and as one of the factors that go to make up our business. *This was not always so,* for, in the days before mechanical thought developed to definite plans those creations we now regard as inevitable accessories of the printshop, the types were the beloved tools wherewith the printer wrought his

12 POINT—Opened with 2 point leads

CHAPTER X

ECONOMICAL latter-day m production of type to begin letter designer. In the Uni perhaps ten men whose understanding of the typefounder's needs is wide enough to qualify their drawings for service in the making of a symmetrical, salable and serviceable font of type; and so difficult and complex are the requirements in such designing that it is hardly probable there will ever be more than ten or twelve thoroughly capable designers of type. Working upon white bristol board, with India ink, the artist draws his conception of the new face, *making a separate design* for each capital, each small capital, each lower-case letter, figure, punctuation mark, and specific mark such as the $-sign, the &-sign, and the like. His design sheets ready, the artist now goes into conference with the master typefounder, and his artistic pride begins to be jolted; for while the arrangement of letters may be beautiful to the eye, it probably is not fitted to meet the

11 POINT—Opened with 2 point leads

12 Point
THERE IS HARDLY ANY industry with which so much pains and *care have* of late

11 Point
A CULTIVATED TASTE HAS led to a demand for fine books, and the *lover of books* has taken

10 Point
PRINTERS RECOGNIZED THE call for artistic work, and have done *their best* to supply it, and

8 Point
DECORATIVE PRINTING OF LATE years has become very prominent as an art. Any one *who doubts it* has only to

6 Point
THE REASON MANY PIECES OF CAREFUL work are failures is that they have neither harmony nor simplicity. In *the long run* there is more

Style of Figure 1234567890 *Cast on en set*

AMERICAN TYPE FOUNDERS COMPANY

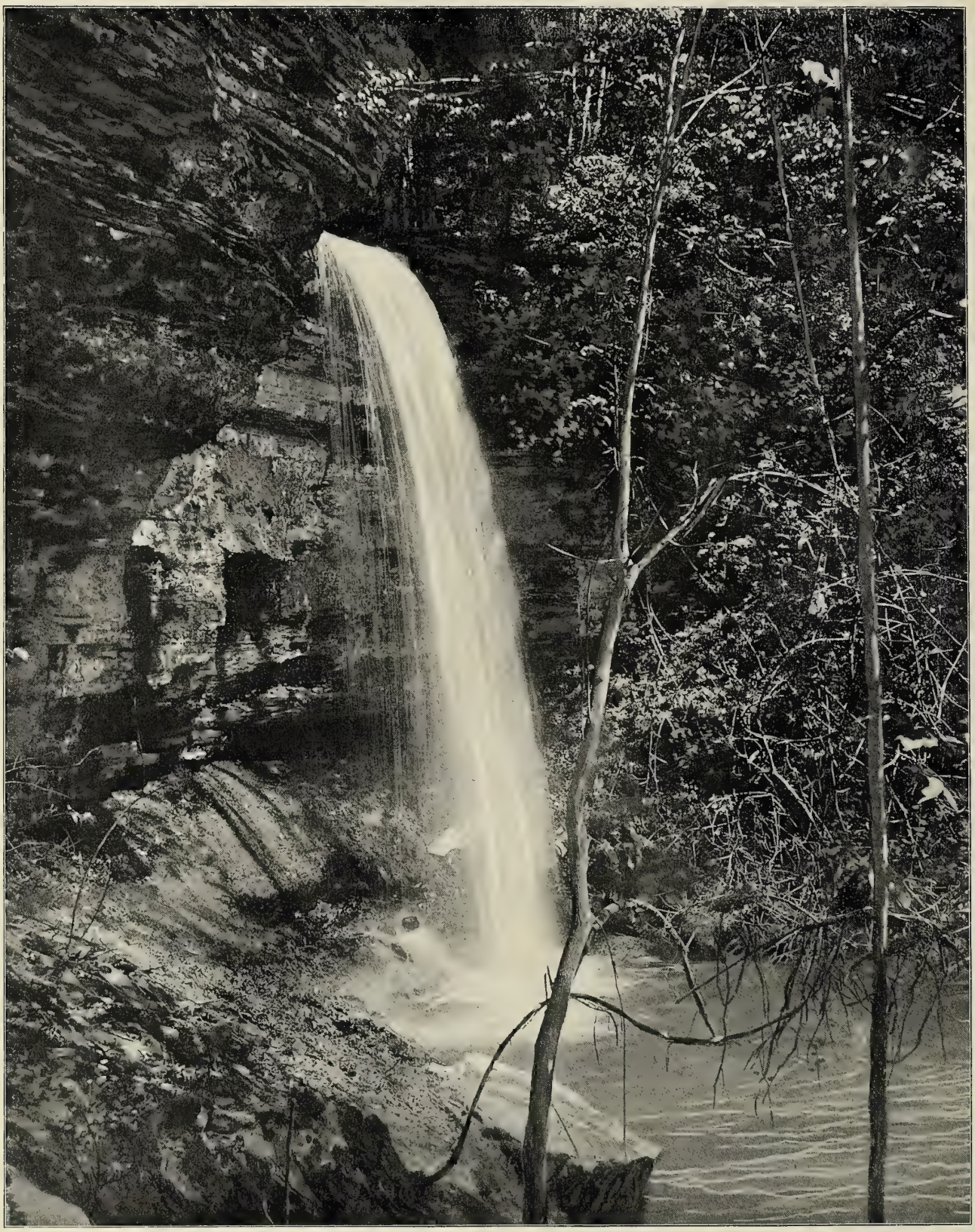
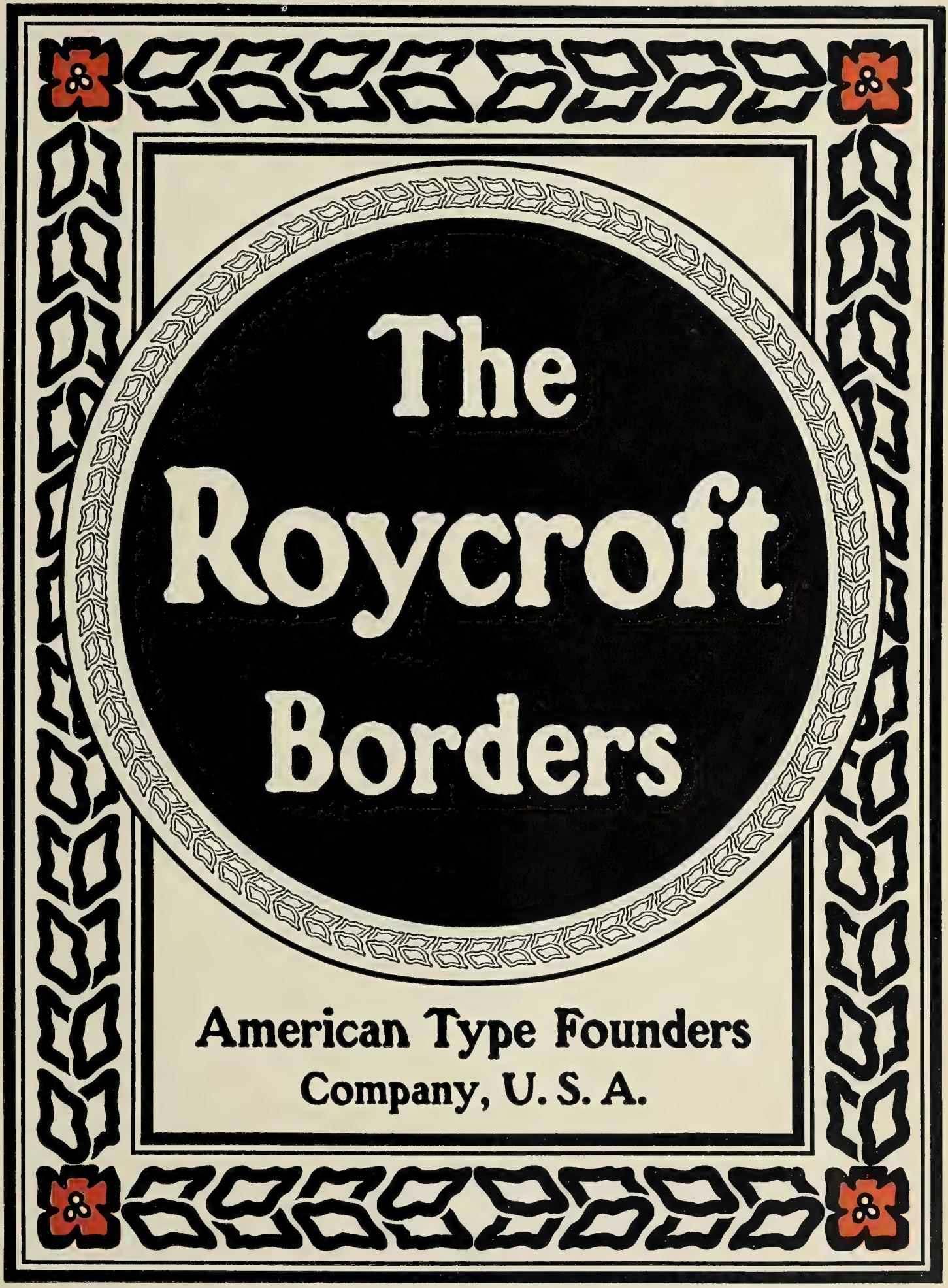


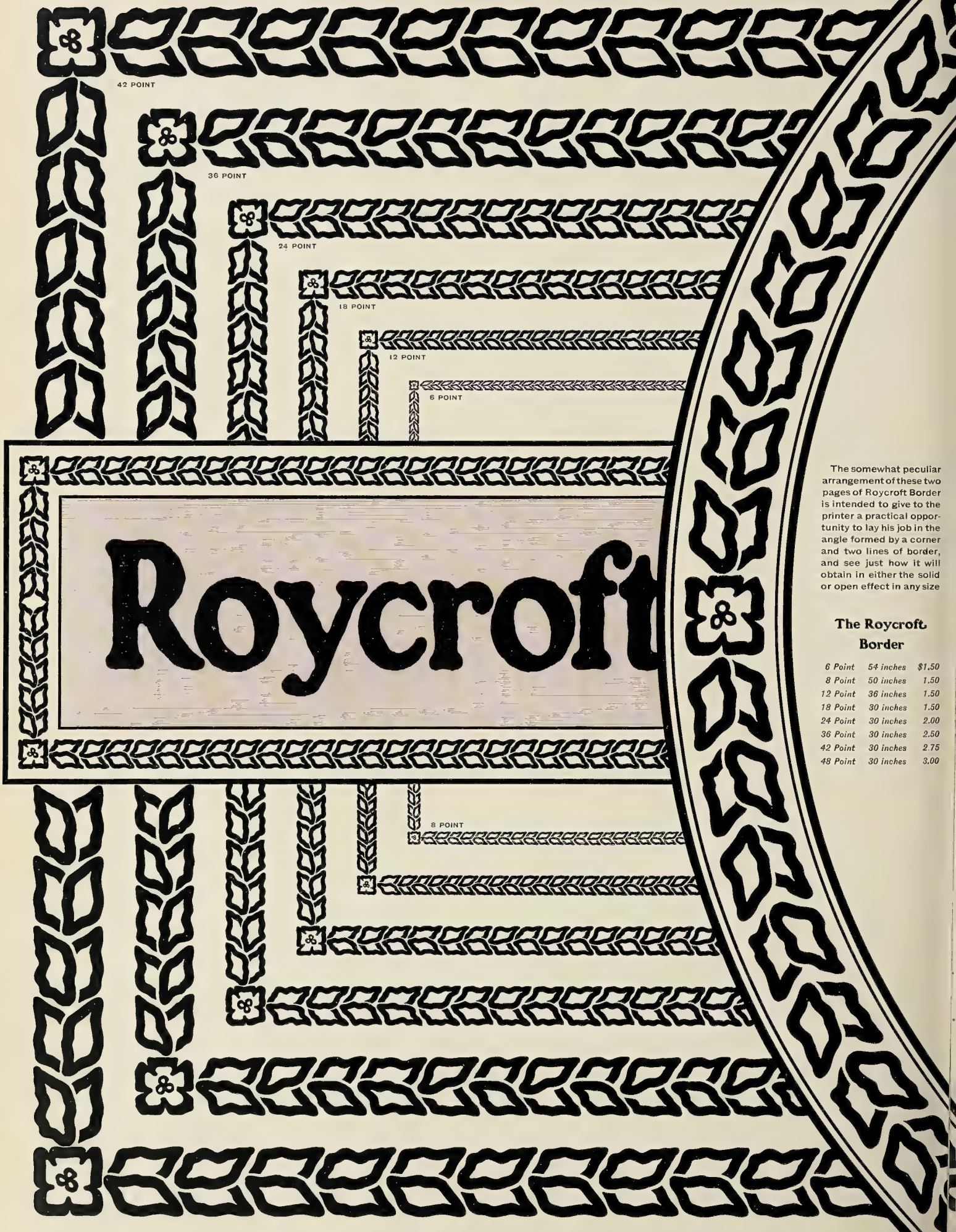
Photo by H. L. Grant, Oakland, Md.

FALLS OF GOUDY'S CREEK, NEAR McKENDREE, WEST VIRGINIA.

(On the Chesapeake & Ohio R'y.)



Patent Applied for in America and Registered in England

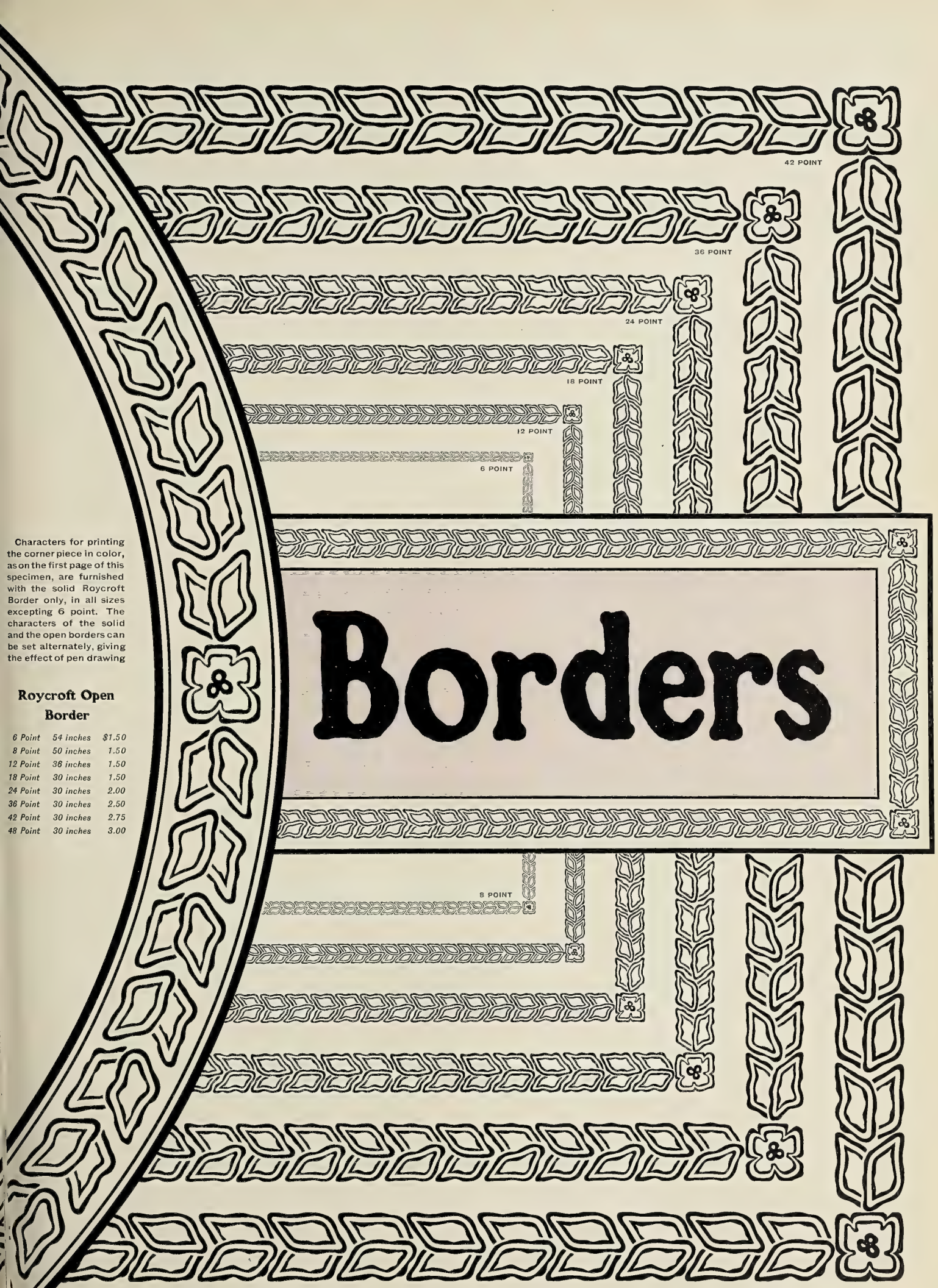


The somewhat peculiar arrangement of these two pages of Roycroft Border is intended to give to the printer a practical opportunity to lay his job in the angle formed by a corner and two lines of border, and see just how it will obtain in either the solid or open effect in any size

The Roycroft Border

6 Point	*54 inches*	*$1.50*
8 Point	*50 inches*	*1.50*
12 Point	*36 inches*	*1.50*
18 Point	*30 inches*	*1.50*
24 Point	*30 inches*	*2.00*
36 Point	*30 inches*	*2.50*
42 Point	*30 inches*	*2.75*
48 Point	*30 inches*	*3.00*

Originated, made and for sale by the



Characters for printing the corner piece in color, as on the first page of this specimen, are furnished with the solid Roycroft Border only, in all sizes excepting 6 point. The characters of the solid and the open borders can be set alternately, giving the effect of pen drawing

Roycroft Open Border

6 Point	*54 inches*	*$1.50*
8 Point	*50 inches*	*1.50*
12 Point	*36 inches*	*1.50*
18 Point	*30 inches*	*1.50*
24 Point	*30 inches*	*2.00*
36 Point	*30 inches*	*2.50*
42 Point	*30 inches*	*2.75*
48 Point	*30 inches*	*3.00*

Roycroft Borders

The Roycroft Borders are made in eight sizes of the solid, with corresponding sizes of the open, 6 to 48 point inclusive each. The border characters, two in number, are usable indiscriminately—artistic skill is entirely unnecessary to get the very best results.

Look well with any Type

While the solid or heavier border is, perhaps, better adapted for use with the rugged faces, the lighter or open border makes it possible to select from a *complete series* something that will satisfactorily fill all requirements, for any purpose or with any type.

Are the most comprehensive ever designed. Provided with the two series, the printer can always depend upon them, be requirements what they may. They are made up of but few characters, cast with special view to quick handling, and in use with almost any type face are effectively "sketchy" and unique. In stock at the selling places and special dealers of

American Type Founders Co.

To demonstrate the comprehensiveness of the Roycroft Borders, they are shown in use in this insert with three distinct and widely different faces: the rugged Roycroft, the medium Abbot Oldstyle, and the light face, Cushing



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A FEW samples of job-printing from Frank D. Mundy, Rochester, New York, are specimens of neat composition and excellent presswork.

MARSH & GRANT COMPANY, Chicago, is getting out a series of monthly calendar blotters in a new style of printing that is most attractive. Send a 2-cent stamp for some samples.

HUNTLEY S. TURNER, Ayer, Massachusetts, is sending out a most attractive series of blotters printed in colors. Composition, engraving and presswork are of a very high grade.

T. W. & C. B. SHERIDAN'S catalogue of cutting machines is an excellent piece of composition and fine presswork. The cover is printed in black and gold on dark gray stock, and is a striking and artistic design.

FRED A. MILLER, Hingham, Massachusetts, sends a calendar for 1902, the background of which is a fine half-tone reproduction of Willow Bridge, Hingham. Apart from this the printing is of a very ordinary character.

HENRY BICKING, Monroe, Michigan.—The card submitted is weak in the most important point thereon — the nature of the prize offered. This should have been set in a much stronger type. Design of the card is otherwise good.

THE INLAND PRINTER acknowledges with thanks a card of greeting from Mr. and Mrs. Herbert Baillie, of Wellington, New Zealand, "with kind thoughts and good wishes for your health and happiness during the coming year."

FROM the Bee Job Rooms, Toledo, Ohio, we have received some excellent samples of artistic work in the line of color-printing, both in typography and three-color half-tone. Composition, engraving and presswork are all of the highest grade.

ARTHUR J. BUELL, with *Daily Tribune,* La Salle, Illinois, sends a package of jobwork, the composition on which is good and up to date in style, and the presswork of excellent quality. Neatness is the ruling feature of all samples submitted.

THE United States Printing Company, Brooklyn, New York, has issued a monthly calendar blotter for January that is a most artistic piece of designing, printed in black and gold — very dignified in appearance and attractive as an advertisement.

J. LEONARD MOBERG, West Alexandria, Ohio.—The specimens you send are neat in composition. We would suggest, however, that on the Schunke bill-head and letter-head the "Zimmer, Spanish," etc., matter should have been made a little more prominent.

THE B. & O. Printery, East Liverpool, Ohio, sends out a series of monthly calendar blotters that are artistically designed and attractively printed in two or three colors. Those for December, 1901, and January, 1902, are excellent specimens of up-to-date advertising.

THE Brown Folding Machine Company, Erie, Pennsylvania, furnishes a very convenient memorandum book for 1902. It is bound in leather, of a convenient size for the pocket, and has much information of value in the front and back part in addition to blank pages for memorandum use.

SEVERAL samples of work from the Anchor Job Printing House, South Bethlehem, Pennsylvania, give evidence that the proprietors, Keller & Grim, are up to date in their ideas and with their material. Composition is attractive and presswork of good quality. Monthly blotters are well displayed and should prove good advertisements for the house.

CHRISTMAS and New Year's greeting from the job branch of the Government Printing-office, Wellington, New Zealand, is conveyed on a handsomely printed card in gold and two colors. Design artistic and presswork good. We thank our brothers in the southern hemisphere for their good wishes and reciprocate with heartiness and great pleasure.

THE McCormick Harvesting Machine Company, Chicago, has submitted sample of a pamphlet, "The World Centre," which has an attractive cover showing the McCormick works in full blast at night. The pamphlet is printed in colors, the wording being in dialogue form, a conversation between the dealer and buyer. This is a novel way of getting up wording for a catalogue and makes it plain and simple and full of strong argument.

THE Salon number of *Camera Craft,* issued by the Sunset Photo-engraving Press, of San Francisco, California, is a very handsomely printed magazine. The reproductions of exhibits, printed in brown, blue and green shades of color, are most artistic, some of them on grained stock, and make an attractive showing. The number is well worth the price asked, 25 cents.

THE Great Western Type Foundry, Kansas City, Missouri, has issued a calendar for 1902, which shows portraits of all the working force employed, from the secretary-treasurer down to the man-of-all-work and the office boy. The portraits are well engraved and nicely printed, and the calendar is an attractive piece of printing that will no doubt prove a valuable advertisement.

THE Mennonite Publishing Company, Elkhart, Indiana, submits a few booklets for criticism. The composition is good, engraving excellent, presswork of fine quality, and the booklets in their entirety are as good specimens of fine letterpress as one could wish to behold. Mr. Owen Stauffer, the foreman of the printing department, has nothing to be ashamed of in these productions.

"CUTS WE ARE PROUD OF" is the title on front cover of a booklet issued by the Toronto Engraving Company, Toronto, Canada. The cuts shown are beautiful specimens of half-tone engraving, very finely printed on best enameled stock. The front cover-design represents a peacock with outspread tail printed in colors in a most artistic manner. The booklet is one the company might well feel proud of.

CHARLES E. JOHNSON, Ishpeming, Michigan, sends a program of a fireman's ball, which is a good piece of artistic composition and fine presswork in two colors. The title-page, however, is wrongly imposed; it should read from the back to the fore-edge of the book. It would have been far better to have set it the other way of the page, reading from top to bottom. The half-tone work is good.

THE Keystone Type Foundry has sent one of the Franklin Club souvenirs — a plaster cast of Benjamin Franklin with a loaf of bread under one arm and the letter K of Keystone type under the other. According to all the stories, Franklin carried a penny loaf under each arm, but possibly the theory that the Keystone people have worked out is correct. In any event it is a clever advertising idea.

ARCHIE McLEAN, Silver Creek, New York.—The two booklets sent by you are neat specimens of composition and good presswork. The pages, however, should have been made a little longer to make top and bottom margins correspond with the sides, or they might have been a little narrower to give more margin on the outside to correspond with top and bottom, which would have improved their appearance very much.

A VERY fine catalogue of hoisting engines and appliances is issued by the Allis-Chalmers Company (late Fraser & Chalmers), of Milwaukee and Chicago. The work consists of 128 pages and cover, 6 by 9 inches in size, the composition and presswork on which are above criticism. The printing was done by the Meisenheimer Printing Company, Milwaukee, Wisconsin, to whom all credit is due for such an artistic production. The engravings and presswork are exceptionally fine.

A WELL-PRINTED eight-page publication, called the *Farmers' Advance,* is issued by the McCormick Harvesting Machine Company, Chicago. The half-tones in the paper show up remarkably well when the quality of the paper is considered. Many of the cuts are run in colors, some from half-tones and others from line cuts, with stippled or half-tone tints. The publication is issued bi-monthly, and has a very large circulation. The paper is a credit to the company and to the advertising manager.

A PAMPHLET sent out by the M. J. Doyle Printing Company, Holyoke, Massachusetts, is a handsome piece of letterpress printing showing the capabilities of its plant. The composition is admirable and the presswork beyond criticism. Some three-color half-tones are beautiful pieces of artistic workmanship, and the illuminated initials used throughout the work are most attractive and striking — worked in colors and gold and silver. The embossed design of a mounted herald on the front cover is an excellent piece of relief work.

THE Nolley Illustrating Company, Baltimore, Maryland, has sent THE INLAND PRINTER one of the clay molded calendars, reproduced in plaster, gotten out for the William Knabe Company, Baltimore. It shows a little Cupid at a grand piano, has lettering above the space provided for the calendar, and a raised medal in one corner. The calendar is printed from half-tones imitating modeled work, and placed in a sunken panel, making it harmonize well with the character of the design. It is an expensive way of advertising, but a good one.

THE "Printer's Note-book" is a handy vest-pocket note and memo. book, 2½ by 5½ inches in size, issued by Shackell, Edwards & Co., Ltd., of London, England, manufacturers of printing-inks. It is full of information about weights of paper, sizes of account books, weight and thickness of strawboards, etc. It has a calendar for 1902, with pages for memoranda, cash accounts, notes, etc., and is substantially bound in green cloth with broad rubber band and pencil with pocket for same. It is one of the handiest and most useful note-books we have seen.

A PACKAGE of samples of general commercial work from the office of the Reporter Printing Company, Fond du Lac, Wisconsin, shows that up-to-date ideas in composition are entertained in that Northwestern

city, and that they are carried out to perfection. The composition is excellently well done, and the presswork on all the samples is of admirable quality. The *Reporter* office has nothing to be ashamed of in the collection submitted for criticism. The Ceramic Art Club program is a very neat piece of work, and the announcement card of concert and social shows that your pressman knows how to rightly handle half-tone portrait cuts.

The Challenge Machinery Company, Chicago, is sending out its new illustrated catalogue No. 6, which has a number of specialties for printers, including printing-presses, paper-cutters, register hooks for color-printing, sectional blocks, combination blocks in wood, metal and iron, and other things for progressive printers. It contains forty pages and cover, is neatly printed in a greenish-black ink, with red line border. The machinery made by the Challenge Machinery Company is for sale by all typefounders and dealers. The firm does not deal direct with consumers, but would be glad to furnish catalogues to any one who desires to know what they make and furnish.

The Louisville & Nashville Railroad has had printed by the Corbitt Company, Chicago, a pamphlet 7 by 10 inches in size, thirty-six pages and cover, on heavy enameled stock, descriptive of Pensacola Harbor, Florida, as a commercial outlet for the productions of the Southern States. It is illustrated with half-tone views of the harbor, with its shipping, and line drawings showing its facilities for handling a large output of merchandise. It also contains diagrams of the wharfs, and a map of the coast line and water front. The work is a valuable one in addition to being a fine specimen of letterpress printing. It is creditable to both the railroad company and the printers.

Corday & Gross, Cleveland, Ohio, "Anti-Waste-Basket Printers," have issued a pamphlet descriptive of their establishment and its facilities for turning out fine letterpress printing. It is 7½ by 11 inches in size, oblong, containing forty pages, printed half on deckle-edged, rough stock for letterpress, and the other half on highly enameled stock, with half-tones in two printings, showing the various departments of their establishment. These are interleaved with tissue paper, giving the job a handsome and rich appearance. Composition is good, presswork fine, and the illuminated initials used are splendid in color and gold. As a whole the work is a beautiful example of most artistic letterpress printing.

S. W. C., Worcester, Massachusetts.—The samples of envelopes sent are very diversified in style and quality of composition. The "Grout" card is a good example of bold and clean composition. We do not think you could have done much better than you did with the Springfield envelope, considering the way in which you were handicapped for want of material and appliances. The "Just-Tear It" envelope is a very poor specimen of composition. You could have treated it much better and still have left plenty of white space. You could have set the lines, "Cream Laid," "High Cut," etc., in a little larger and blacker type; made a stronger border for the paneled matter and used De Vinne or Jenson for the matter. The name and address of the company could have been bolder, and a much more effective job made of it, without sacrificing white space.

An original Christmas present was arranged by the Niagara Paper Mills, Lockport, New York, to send to a number of its friends and customers. It was in the shape of a book of Browning's poems printed in a limited edition of 454 copies on sage green "Homespun" deckle-edge paper, with end sheets of "Sultan" cover, Bokhara color, and cover of green camel's-hair, lettered in gold. The book, which is printed after the style of the Roycroft works, with the exception of the colors, has a foreword written by Edmund Gosse. The initial letters were hand-decorated and the name of the recipient printed in each copy, which added greatly to its value. It was an original way of remembering friends at Christmas time, and at the same time kept them reminded of the products of the Niagara mills. The Inland Printer acknowledges receipt of three copies of the work for gentlemen connected with that publication.

Ewing's Acorn Press, Columbus, Nebraska, is sending out a blotter with the title "You Can't Match It," and has attached a parlor match to the blotter to give emphasis to the statement. The sample we received had been "struck" at some point in its travels, and was burned in consequence. This is a dangerous practice — to send articles of an inflammatory nature (we are now speaking literally and not figuratively) through the mails. It is quite within the bounds of possibility that one of these matches might have been the cause of the destruction of a large amount of valuable mail matter. Printers can not be too careful in the selection of mediums when bringing their goods to the attention of the public.

The Phanatick Press, 253 West One Hundred and Eleventh street, New York, has reprinted for private circulation, in a de luxe form, an extract from "Mr. Dooley's Opinions," by F. P. Dunne. It is a brochure, 4½ by 5½ inches in size, of thirty-six pages, the even pages being entirely blank. The right-hand pages have a type page, size 1½ by 2¼ inches, in top right-hand corner, printed in black over a yellow tint, with a scroll border on top, bottom and left side printed in red. The cover is of chamois skin, lined with dark green cover-paper, with copper-bronze *fleur-de-lis* printed diagonally across it. The subject of the brochure is "Dunne's Dooley on Doctors and Dabblers." A label is fastened on front cover, printed in black and green, on silver ground. The work is a most unique production, and our copy will be preserved and prized as "a thing of beauty and a joy forever."



"NOW, CHILDREN, LOOK PLEASANT."

Angora cat (Beauty) and kittens (Bunch, Flirt and Polly) bred by R. E. Emblidge, Superintendent Gazette Publishing Company, Niagara Falls, New York.

A portfolio of "Fabrics and Fashions," issued from the wash-goods department of H. B. Claflin & Co., New York, is a splendid sample of lithographic color-printing. The portfolio, when closed, measures 9½ by 15 inches. Each opening discloses reproductions of various colored fabrics so nicely printed that one is almost deceived into thinking that the fabrics themselves are being examined and not a printed counterfeit only. The fashions represent various styles of dresses artistically designed and produced in such variety of color as almost to bewilder the beholder. The work is designed, lithographed and printed by F. B. Patterson, Park Row building, New York, and edited by Fred B. Dale. These two gentlemen are deserving of unmeasured praise for the skill and talent displayed by them in originating and carrying into execution such a fine example of color-printing. Messrs. Claflin have every reason to feel proud of their joint production.

A unique booklet has been prepared and circulated by the A. C. Rogers Company, Atelier Press, Cleveland, Ohio. It is made of straw and onion-skin papers in alternate leaves, enclosed in strawboard cover, punched and tied with ribbon. On the strawpaper leaves is printed descriptive letterpress with fanciful designs in colors, while on the onion-skin half-tone cuts are printed in color. A couplet on the front cover reads:

"Paper of straw and onion-skin,
With strawboard wrapping some ideas in."

The back cover says:

"I often wonder if some folks think
That 'black' is the only color of ink."

Certainly black is conspicuous by its absence in this booklet, and its attractiveness is not detracted from thereby.



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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage. Address all letters to F. HOLME, care The Inland Printer, Chicago, Illinois.

NO. V.— PERSPECTIVE.

WHILE an understanding of light and shade enables you to understand the form of objects, you should be able to analyze their construction in order to delineate this form, and to do this you must know something of Perspective. A drawing of a human head may be laid out according to the laws of perspective, just as a drawing of an ordinary cube. In fact, any drawing must be in correct perspective in order to be a good drawing.

Perspective has always been considered a dry and difficult subject, probably on account of its association with mysterious-looking lines and angles, "points" and projections. It must be admitted that it is not particularly thrilling or interesting as a study, but it is something that every draftsman should understand, and it can not be skipped or passed over lightly.

The average student could be able to make good perspective drawings if he would only take the pains to comprehend a few of the principal points to be remembered, and to apply these in his work. The most important point for you to get fixed in your mind is the use of the HORIZON LINE in a picture. This is an imaginary line, and is supposed to be always on a level with the eye. With this line once located, the position of the artist in relation to the height from which he views the object represented in his picture is made evident to the one who looks at that picture. The horizon line should be located the very first thing in every sketch you make after this.

The importance of having the location of this line fixed can be very easily shown. Take an ordinary round glass tumbler and hold it upright directly in front of you. Now move it up and down before your eye, keeping the top horizontal and noting the apparent change in the ellipses formed by the edges of the top and bottom. As it approaches the level of your eye, each ellipse narrows until, finally, as it reaches the exact level, it appears as a perfectly straight line; while the further it is above or below this level the more rounded it appears.

Repeat the experiment, using a book or other object having a rectangular surface, keeping this surface perfectly level. You will notice, as before, that the shape of the level surface seems to change as it is raised or lowered.

Now, if you hold this level surface before your eye and with one edge directly facing you, you will notice that both this edge and the one farthest from you appear as horizontal lines, and that the latter appears shorter, the lines of the sides seeming to draw together as they recede from your eye. You will also notice by raising or lowering the book and studying carefully the inclination of these lines that they would meet directly in front of you on the same level as your eye, that is, on your horizon line, and at a point above or below the exact center of the two horizontal lines which form the front and back of the book.

Before you go further, it will be well for you to take a pencil and a rule and prove up this proposition for yourself on a square piece of paper. Make your horizon line parallel with the top and bottom of the paper. You will find, when you have finished your drawing, that you have three horizontal lines and two lines meeting each other on your horizon line and crossing the other two horizontal lines. Now draw a vertical line through the point where they meet your horizon line and you have a perfect example of "one point perspective."

The intersection of your vertical line with your horizon line marks your POINT OF SIGHT, which point is always directly in front of your eye.

Your HORIZON LINE has already been fixed, and the point on it where the lines representing the edges of the book or the lines which recede from your eye would meet is the VANISHING POINT.

Now, if you draw two faint vertical lines of equal length from the front corner of your supposed book-cover and connect their open ends by another horizontal line, you will have marked the edge of the other cover of the book; and by curving the two short lines to represent the curve of the back and the edge of the leaves, you will have the perspective of a book. If you stand in the middle of a street, or exactly between two straight lines of railroad track, you will see that the lines of the tops of the houses, the sidewalks, windows, etc., or the rails, tops and bottoms of the telegraph poles and the ends of the cross-ties all seem to draw together, or "vanish" to a single point, just as the side lines in the drawing of the book. It will be well for you to make many careful experimental sketches until you clearly understand the application of this principle.

When you have mastered "one-point perspective," the making of drawings introducing more than one vanishing point should not be so very difficult. To return again to the drawing of the book-cover, you will notice that the edge of the book nearest your eye and the corresponding opposite edge appear horizontal so long as they are directly in front of the eye; but when the book is moved far enough to one side of the station point to show a part of the side of the book, you see a third line (that of the lower edge of this side) vanishing to the same point as the two side lines of the back, and also that the lines which were horizontal are so no longer. You now have, considering the book as a solid and not merely a plane surface, three lines vanishing to a point on your horizon line now located at one side of the book, instead of above or below its center, and three other lines representing the top and bottom of the side nearest your eye and the edge farthest from you — lines which at first appeared horizontal but now seem to draw together off to one side. This is because these lines have now become receding lines and consequently have a vanishing point of their own, which point is also *on your horizon line.*

In all the above experiments the upper surface of the book is supposed to be held absolutely level, and as this is a hard thing to do, you should now transfer your investigations to the lines of a table or box standing on the floor. Place the table against the wall; then stand off and take a look at it endways. You will notice the same apparent "vanishing" or drawing together of the lines of the top, the legs and the sides, and not only the lines of the table but of the room itself, the edges of the ceiling and floor, the tops and bottoms of the windows — all the lines that run in the same direction — or, in other words, all *parallel* lines, drawing to the same point as they *recede from* your eye. You will notice the same effect in the lines of the end of the table — they run off in another direction, and the other edge of the floor and ceiling, the corners of the window casings, etc., all run to the same point. And, as all these lines are horizontal in nature, the two

vanishing points at which the lines of the side and end would meet would be on your horizon line. Stand back from the end of the table so that you are looking along its length and where you see just a little of the side, and by holding a ruler or straight edge between your eye and these side lines to test their direction you will find that they are almost vertical and meet the horizon line close to the table, while the lines of the end are almost horizontal and would only strike the horizon line at a great distance from the table. But by moving so that you see more of the side you will notice the direction of the lines change — the vanishing point of the side lines moving away from the table and that of the lines of the end approaching it.

Here is the place for some more practice with pencil, ruler and paper. You will find all the subjects you want for study all around you. You may have some difficulty at first in locating the exact level of your own eye; but find, if possible, some *receding* line that is horizontal in reality and that also looks horizontal, and it will mark the level of your eye.

After you have made some sketches from nature without first laying out the vanishing points and projecting construction lines, and have afterward tried to prove them up with a ruler, you will probably be surprised to see how your eye may deceive you in gauging the direction of a line. And you will have learned that *each set of receding parallel lines vanishes to one point,* and that if the lines are horizontal in nature these points will be on the horizon line.

You will notice that receding lines may appear horizontal, but only when they are on the same level as your eye. You will also notice that vertical lines never seem to vanish, and also that when you are directly facing a wall having windows or doors in it, all the top and bottom lines of these will appear horizontal, whether they are above or below the level of your eye. But if you turn and look along this wall, these lines at once begin to draw together, because they then become receding lines.

You will understand the reason for this when you come to consider your PICTURE PLANE. Cut a rectangular opening in a piece of cardboard similar to the one described in the first lesson, about 1½ by 2 inches. Now, if you stand directly in front of a window and hold this cardboard vertically, you will see that the sides of the opening are parallel with the vertical lines of the window and that its top and bottom are parallel with the horizontal lines. But if you tilt the top of the cardboard away from you the upper part of the window looks wider inside the space, and by tilting it the other way the opposite effect is produced. Similarly, by keeping it vertical but bringing one side nearer your eye, the horizontal lines cease to be parallel with the top and bottom of your frame.

This cardboard will represent your picture plane; but if it were a pane of glass, either painted or with paper pasted around the edges, leaving a clear space corresponding to the hole in the cardboard, you would have a picture plane in actuality. For, what you would see inside this clear space when looking through it would be the picture, and *the surface of the glass* would be the PICTURE PLANE, or the point at which the rays of light passing from the objects to the eye are cut off. The picture plane means the surface of your paper or canvas *through* which the observer is supposed to look at the objects you represent. It is supposed to be always vertical, hence vertical lines in nature do not appear to "vanish," they being always *parallel with this picture plane.* And for the same reason, when looking directly at horizontal lines in nature, your picture plane is supposed to be parallel with them, because you are supposed to be looking straight ahead of you.



Photo by Brock, Asheville, N. C.

PLAYMATES.

A picture is only supposed to show what the eye can take in without shifting its position. When you change the position, all the lines in front of you change also, because you have changed your point of sight and your whole picture plane by altering your point of view or STATION POINT. The station point means simply *the eye* or the point from which the picture is seen. This point is supposed to be fixed. Note that we say "eye," not "eyes." Hold your hand about six inches from your face, close one eye and notice the apparent position of surroundings in relation to your hand; then open this eye and close the other — see how things seem to shift around. This is because each eye has its own point of sight, and consequently, no matter how wide a range of vision your picture

may cover, every object in it is supposed to be viewed from the same station point.

Just one more experiment to close this lesson. Choose some window in your house from which you have a view of other houses or some buildings having straight lines. Draw on the window-pane with a piece of soap, tracing the outlines of what you see through the glass. Then on the back of a chair fix a piece of cardboard so that it will not move. Make a pinhole in this and place the chair in easy reaching distance of the window, so that you may look through this pinhole, and draw, on a different pane, in the manner described above, the same subject. If you trace correctly the outlines of what you see through the pinhole, you will have a drawing in correct perspective, because your STATION POINT, POINT OF SIGHT, PICTURE PLANE and HORIZON LINE are all fixed, and consequently the lines are bound to be right without any imaginary lines or vanishing points to bother you.

In addition to your perspective sketches, make a lot of light and shade studies in pencil and wash. You should learn to use a brush as well as pen and pencil.

(To be continued.)

IDIOSYNCRASIES OF THE POSTAL LAWS AND REGULATIONS APPLYING TO SECOND-CLASS MATTER.



MUCH interest is still manifested by publishers in the postal laws and regulations. In the consideration of the question of second-class mail matter it is well to distinguish between what is law and what is merely a regulation based on law. In the official publication known as the "Postal Laws and Regulations," the last edition of which was issued in 1893, the sections governing second-class matter which are actually a part of the United States Statutes are followed by a parenthesis containing the section number of the statute. An examination of the pages devoted to second-class matter will show that the proportion of space founded on the statutes is very small. Section 3 of the "Postal Laws and Regulations" is as follows:

AUTHORITY TO PRESCRIBE REGULATIONS.

The head of each Department is authorized to prescribe regulations not inconsistent with law for the government of his Department, the conduct of its officers and clerks, the distribution and performances of its business, and the custody, use and preservation of the records, papers and property appertaining to it. (Section 161.)

These regulations, when not inconsistent with the statutes, have the force of law, and they confer the power of the head of the Department under the statutes on the several departmental officers to the extent therein assigned and limited; and the order of an officer of the Department, when strictly within scope of the duties assigned to him, is deemed the order of the head of the Department. In like manner, when the law devolves upon the President a duty, and such duty appertains to the functions of one of the Departments, the regulations or order of the head of the Department are deemed to be the act of the President in the execution of such duty.

It will therefore be seen that authority has been conferred upon the Third Assistant Postmaster-General to make regulations based upon the United States Statutes governing second-class matter, and that these regulations have the force of law.

The "Postal Laws and Regulations" regarding second-class matter commence with Section 276, which is as follows:

Mailable matter of the second class shall embrace all newspapers and other periodical publications which are issued at stated intervals, and as frequently as four times a year, and are within the conditions named in Sections 12 and 14. (Act of March 3, 1879, Sec. 10, 20 Stats., 359.) The sections referred to are 293 and 277. Second-class matter above described is of two kinds: (1) That sent by publishers or news-agents. (2) That sent by others than publishers or news-agents. (Section 302.)

SERIALS AND LIBRARY PUBLICATIONS.

This, it will be seen, is actually a part of the Act of March 3, 1879, as passed by Congress. Sections 293 and 277 referred to therein are also part and parcel of the same Act. This section was revised and amended on July 17, 1901, to read as follows:

Mailable matter of the second class shall embrace all newspapers and other periodical publications which are issued at stated intervals and as frequently as four times a year, and are within the conditions named in Sections 12 and 14. (Act of March 3, 1879, Sec. 10, 20 Stats., 359.) The sections referred to are 293 and 277.

Second-class matter above described is of two kinds: (1) That sent by publishers or news-agents. (Section 299.) (2) That sent by others than publishers or news-agents. (Section 302.) "Periodical publications" herein referred to are held not to include those having the characteristics of books, but only such as consist of current news or miscellaneous literary matter, or both (not excluding advertising), and conform to the statutory characteristics of second-class matter.

The most important part of this amended section has to do with periodical publications and is based upon paragraph 3 of Section 277, which is as follows:

It must be formed of printed paper sheets, without board, cloth, leather, or other substantial binding, such as distinguish printed books for preservation from periodicals.

Under the amended section, periodical publications to be admissible as second-class matter must consist of current news or miscellaneous literary matter. The practice for a great number of years on the part of some publishers had been to publish cheap reprints of works some of which had become classics, and to circumvent the law with regard to books bound for preservation, by adoption of a paper cover bearing the statutory characteristics of second-class matter. In the ordinary acceptance of the word, these publications would have been classified as books, but as they could not be termed "books bound for preservation" and fulfilled the statutory requirements, the barrier, in a moment of weakness on the part of some postoffice official, was let down, and the country was flooded with cheap literature, some of which was very worthy in its object and some of which was inimical to a high standard of morals. The Government had to sustain the cost of transportation of a mass of material which the law of March 3, 1879, never intended should be admissible at the subsidized rate of postage.

"LEGITIMATE" LIST OF SUBSCRIBERS.

The fourth paragraph of Section 277 reads:

It must be originated and published for the dissemination of information of a public character, or devoted to literature, the sciences, arts, or some special industry, and having a legitimate list of subscribers; provided, however, that nothing herein contained shall be so construed as to admit to the second-class rate regular publications designed primarily for advertising purposes, or for free circulation, or for circulation at nominal rates." (Act of March 3, 1879, Secs. 14-20, Stats., 359.)

The phrase "a legitimate list of subscribers" is so indefinite as to leave room for a variety of opinions. Were you in the position of the Third Assistant Postmaster-General, would you grant a certificate of entry to a publisher who swore in his application to printing 10,000 copies with but a couple of hundred subscribers? And if you refused it on the ground that the proportion of subscribers was too small, where would you fix the limit?

That limit has been fixed by a departmental ruling at approximately fifty per cent of the number of copies printed and circulated *by mail or otherwise*. With each issue there may be mailed a number of sample copies equal to the number of copies to subscribers. Some fixed rule was absolutely necessary to insure strict impartiality at all offices, and the ruling is quite fair. Those who claim that it is prohibitive as far as new publications are concerned should be reminded that the law was not designed to enable a certain class of individuals to build up a business at the expense of the Government

by the circulation of sample copies at a cheap rate of postage. This ruling should be made a part of any new second-class Act that may be enacted by Congress, provided that sample copies are to be admissible at all as pound-rate matter. It is very liberal and is a safeguard both to the public interest and the welfare of established publications.

"HOUSE ORGANS."

The words "primarily designed for advertising purposes" are of course intended to exclude the "house organ" or publication issued as an advertising adjunct to some other business in which the publisher is engaged. Some provision should be made to limit the amount of advertising of his other business which the publisher may insert in every issue of a publication otherwise conducted along orthodox lines. A former Attorney-General ruled that "a publication may have a legitimate list of subscribers and yet be primarily designed for advertising purposes." While it would be ridiculous to try to stretch this ruling to include some of the large magazines of the country, which are, of course, subscribed for because of their literary value, nevertheless, it is an undeniable fact that the space devoted to advertising the other business of the publishers is altogether too much in excess of that devoted to other firms. In a sense, therefore, they are "house organs," and they are enjoying privileges not contemplated by the law.

"BULK" SUBSCRIPTIONS.

Section 281 is a regulation. It prescribes that "the legitimate list of subscribers must be made up of persons, *by* each of whom, or *for* each of whom, with his consent, expressed or implied, payment of the subscription price has been made, or agreed to be made.

An important ruling, which does not form part of Section 281 as originally printed, is that which defines a regular subscriber to be "a person who voluntarily seeks to subscribe for a newspaper, magazine or periodical and *pays for it with his own money;* but this rule is not intended to interfere with any genuine case in which one person subscribes for *a limited* number of copies for another."

Compare the above with amended Section 281, which is the law to-day:

When an application is made for entry of a publication to the second-class mail matter, under the provisions of the Act of March 3, 1879, the postmaster must require satisfactory evidence that the publication offered for mailing at the pound rate has a legitimate list of subscribers approximating fifty per cent of the number of copies regularly issued and circulated, by mail or otherwise, made up not of persons whose names are furnished by advertisers or others interested in the circulation of the publication, but of those who voluntarily seek it and pay for it with their own money, although this rule is not intended to interfere with any genuine case where one person subscribes for a definite period of several issues for a limited number of copies for another.

The subscription price must be shown by the publication, and when it appears from the contents, or from the extrinsic inducements offered in combination with it, that the circulation of the publication is not founded on its value as a news or literary journal, and that subscriptions are not made because of such value, but because its offers of merchandise or other consideration result, in effect, in its circulation at apparently a nominal rate, such publication does not come within the requirements of the law for acceptance as second-class matter.

Note that the original section places no limitation whatever upon the number of copies for which one person may subscribe for another; that the second ruling speaks of a "*limited* number of copies," and that the amended section allows a "*limited* number of copies for a definite period of several issues."

In 1896 the Postoffice Department issued another ruling permitting the mailing at the pound rate of postage of copies subscribed for by one individual or firm for others if the subscription ran for at least three months. No mention was made of any limitation as to the number of copies of any one issue that might be subscribed for by one person for another.

The present Third Assistant Postmaster-General holds, and justly, that the people should be the judge as to whether a publication is entitled to the privileges of second-class matter, and that their verdict is to be expressed by *individual* support as subscribers. If one person is allowed to subscribe for hundreds or thousands of others, the verdict is no longer unanimous, and the test of the public's wish in the matter is destroyed.

If the present ruling, limiting the number of copies printed of each issue to a number approximately double the number of subscribers becomes part of a new second-class Act (which is devoutly to be wished), it would be well at the same time to define exactly the number of copies that may be subscribed for by one person for others and mailed at the pound rate of postage. At present, postoffice officials and publishers are necessarily very much at sea on this point.

Note that the statutes have nothing bearing on this subject, which is only partially covered by regulations which have the force of law.

"NOMINAL" SUBSCRIPTION PRICE.

There are four regulations for the guidance of postmasters in determining whether the subscription price is to be deemed nominal. The principal one of these is that which states that if the subscriptions "are not made because of the value of the publication as a news or literary journal, but because of its offers of merchandise or other consideration apparently equal in value to the subscription price, as an inducement to subscription," such subscriptions are to be deemed nominal.

"PREMIUMS."

On this question of a nominal rate of subscription the regulations are exceedingly indefinite. The history of the Postoffice Department's difficulties with regard to premiums is so well known to publishers as to need no repetition. Suffice it to say that under amended Section 281 (above quoted) it is just as difficult as ever it was to judge what is a "nominal rate." Conditions vary so much that ten cents for a three months' subscription would be a nominal rate in one case while in another case a publisher could show a fair margin of profit. As matters stand now, the Department does not attempt to control the manner or amount of remuneration offered to an agent for the raising of subscriptions, and holds that any premium or club offer which is of such value as to reduce the regular published subscription price more than fifty per cent renders all subscriptions gained by such an inducement nominal.

Now, it is obvious that just as there are many publications of such intrinsic value as to gain popular support without additional inducement, so there are many which are not intended for public enlightenment or enjoyment but solely for the financial benefit of the owner. These publications can not gain popular support without bribery in the shape of premiums. And while it is perfectly true that the particular taste of a certain class of readers must be studied, and that country people, farmers and some others prefer their literature "*pur et simple*" (or without frills), it is also just as undeniably true that many of these publications would never be missed. When it comes, however, to finding out from each subscriber whether he or she subscribed because of "literary value" or because of the offer of a premium, the task becomes colossal, while for one man or set of men to constitute himself or themselves into censors of the press brings the United States into too close proximity to Russia and its arbitrary methods.

It can not be denied that some of the large dailies are partly responsible for the adoption of the premium method by publishers whose newspapers or periodicals would enjoy a healthy circulation without any stimulant. Competition after the passage of the Act of March 3, 1879, became rapidly very formidable. The gathering of news, payment of telegraph and cable tolls, cost of white paper, of presswork and typesetting had to be met. Circulation was a weakling that must be fostered in order that it might develop advertising — the publisher's fountain of life. Nothing could be expected of circulation *per se*. It would never give a *quid pro quo*. But the advertiser would rather cry his goods to 100,000 persons than to

50,000. And to get 100,000 readers while the other fellow was struggling along with 25,000 or 50,000 became the ambition of the publisher. To get ahead of his competitor he had to beg, borrow, bribe or steal readers. He decided to bribe them. And after the *hors d'œuvre* the public appetite became abnormal so that it would not be appeased by anything less than a substantial souvenir of "the feast of reason and the flow of soul."

We therefore face the paradox of a press, dignified, ably edited, reared in luxury and pampered in adolescence, on which Edmund Burke bestowed the title of "The Fourth Estate," a press which claims to be the self-appointed advocate of the people's rights, bribing that people to read its columns by some cheap, gaudy article which any self-respecting workingman would not consider an ornament to his kitchen. And this, forsooth, that the publisher may stimulate his circulation and grow fat on the ducats of the advertiser!

Why, it may be asked, is not circulation self-sustaining? Firstly, because the publisher in his avarice gave five cents' worth of goods for one cent; and secondly, because the foolish advertiser preferred quantity to quality. The publisher is wont to boast that his subscription price is "only $1 a year." He goes on the questionable business principle that he can get five subscribers at that rate when perhaps only two would subscribe if he charged what the paper is really worth. The good old-fashioned principle, "A fair price for a good article" is lost sight of, for the publisher, winking the other eye, says "the advertiser will notice the boom in my circulation and he will be glad to see my raise."

There are publications to-day, be it said to their praise, which have never reduced their subscription price and have never offered a premium. They are few and far between, but they enjoy an unchanging measure of prosperity, founded upon real worth, while many of their confrères, who are constantly swapping and cutting prices to meet competition, lead a feverish existence at the best and often succumb to the natural result of living too fast.

The principle of bribing subscribers is all wrong. If a paper is not worthy of public support it will never get it by petty bribery. Such a paper is not a sound investment for the advertiser, for the person bribed does not want the paper, but the inducement.

SUGGESTIONS FOR A NEW ACT.

The price charged by a publisher for his paper should not be governed by law. If it is a sound business proposition to sell a paper for twenty-five cents a year, that paper should be allowed circulation through the mails at that price. Economic conditions will govern this price as they do the price of other commodities, and as the nation grows more enlightened it will become distrustful of cheap literature and will not buy any unless it has true worth. Any new second-class Act should provide (1) that no other inducement but the intrinsic merit of the paper is to be offered; (2) that circulation must be to individual subscribers, except in cases where one person subscribes for a few relatives or friends, or for a number of copies containing a news item or editorial in which he is interested (in which latter case the 4-ounce rate is to be paid); (3) that publishers must evince their good faith by written evidence that they have notified their subscribers of the expiration of their term of subscription; (4) that failure by the subscriber to send notice to discontinue constitutes an implied order to continue; (5) that publishers must publish on their editorial page of every issue a sworn statement of the number of subscribers.

It is firmly believed that the passage by Congress of such provisions, and their enforcement, would safeguard the interests of existing meritorious publications, protect the advertiser from fraud, be the death-blow to all but publications of real merit, and restore the original intent of the Act of March 3, 1879, by shutting out of the mails all publications not designed for "the dissemination of information of a public character, etc."

FALLACIES OF ADVERTISERS.

Why should the cost of advertising be based on the extent of a paper's circulation? Why should it not be based on public opinion? If an advertiser were satisfied to pay the same rate per line for an insertion in a publication that was really and truly valued by its readers as for an "ad." in a paper whose circulation is largely bogus or worthless, there would be an end to this ceaseless struggle to get circulation at any price.

"CUTTING SUBSCRIPTION PRICE."

While the cheapening of good literature has its advantage, it is yet true that the public does not hold its press in the same high esteem as it did in the time of our forefathers. A bargain is a bargain, but a fellow who gets a $5 hat for $1.50 can not help feeling that he has been "done"; whereas, the mere fact that he had paid the full price would have given him respect for and confidence in the article. Such is human nature. The daily press has certainly ceased to be a luxury and become a necessity, for the public must keep posted on the events of the day. But there are some necessities which need never cease to be luxuries. The great press of America must not be edited in the business office, for if so edited, its moral and educational influence with the public is lost and it becomes merely a medium for satisfying curiosity.

FUTURE POSSIBILITIES.

The United States Government can well afford to circulate valuable and educational literature at as low a cost as any country. Congress should, however, guard the public revenues against fraud and imposition by the enactment of a law that shall fit all the conditions of our times. The best test of a paper's right to the mails of a government "by the people, for the people," is that people's support of that paper. The copies subscribed for by the people should be circulated by the Government at the lowest possible cost to the publisher. But the provisions of the law should be framed in no uncertain tones, and the people's Government should not be made a party to the fostering of an individual enterprise by the carrying of sample copies in unlimited quantities at the pound rate of postage. Why should the people be asked to pay for the transportation of millions of unsubscribed-for papers in order that a certain class of individuals may gain subscribers and incidentally a large income from advertising? A republican government may consistently subsidize its press if its people desire it, but it can not consistently be asked to nourish and sustain with the people's money the commercial venture of an individual.

"SAMPLE COPIES."

The transportation in the United States mails of "sample copies" at the same rate to the publisher as copies to subscribers is fundamentally wrong. Such transportation should be made self-sustaining. It is not the part of such an article as this to say what that rate should be, but "sample copies" are in their very nature advertising matter, and if it is just to charge one cent for each two ounces or fraction for matter that is not "for the dissemination of information of a public character," such a rate would be just for "sample copies." To this practice of carrying "sample copies" at a cent a pound is largely attributable the deficit in revenues from second-class matter. If such copies were deprived of this rate the Government could give publisher's circulation to subscribers free.

Under the regulations, a publisher may send through the mails at the pound rate a number of sample copies of every issue equal to the number of copies to subscribers. The regulations provide that such copies "must be marked 'sample copy' on the wrapper or exposed face of each paper" and that they must be kept apart when presented for mailing from the copies to regular subscribers. Observe the gap for the passage of fraud. A publisher swears in his application that he is

printing a certain number of copies; that half this number is subscribed for and that the other half is composed of "samples." As months and years go by his circulation swells. If a postal official feels suspicious, his inquiries are deemed impertinent. There is absolutely no means of preventing a fraudulent publisher from adding his quota of sample copies to his regular list by the simple method of neglecting to mark "sample copy" on the wrappers and of later putting into the mails far more samples than he is legally entitled to. Indeed, there is every reason to believe that many publishers mail their whole edition as copies to subscribers, regularly ignoring the ruling regarding the marking of samples, for a postoffice receipt when presented to an advertiser looks far more alluring if the whole edition is made up of subscriptions. In this manner the Government has been yearly defrauded of a vast sum of money.

EXISTING CONDITIONS.

That a nation in which education and enlightenment are so general and widespread should so long have tolerated this condition of affairs seems incredible. Why should not the United States have the most efficient mail service in the world? Why should not the Postoffice Department show a surplus instead of a deficit? Simply because the people like to be humbugged, and the press of the country, which has for years been the beneficiary of a low rate of postage and many of the members of which have grown rich on it, is too callous to check the evil or to point the way to reform.

And so every year the Postoffice Department of this great country shows a balance on the wrong side of the ledger and gets an appropriation quite inadequate to its needs. As a consequence, thousands of postal employes receive wages quite out of proportion to the services they render, dishonesty is encouraged, recruits of a low average of intelligence are allured, many dishonest publication enterprises flourish, and the largest business organization in the world is virtually a drastic failure.

It is vastly to the credit of the postal employes that the service is as good as it is. It is vastly to the discredit of the nation and its representatives in Congress that it is not infinitely better.

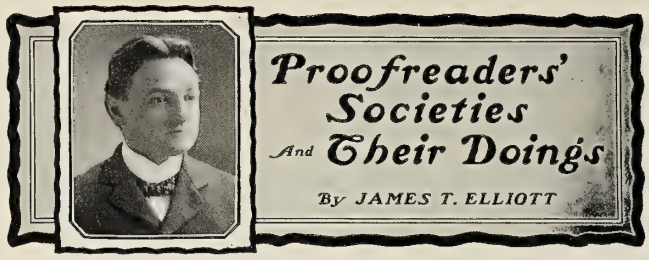
At every session of Congress postal bills are introduced that bear the earmarks of asininity. Impracticable and without any foundation in reason as they are, they show what little care and forethought is given by legislators to this great branch of the Government. And yet, as is ever the case in this world of trials and vicissitudes, where least is given the most is expected. Let the people speak.

ANNUAL DINNER OF PHILADELPHIA'S FRANKLIN CLUB.

The first annual dinner of the Franklin Club, the Master Printers and Allied Trades Association of Philadelphia, was given at the Continental Hotel in that city on Tuesday, January 7. This association includes not only the master printers, but the master bookbinders and the employing electrotypers. The president of the organization, George H. Buchanan, acted as toastmaster. Among the speakers were: George H. Ellis, of Boston; Isaac H. Blanchard, New York; Edwin Ives, New York; John McIntyre, Philadelphia; J. H. Ferguson, New York; J. Horace MacFarland, Harrisburg, Pennsylvania; F. A. Ringler, New York; Edwin Flower, New York.

LIKES THE MACHINE DEPARTMENT.

We find THE INLAND PRINTER of great help to us, and especially the department devoted to the Linotype. Very often our operator has had occasion to consult our file of THE INLAND PRINTER, and it has often saved us many times its cost in showing him the way out of a corner.—*The Pathfinder Publishing Company, Washington, D. C.*



Secretaries of proofreaders' societies and others interested in the elevation of those engaged in proofreading are invited to send in items of news respecting the work in their respective localities. It is intended to make this department the medium whereby information not properly belonging in the department of "Proofroom Notes and Queries" can be introduced and made useful. News from foreign societies is especially desired. Address all letters intended for this column to James T. Elliott, 3744 Sixty-fourth street, Chicago, U. S. A.

In the last four weeks I have received letters from nearly every large city in this country requesting information as to the proper steps to take to organize societies of proofreaders. That the matter is receiving the serious and active consideration of proofreaders all over the entire country is a fact that it would be futile to attempt to contradict. Everywhere they are beginning to see the possibilities inherent in such bodies, and from the energetic way in which some of our friends are proceeding it is only a question of time when the proofreaders from San Francisco to New York, and from the large Canadian cities to New Orleans, will be in close touch and sympathy with each other. This is as it should be, for out of it will come an interchange of ideas and thoughts — a combination, if you please, of resourceful, alert and intelligent men and women, possessed of the one idea — to make better and burnish up the "styles" of the period, as well as to suggest new ones.

Noting the continual cry for information, I have decided to give out a few points from the rules of our brothers across the sea, realizing that, as the pioneer body, they possess a degree of information backed by experience that will be of material benefit to those who are seeking knowledge along this line.

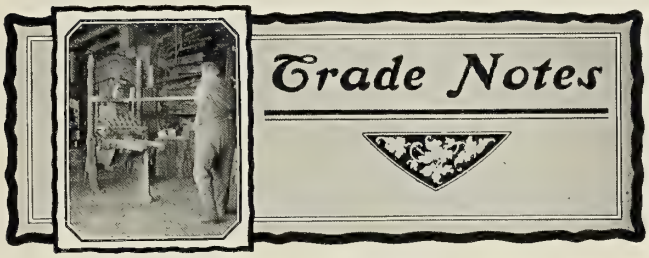
The London Association of Correctors of the Press, as the proofreaders' society of London, England, is called, has adopted some rules for the government of that organization that will doubtless be of interest to proofreaders generally, and particularly those who are just now contemplating the inauguration of similar bodies. The official family is as follows:

Chairman, Mr. W. Hilton; executive committee, Messrs. J. A. Black, H. H. Blundstone, J. Cannon, J. Chandler, S. F. Crampin, J. Feldwick, J. F. McRae and W. Yerworth. The secretary, Mr. John Randall, No. 33 Chancery Lane, W. C., and the treasurer, Mr. W. Josey (Clowes's), Stamford street. There are also two trustees — Messrs. J. Fellows and R. Freeman, and an election committee — Messrs. J. R. Blackall, H. F. Burton, T. Carlisle, J. Coburn, J. C. Critchley, F. R. Dawson, J. Griffin, F. H. Morter, W. H. Shortell and A. Wettlauffer.

These gentlemen are all possessed of marked mental capabilities, and are connected, as readers, with newspapers and publications known the world over. That they, in connection with a large and brainy membership, should devise some interesting rules for the government of their organization must be accepted without further comment. But ere we proceed further in that direction permit me to halt long enough to "render unto Cæsar the things that are Cæsar's," namely, to speak of the noble and untiring efforts of that most amiable and accomplished gentleman, Mr. John Randall, whose efforts as secretary have been so largely instrumental in making the organization what it is to-day. Modest, unassuming, yet withal astute and discerning, he has wielded an influence second to none, and is honored and esteemed at home as well as abroad.

But to the rules. To become a member one must have been employed "as a reader for at least three years" prior to appli-

cation, and his endorsers must have personal knowledge of his fitness. This is as it should be, and makes it impossible for other than competent readers to become members. The presumption being that a person competent to hold a position three years must necessarily understand his business. It is also decreed that no candidate shall be elected who is out of employment. Now, what do you think of that? The entrance fee, or, as we term it, initiation fee, is five shillings ($1.25), and in case candidate is rejected this is returned. The insurance feature will be made a special article at some future time. Every member pledges himself at time of initiation to inform the secretary of every vacancy that comes to his notice. No member holding a full situation can perform work in any other office without special permission. Members may be expelled for cause by a three-fourths vote.



Kruger & Lehnhardt, lithographers, New York, succeed Miller, Kruger & Lehnhardt, at 1 Madison avenue.

Rea H. Smith, manager of the Munson Stationery Company, Minneapolis, Minnesota, died in that city on February 13.

The thirty-seventh annual session of the Illinois Press Association was held at the Lexington Hotel, Chicago, on February 18, 19 and 20, 1902.

The death of Emma Louise Brockway, wife of Sam G. Sloane, editor and proprietor of the *Intelligencer,* Charles City, Iowa, occurred in that city on February 6.

John V. Painter, formerly with the J. W. Butler Paper Company, now represents Alling & Cory, papermakers and jobbers, of Rochester, New York. His headquarters are at 184 La Salle street, Chicago.

Sam R. Carter, with the Miehle Printing Press & Manufacturing Company at Buffalo during the time the Pan-American Exposition was on, is now connected with J. J. Little & Co., New York, as superintendent.

Lee A. Riley, one of the oldest ink salesmen in the United States, and connected at one time with the firm of George Mather's Sons, died at Danville, Illinois, on February 13. Mr. Riley leaves a widow, who resides in Chicago.

M. A. James, editor and publisher of the *Canadian Statesman,* Bowmanville, Ontario, has become owner of the three-story brick block at 24 and 26 King street West, in which the *Statesman* has been published for nearly fifty years.

Herbert Baillie has been appointed librarian of the public library, South Wellington, New Zealand. Mr. Baillie is a printer of large acquaintance in New Zealand. The firm with which he was formerly connected will be continued under the old name.

The Standard Engraving Company, 61 Ann street, New York, announces that it has acquired the plant of the Excelsior Photoengraving Company, originally known as the Shaw Engraving Company, and later as the Economist Engraving Company, and added this to the other plant.

Emile Vanbuggenhoudt, Jr., 21 Rue des Douze-Apotres, Brussels, Belgium, writes The Inland Printer that he is desirous of making arrangements with manufacturers in the United States to represent them on the continent of Europe. He wishes to look after all lines connected with printing, such as printing-presses, typesetting machines, bookbinders' machinery, ink, type, etc.

Among the newspaper offices destroyed in the disastrous fire at Paterson, New Jersey, in February last, are the *News, Sunday Chronicle* and *Volkesfreund.* The fire caused a loss of some $8,000,000. Paterson has decided to ask no outside aid, and has already commenced rebuilding its city. Such pluck is exceedingly commendable.

H. C. Hansen, typefounder, 190-192 Congress street, Boston, is now represented in New England by Bert D. Belyea, formerly with the John M. Jones Company, of Palmyra, New York. Mr. Belyea had charge of the Jones exhibit at the Pan-American Exposition and is well known to the trade in the field he is now looking after.

Franklin Price, for the last twenty-three years commission and advertising clerk in the general passenger and ticket office of the Chicago & North-Western Railroad Company, Chicago, has been retired on a pension. Mr. Price has a large acquaintance among the editorial fraternity throughout the country. He is now in his eighty-first year and is still hale and hearty.

At the annual meeting of the American Newspaper Publishers' Association recently held in New York, C. W. Hornick, manager of the St. Paul *Dispatch,* St. Paul, Minnesota, was honored with a place on the Executive Committee. Mr. Hornick was also named as one of the members of the standing Committee on Advertising Agents, an important committee, passing as it does on the standing and credit of all general advertising agencies, and on the recognition of new agencies. In addition to this, he was appointed chairman of the committee to prepare topics for the next annual meeting. Mr. Hornick's friends in the printing trade will note that he is coming rapidly to the front in his new field of labor. His work in the United Typothetæ is well known, he having served on the Executive Committee of that organization for two years, and for one year as vice-president. He seems to be advancing as rapidly in the newspaper field as he did in the printing line.

CANADIAN COPYRIGHT.

The Wholesale Booksellers and Stationers' Section of the Board of Trade, and the Employing Printers' Association, of Toronto, Ontario, at a joint meeting held recently, passed resolutions strongly urging the council of the Toronto Board of Trade to represent to the Dominion Government the importance of the question, and ask the Government to pass such legislation as shall make it obligatory, in order to secure Canadian copyright, that a book be printed and bound in Canada, and that the continuance of such printing and binding be necessary in order to continue to hold such copyright.—*Bookseller, Newsdealer and Stationer.*

MARK TWAIN AND THE COMPOSITOR.

Not all compositors, however intelligent, are gifted with a sense of humor, and professional humorists sometimes suffer severely at their hands. Mark Twain once had a trying experience with a compositor — one of those conscientious compositors who not only know, but know that they know. Mr. Clemens had received from his publishers the proofs of a story which he considered as funny as anything he had ever written, but on reading the proofs he dismally discovered that the fun had been carefully eliminated. Mr. Clemens returned the proofs, congratulating the compositor upon having consumed "only one week in making sense of a story which he himself had required two weeks to make nonsense of."



Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"WETTER" type-high numbering machines, in good condition, are being closed out at $5 each by The Bates Machine Company, 346 Broadway, New York. Note their advertisement, page 856.

THE USE OF WHITE INK.

The effect of white ink upon dark cover-stock can be seen in the insert of S. W. Tilton & Co. in this issue of THE INLAND PRINTER. The sheet was printed in two impressions at the University Press, Cambridge.

PICTURES WANTED.

Readers having extra fine negatives of interesting subjects made with lenses manufactured by the Bausch & Lomb Optical Company, Rochester, New York, would do well to communicate with them, stating size of negative and subject of picture, or, better still, send a specimen print on approval, as a new catalogue is in preparation, and the company desire to secure as large a variety as possible of photographs illustrating the special advantages of their different series of lenses.

RELIANCE ROTARY PLANER.

On page 849 of this issue will be found an illustration of the new type-high rotary planer made by Paul Shniedewend & Co., Chicago, which is a favorite with engravers and electrotypers for planing half-tones and electrotypes either of wood or metal. The planer is made of the best metals, is constructed in two sizes, and arranged to run by belt from countershaft or with an individual direct belt-connected motor. When about to put in a planer, the merits of this machine should be investigated.

THREE-COLOR WORK FULLY EXPLAINED.

By the aid of detailed explanations and illustrations in "The Practical Colorist," any good printer can learn three-color process printing. This book, by its simple treatment, brings it within reach of all. The book also treats and illustrates the color laws, harmony, mixing inks, jobwork and overcoming difficulties in the pressroom. One application of its teachings often saves its cost. A correspondence course, costing only $2, is given with the book, if desired. You need it. Write The Owl Press, Burlington, Vermont.

A HANDSOME CATALOGUE.

Messrs. T. W. & C. B. Sheridan, manufacturers of paper-cutters, bookbinders, printers and paper-box makers' machinery, etc., are sending out a new catalogue of their machinery. It consists of twenty pages and cover, neatly printed in old-style type, and tied with silk cord. Pictures and descriptions are given of the "New Model" cutter, the "New Ideal" cutter, "New Empire" cutter, "Perfection" cutter, the "Perfect Gem" cutter, and the improved book-trimmer. The catalogue does not cover all of the machinery manufactured by the firm, as their line includes every requisite for the bindery. This cutting-machine catalogue, with its tasty cover in blue and gold, is worthy of the attention of printers and bookbinders everywhere, whether in need of machines of this kind or not. Copies can be obtained by addressing the company at 56 Duane street, New York, or 413 Dearborn street, Chicago.

THE BREHMER THREAD BOOK SEWER.

The Brehmer thread book sewer, while new in this market, is not an experimental machine, having stood the test of practical operation long enough to pass through the elementary stages of construction. On examination, the principle of its operation is found to be surprisingly simple and effective, particularly when the variety of work it will do is taken into consideration. It is designed with a view to being as strong and as heavy as is consistent with the delicate character of work it has to do, the various working parts being shaped so that wear will have a minimum effect in making them unserviceable. A good illustration of this is seen in the use of straight needles only. The machine also has the prestige of coming from the Brehmer shops, which have produced over twenty-five thousand wire-stitchers, a most enduring testimonial to the complete reliability of their manufactures.

$100 PRIZE CONTEST.

Owners or operators of platen presses are invited to send to the C. H. Booton Company, Gallipolis, Ohio, for full particulars concerning their $100 Prize Contest. The following letter from the Keystone Press, Portsmouth, Ohio, speaks for itself: "Portsmouth, Ohio, February 8, 1902. The C. H. Booton Company: Gentlemen,—We enclose a couple sample blotters that we printed with your Automatic Register Gauge. You will notice that the register is faultless. We consider the gauge a great time-saver, as by its use we are permitted to run our presses at a high rate of speed and at the same time secure absolute register. The samples enclosed were run at a speed of 2,220 an hour, and considering the nature of the work, we believe this speaks well for your gauge. Very truly, The Keystone Press." The samples spoken of in the above were splendid specimens of blotters in four colors.



THE RHODES BLANKET.

The safest rule is to take nothing for granted. Intelligent investigation is the way to get at the facts. This is what the Rhodes Blanket Company invite in their announcement on page 854. It is gratifying to note that after four years of fighting, the patents covering the Rhodes Blanket have all been allowed, and that after three years of persistent work the perfect blanket which Mr. Rhodes set out to produce is now being made in quantities sufficient to supply the demand. A handsome booklet issued by the Rhodes Blanket Company, 290 Broadway, New York, tells all about this much-talked-about automatic make-ready blanket. The booklet is free for the asking.

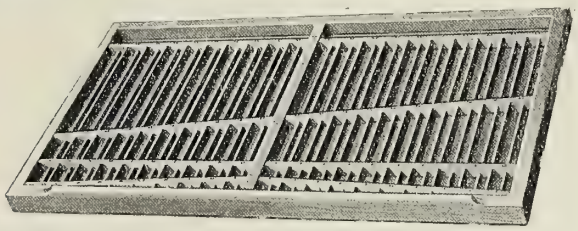
A NEW ROTARY JOBBER.

Some three years ago mention was made in these columns of a recently invented rotary job-press, wherein flat printing surfaces were rotated in place of the usual curved plates. Nothing came of it at that time, however, for the reason that the inventor died before he had produced a marketable press. Other parties took up the work where he laid it down and have within the past year perfected a press embodying the flat-form, rotary idea, that is said to now work perfectly. The builders, George E. Lloyd & Co., well known as makers of high-grade electrotyping and stereotyping machinery at 200 South Clinton street, Chicago, inform us that the press will

be known as the Merrill automatic jobber, that it will be sold at a price easily within reach of any print-shop having work enough to keep it busy, and that they are now ready to take orders for it. The machine prints from a roll, upon one side only, cuts the web and jogs the printed sheets at a guaranteed speed of five thousand per hour. If this new machine does all that it claims to do, it surely has a wide range of usefulness and is well adapted for much that has heretofore been profitably done only with the large and costly presses, or with special machinery. It is proposed to offer with the press, as extra attachments, a numbering machine for sales-slip work, and a rewinding device for rolled wrapping-paper.

A NEW TIME-SAVING RULE CASE.

Labor-saving material demonstrates its real value only when kept in perfect condition and order. The effort required of the compositor to keep any receptacle in good shape should be as nearly unconscious as possible, in order that his attention may not be taken from the real work in hand. Great ignorance of this need is displayed in many of the present



styles of rule cases, with their distracting array of boxes, confusing jumps, the tendency of the small sizes to fall into pi and of all sizes to tightly wedge in between the partitions.

A receptacle that overcomes these objections is bound to prove a great convenience to workmen and a highly economical investment for the man who has the material and the compositor's time to pay for. Such a device is the "Standard" rule case, illustration of which is shown herewith. This case is being manufactured by Golding & Co., the "House of Ideas," and is in every way a worthy companion to their large and excellent list of time and labor saving machines and devices for printers. The arrangement of boxes is of the simplest character, and the case possesses great capacity. Every box is plainly marked at the top with black figures on a white ground. The center bar has a pica gauge seventy-two ems long by which the length of rule may be instantly ascertained. It has a double row of boxes graduated in half-ems from one-half to ten ems in length, and single boxes graduated in ems from eleven to fifty ems in length. Each box contains a low central partition which keeps the rule upright. The two long boxes at the top are for odd lengths. The case is made full size, strongly constructed and nicely finished, and will prove of great value in keeping rule in good condition and order.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

FOR SALE — Inland Printer, Volumes 16 to 25, inclusive, bound half-morocco, brand-new condition; also Volumes 26 and 27, unbound; will sell lot for $12. C. C. KINNEY, 4108 Girard avenue, Philadelphia.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

OMEGA COLD STEREOTYPING PROCESS, 32 pages, 2-cent stamp; Art of Stereotyping, 25 cents; 2 pounds composition, $2; satisfaction guaranteed. WILLIAM H. IRVING, 1055 Broadway, Oakland, California.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. $2. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. Full cloth, 96 pages. $1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proofroom Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

TWENTY-FIVE CENTS — Book of printers' recipes, of padding compositions, varnishes, embossing, reducers, tints, etc.; invaluable wrinkles for printers. A. PEMBERTON, 4 Monroe st., Buffalo, N. Y.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ANXIOUS to hear from a good newspaper that wants engraving plant at hand — without buying and running it. M 260.

BOOKBINDERY in New England; established business, only bindery in county; rare chance for a practical man; price $1,300, part cash. M 227.

EXPERIENCED CIRCULATOR wants to buy a 10-cents-a-week circulation of about 1,000; Illinois or Indiana preferred. M 202.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR GOOD REASONS we are able to offer splendid bargain in first-class printing plant valued at $8,000. M 143.

FOR SALE — A first-class Democratic weekly newspaper in county-seat town of western Iowa; it is the biggest snap to a cash buyer of any newspaper property in Iowa; $3,000 cash, no trade. M 192.

FOR SALE — An interest in a Linotype plant to a good operator, publisher or printer controlling trade; $500 to $1,000 required; give full particulars and references in first letter; this is no risk or air castle. M 199.

FOR SALE — Controlling interest in a well-established stationery, bindery and printing-office, located in a healthy and prosperous Southern town; with an investment of $14,000 cash it will pay a handsome salary of $200 per month, and has declared a dividend of four per cent, and prospects for the future show a bigger dividend; reason for selling; a good investment for the right person. M 262.

FOR SALE — Electrotype foundry on paying basis; a good thing for one or two practical men. M 70.

FOR SALE — Interest in hustling daily, Southern city 20,000; good opportunity for pusher with $4,000; best reasons for selling. M 244.

FOR SALE — One of the best equipped and best paying newspaper and job printing-offices in Michigan; model office; fine job business; if you want to buy and have the money, write for further particulars. M 84.

IF YOU HAVE $6,000 cash, and want to buy a good job plant, doing a clean and profitable business, in the best business and residence suburb of Chicago, write; investigation will show this a rare bargain. J. C., 905 Monon building, Chicago.

JOB OFFICE — Inventories $2,200; best city in Illinois; $275 down, balance small payments; price $2,000. M 126.

JOB OFFICE — Nets $65 per month; invoices $2,000; two platen presses, 30-inch cutter, water motor, etc.; $1,000 takes it; good Illinois town; expenses low; snap. M 235.

RARE OPPORTUNITY— First-class job-printing establishment for sale; doing a profitable business. M 96.

RESPONSIBLE CALENDAR AND NOVELTY HOUSE wants good line of pocket memorandum books and leather novelties. M 48.

WANTED — Compositor, pressman and solicitor to buy one-fourth interest in printing plant; $500 cash, balance $7.50 per week. Address MERCER & CO., Louisville, Ky.

WILL SELL all or part interest in old-established, prosperous printing, bookbinding and rubber stamp business in middle western State. K 247.

WANTED — To buy, or lease with view of purchase, country newspaper office; strictly confidential. M 231.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A COMPLETE LINOTYPE PLANT (2 machines), in running order, in large city in central West, for sale; machines are two-letter and have all late quick-change attachments; might sell machines separate, as owner has other business. M 201.

BEFORE PURCHASING cylinder or job presses, folding machines, wire stitchers or paper-cutters, send for list. PRESTON, 45 Pearl street, Boston.

BOOKBINDING MACHINERY — Folding machines, Chambers double and Dexter single 16 drop-roll feed; stamping, embossing and smashing machines, cutters, trimmers, rotary board cutters, signature presses. HENRY C. ISAACS, 10-12 Bleecker street, New York.

FOR SALE — Country Campbell cylinder press; prints 16 by 23; first-class condition; price $250. Box 773, Bowling Green, Ohio.

FOR SALE — Hoe stop-cylinder, bed 33 by 46, good condition, price low, easy terms; also two small job printing plants, both new, price $400 and $700. TREADWELL, 93 Nassau street, New York city.

FOR SALE — Potter, Jr., drum-cylinder book and job press, 31 by 48, good condition; also an 8-horsepower engine and boiler; must be sold to vacate room; terms to suit. KEYSTONE PRINTING COMPANY, Bethlehem, Pa.

FOR SALE — Single saw and trimmer, Ostrander make; good order; right article for photoengraver. E. O. LOVELAND & CO., 717-719 Wyandotte street, Kansas City, Mo.

FOR SALE — Three Thorne typesetting machines, in first-class order. Write for terms to THE LANING COMPANY, Norwalk, Ohio.

FOR SALE CHEAP — One cardboard cutting shears, length of blades 28 inches. WM. SUYDAM, 22 Union square, New York.

FOR SALE CHEAP — One Ruggles hand press for printing envelopes and business cards; size of chase, 2½ by 3. WM. SUYDAM, 22 Union square, New York.

HOE DOUBLE-CYLINDER PRESS, modern style, 6-column, 8-page, condition guaranteed. RICHARD PRESTON, 45 Pearl street, Boston, Mass.

PRINTING MACHINERY — 32 by 46 Potter drum; 18 by 24 Hoe drum; 31 by 46 Taylor; 14 by 18, 19 by 25, 21 by 30 Washington hand presses; Gordons, Favorites, Libertys, Universals, cutters, other machinery. NEIL CAMPBELL COMPANY, 23 Beekman street, New York city.

VARNISH MACHINE for sale, good condition, attractive price. Address the PIONEER PRESS MFG. DEPARTMENTS, St. Paul, Minn.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A CHANCE for the printer to advance himself; learn proofreading, ad.-writing, illustrating, journalism, stenography or bookkeeping; tuition payable 60 days after a position is secured; mention course in which interested. CORRESPONDENCE INSTITUTE OF AMERICA, B 101, Scranton, Pa.

ARTIST WANTED by engraving house in Providence, R. I.; must be familiar with commercial work, bird's-eye views, letter-headings, etc. Address CRAHAN ENGRAVING CO., 193 Westminster street, Providence, R. I.

BOOKBINDER WANTED, finisher and forwarder; must be sober; steady work; state wages expected. C. E. AUGHINBAUGH, Harrisburg, Pa.

BRIGHT NEWSPAPER MAN to take part interest and help establish Democratic daily in Middle Western State; have plant; good opening. M 247.

FOREMAN for cylinder and platen pressroom; office handles nice grade bank, railroad, county and commercial work; must be competent manager, able to produce first-class work promptly. M 222.

OPERADORES ESPAÑOLES Y FRANCESES PARA LINOTIPIOS — Se desea entrevistas y cartas de operadores rápidos y diestros, de ambos sexos. LANGUAGES PRINTING CO., 114 Fifth avenue, New York.

PAPER-RULER — Must be first-class ruler, one who can assist in forwarding; state wages expected. BEAN, WARTERS & CO., Knoxville, Tenn.

SKETCH ARTIST wanted for photoengraving house; must be up to date. PHOTO-CHROMOTYPE ENGRAVING CO., 226 S. Eleventh street, Philadelphia, Pa.

WANTED — A steady man to work in bookbindery; capable of doing first-class finishing. Address Combination Box D, Berne, Ind.

WANTED — Competent half-tone operators and etchers; those only who are accustomed to newspaper work need apply; state experience and salary expected. Address EDITORIAL MANAGER, Pittsburg *Gazette*, Pittsburg, Pa.

WANTED — First-class job compositor and pressman, one especially fine on half-tones; Universals and Goldings; address, stating salary, M 251.

WANTED — Foreman or superintendent to take charge of printing-office doing three-color work, employing between fifty and seventy-five people in the department; must have had experience in this particular line. M 230.

WANTED — Ink salesmen to sell side line in Indiana, Illinois, Kentucky and Ohio. M 239.

WANTED — Persons connected with a printing-office to learn ad.-writing, illustrating, bookkeeping, stenography, typewriting; printers with a knowledge of ad.-writing or illustrating easily earn large salaries; easy payments, advancement rapid. Address Department D, FRANKLIN INSTITUTE OF ALLIED ARTS, Scranton, Pa.

WANTED — Proofreader of experience in high-grade catalogue work. Address THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — Salesmen to sell direct to consumers on commission full line of calendar hangers for 1903, now ready. Address C. W. GIRSCH, 84-86 Chambers street, New York.

WANTED — Young man to take editorial charge of a new county paper; plant ready to begin publication; state experience and salary wanted. Address quick, W. E. McCHRISTIE, Camden, Ohio.

WANTED — Young man for office position in first-class engraving house; must have had experience in engraving or printing business; good position for man of sterling qualities, and opportunity for advancement. M 22.

YOUNG MEN to learn newspaper drawing and caricaturing by mail from famous artists; send for free lesson and terms. NATIONAL SCHOOL OF CARICATURE, Dept. V, 87 World bldg., New York.

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SITUATIONS WANTED.

ALL-ROUND PRINTER, married, desires position as foreman or ad. man afternoon daily or weekly; South preferred. M 216.

ALL-ROUND PRINTER AND PRESSMAN wants situation as foreman of pressroom for good firm, or assistant manager; would take small interest and assume management; if wanting exceptionally good reliable man, address, with full particulars, M 204.

ARTIST desires a change; is an all-round commercial artist; married man, steady, sober, reliable. M 196.

ARTIST wants situation in large printing establishment; can do designing, illustrating, mechanical, photo-retouching, also design booklets. M 212.

ARTIST AND WRITER; newspaper or magazine; young man (23), pupil of Chicago Art Institute; experienced in country newspaper work; practical printer; have written and drawn for leading Chicago papers, magazines and publishing houses; wages secondary to other features. M 233.

ARTIST-ENGRAVER, with his own half-tone outfit, on Atlantic coast newspaper; practical, experienced; a worker, with ideas. K 260.

A1 LINOTYPE MACHINIST, having first-class factory and office experience, desires position in news or job office; competent to handle any size plant; first-class references; union. L. KUHN, 22 S. Fulton avenue, Baltimore, Md.

A1 STOCK MAN AND PAPER CUTTER, with experience above general average, capable of laying off stock for presswork, etc., good executive ability, could be of use in general ways, competent to handle shipping department in connection with above work. M 217.

A1 SUPERINTENDENT, capable of managing a large printing plant, desires to open correspondence with high-grade house. M 249.

BINDERY SUPERINTENDENT of executive ability seeks employment where close attention to business will be appreciated. M 166.

CARTOONIST — First-class, experienced newspaper cartoonist wants position; man of ideas, understands work in line, half-tone and the three-color process; samples and references mailed; salary $25. M 243.

COMPETENT PAPER RULER wants steady situation; reference if required. GEO. S. ELLIS, 42 Baden avenue, Cleveland, Ohio.

COMPETENT UNION AD. AND JOB MAN, steady, sober, reliable, also a machine operator with knowledge of the details of machine, desires position; small Western city preferred. M 193.

COMPOSITOR — All-round man, 18 years' experience job, ad., newspaper and label work, capable taking charge small office, desires position; South preferred; married, sober. K 216.

CYLINDER PRESSMAN desires situation as assistant on web; wages no object. M 226.

CYLINDER PRESSMAN holding good position desires change; experienced on half-tone, catalogue and color work; western country preferred; union. M 223.

CYLINDER PRESSMAN wants steady position outside of Chicago; good references. M 129.

ENCAMPMENT ODD FELLOW — All-round printer, modern ideas, desires permanent position east of Chicago; will take anything you can offer; am capable of taking full charge; married. M 125.

EXPERIENCED METAL ENGRAVER, able to finish half-tones and zinc etchings, wants situation with reliable house. M 245.

FIRST-CLASS JOB, AD. AND MAKE-UP MAN desires position; 12 years' experience, can give references. M 138.

FIRST-CLASS STEEL AND COPPER PLATE ETCHER desires permanent position with well-established house; send for samples. M 250.

FOREMAN of a cylinder pressroom desires position; 20 years' experience on high-class half-tone, three-color and multi-color printing; excellent references. M 253.

FOREMAN OF PRESSROOM wants position in large office superintending production of high-class presswork; thoroughly understands all kinds of colorwork and embossing, competent manager and accurate estimator on presswork. M 47.

FOREMAN OR SUPERINTENDENT OF BINDERY; have practical experience in general and edition work, also estimating; am with large up-to-date printing and publishing house. M 116.

HIGH-CLASS MANAGER of comprehensive composing-room experience desires to correspond with large office requiring such service. F 110.

IN CHICAGO, by first-class job printer; up-to-date, original ideas, capable of taking charge of work in small or medium job office. M 263.

LINOTYPE MACHINIST, one of the best in the country, is open for engagement. M 225.

LINOTYPE OPERATOR desires change; married, temperate, steady. M 229.

LINOTYPE OPERATOR wishes steady situation anywhere; 5,000 to 5,500 ems minion per hour, clean proofs, steady. C. R. SHIPPEY, Care *Post*, Jamestown, N. Y.

LINOTYPE OPERATOR-MACHINIST wants position; 6 years' experience, speed 5,000 an hour, accurate, steady. R. 27, Hotel Ellicott, Jamestown, N. Y.

MACHINIST — Linotype, open for position; references. K 156.

MACHINIST-OPERATOR, competent, desires position in one, two or three machine shop. M 242.

MACHINIST-OPERATOR wants position in office of one to three machines; careful machinist, fast operator. M 156.

MACHINIST-OPERATOR — Young married man, wishes day situation in the East (New York State preferred), where he can locate permanently, at fair wages; is a rapid, clean operator and expert machinist; 7 years' experience on book and news. M 137.

NEWSPAPER MAN desires position as foreman, make-up or ad. man on daily paper; young, married, reliable; has held foreman's positions for past 12 years, but desires change from present position. M 238.

PAPER RULER wishes employment; capable of handling high-grade work. K 166.

PRACTICAL WEB PERFECTING PRESSMAN wants a position; strictly sober and reliable. M 208.

PRACTICAL WEB PRESSMAN AND STEREOTYPER wants position; married, best of references, union, strictly first-class. M 40.

PRESSMAN — Cylinder and platen, desires steady position in modern office; state salary and full particulars; sober and reliable. M 258.

PRESSMAN of ability, now working in Ohio, desires position; practical on all high-grade half-tone, illustrated, color and commercial work; can handle anything that comes into a first-class pressroom; position must be permanent and steady. M 240.

PHOTOENGRAVER, superintendent or foreman, desires making change; an A1 photographer, and practical in all branches; ambitious man of exceptional executive ability for high-grade work. M 241.

PHOTOENGRAVER, to take charge of a plant as foreman or superintendent; also attend to customers; has A1 references. M 197.

SITUATION WANTED as foreman, pressman or paper-cutter by all-round job and cylinder pressman; 15 years' experience; handle any make of printing machinery; strictly sober and reliable, A1 reference. CHAS. O. HOLT, 351 Seventh avenue, S.-W., Roanoke, Va.

THOROUGH MERGENTHALER MACHINIST wants job; competent to take charge of large plant; union. M 224.

THREE-COLOR PHOTOGRAPHER, with practical experience, desires change; now employed with well-known color house; will install plant. M 209.

WANTED — Conference with firm employing 200 or more people needing a manager thoroughly experienced in all departments of the printing and binding business; satisfactory references from Bradstreet, Dun and others, as to results and executive ability in handling men, business and affairs of the higher class, or changing from ordinary lines to the best both in customers and output. M 190.

WANTED — Linotype operator desires change; no bad habits; will go any place, West preferred. M 198.

WANTED — Linotype operator (young woman) desires position; several years' experience. F 120.

WANTED — Position as foreman by A1 man; expert in composing-room management, up to date. M 213.

WANTED — Situation by competent pressman; have run a Cox Duplex four years; can furnish references; union. M 248.

WANTED — Situation by first-class Linotype operator-machinist, an all-round union newspaper printer; sober, steady and reliable; references. M 50.

WEB PRESSMAN desires permanent position; 13 years' experience on flat-bed, 7 years on webs; first-class references; use neither liquor nor tobacco; married. M 206.

WEB PRESSMAN AND STEREOTYPER wants a permanent position, or would be willing to learn on cylinder; some experience; good references; will go anywhere. M 144.

WANTED TO PURCHASE.

RULING MACHINES WANTED — One 54-inch and one smaller; secondhand; give price and length of time used. K 166.

WANTED — A John Thomson Colt's Armory embossing-press, or a Gally embosser. JAMES LETT, Box 96, Harrisburg, Pa.

WANTED — Cabinet, 6 to 10, secondhand, in good condition, for job-type. MESSENGER, Owensboro, Ky.

WANTED — Lowest trade quotations for foolscap folio platen machines, lever paper-cutters, rule and lead cutters, stapling machines, printing-types, ornaments, inks, and art paper double foolscap size. Illustrated catalogues, letters and samples to N. SALUNKE & SONS. Esplanade, Madras, India.

WANTED — 8 by 12 roll-feed Kidder press; also 48-inch paper-cutter; state condition. RICHARD PRESTON, 45 Pearl street, Boston, Mass.

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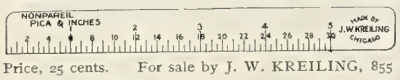
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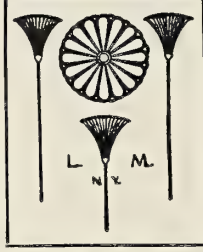
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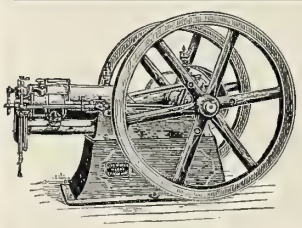
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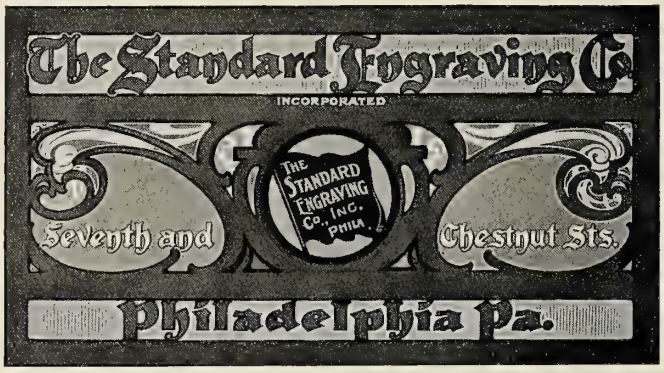
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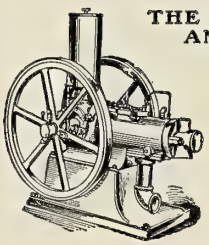
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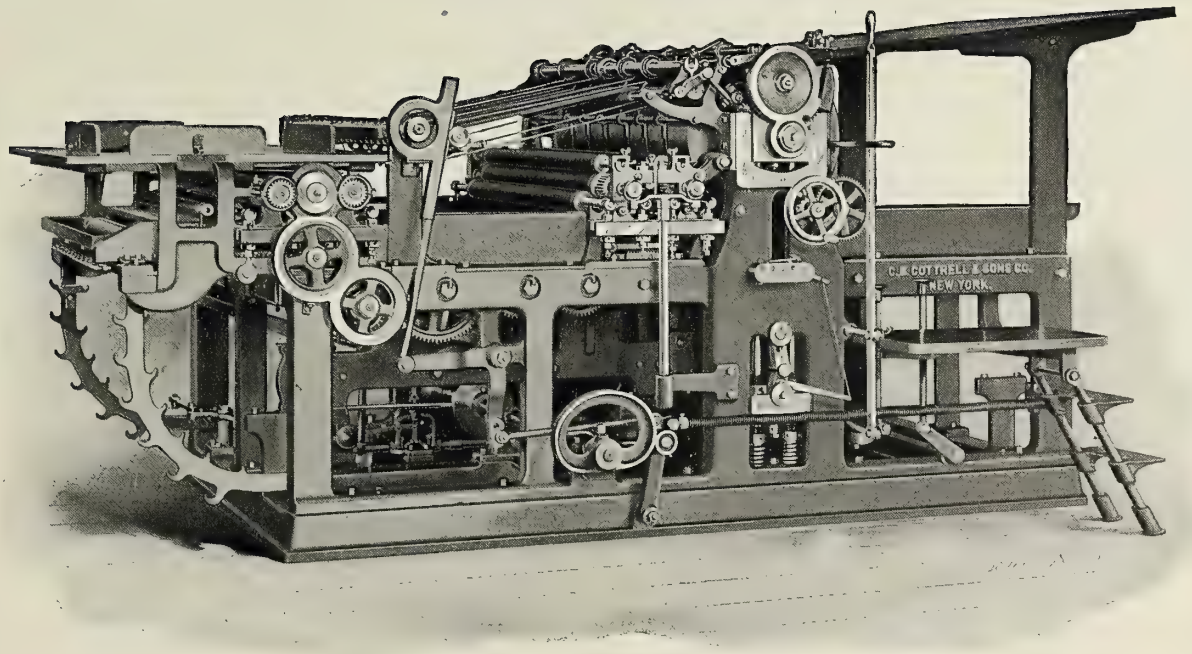
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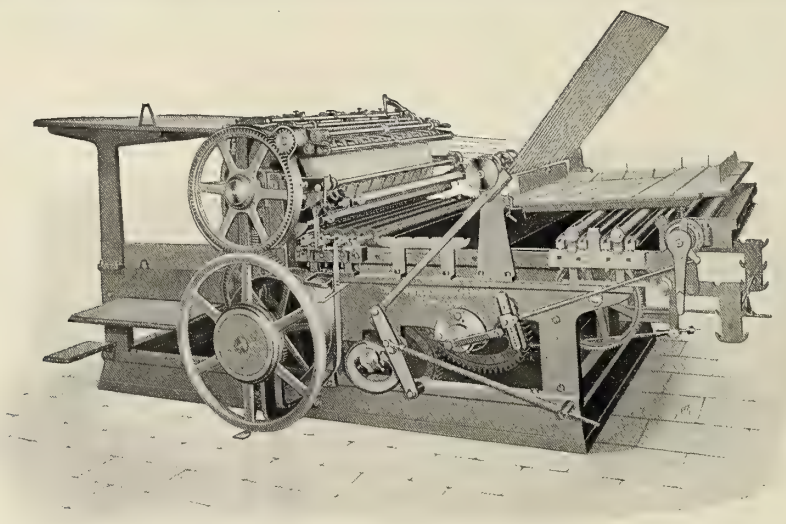
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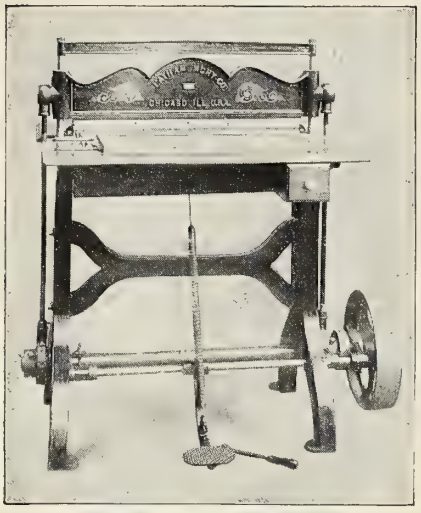
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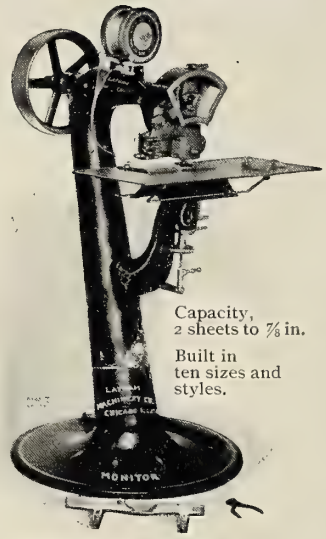
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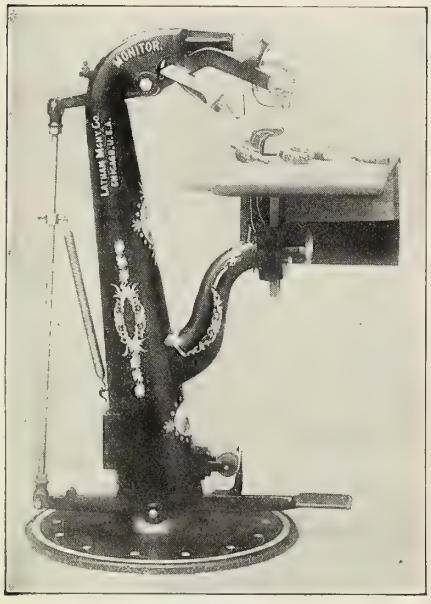
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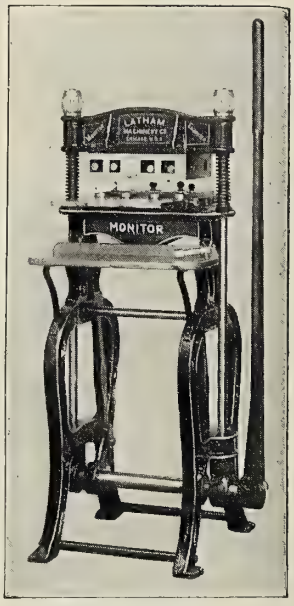
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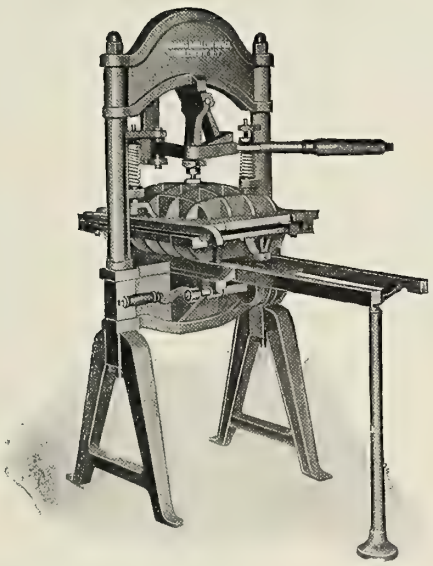
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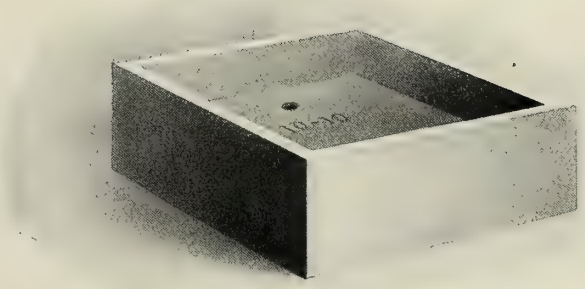
16 and 19 inch



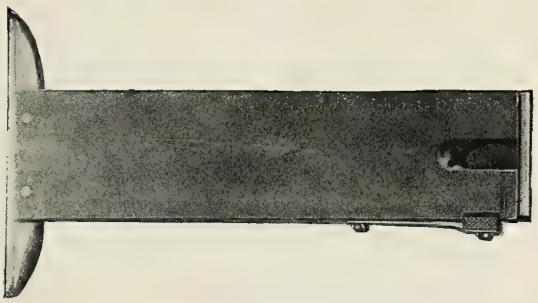
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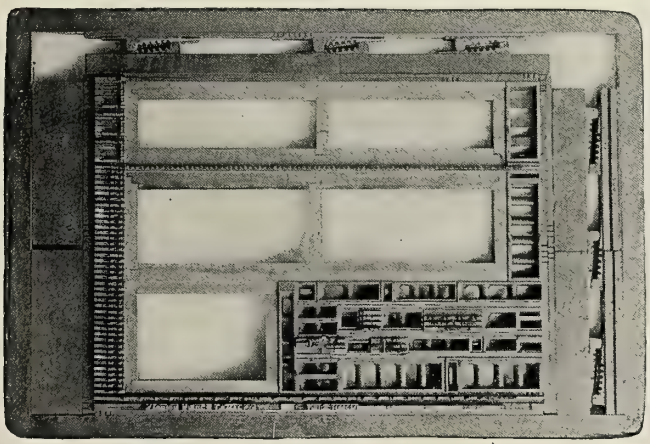
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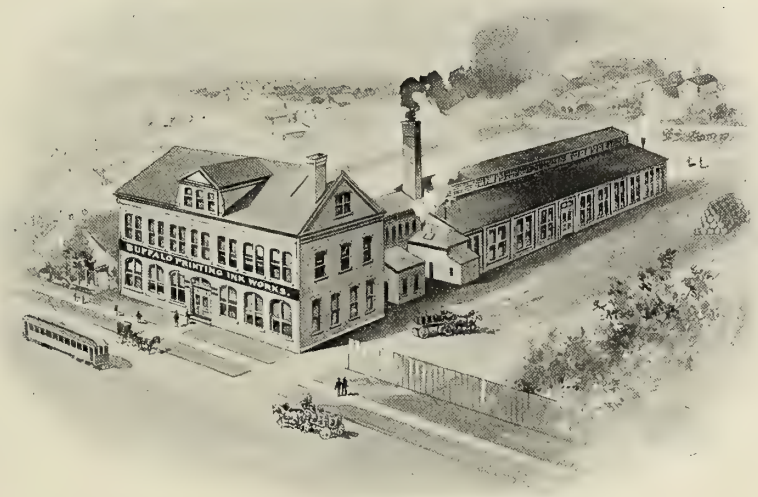
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THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The tiles and brick were impressed with a stamp when in a soft state; the shells and tablets of stone were etched or graven, the figures or characters being cut in their surface, and in some cases also stained with various colors.

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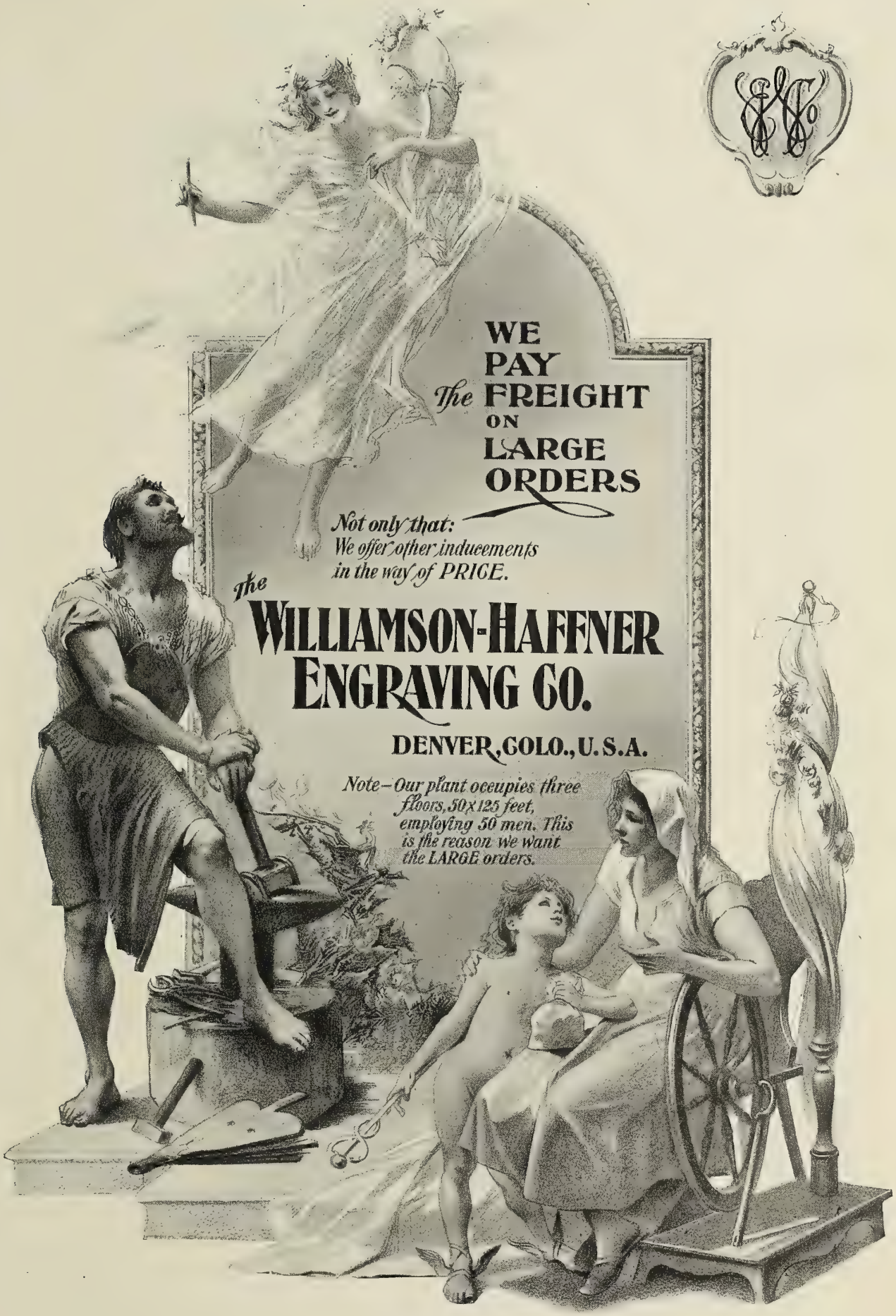
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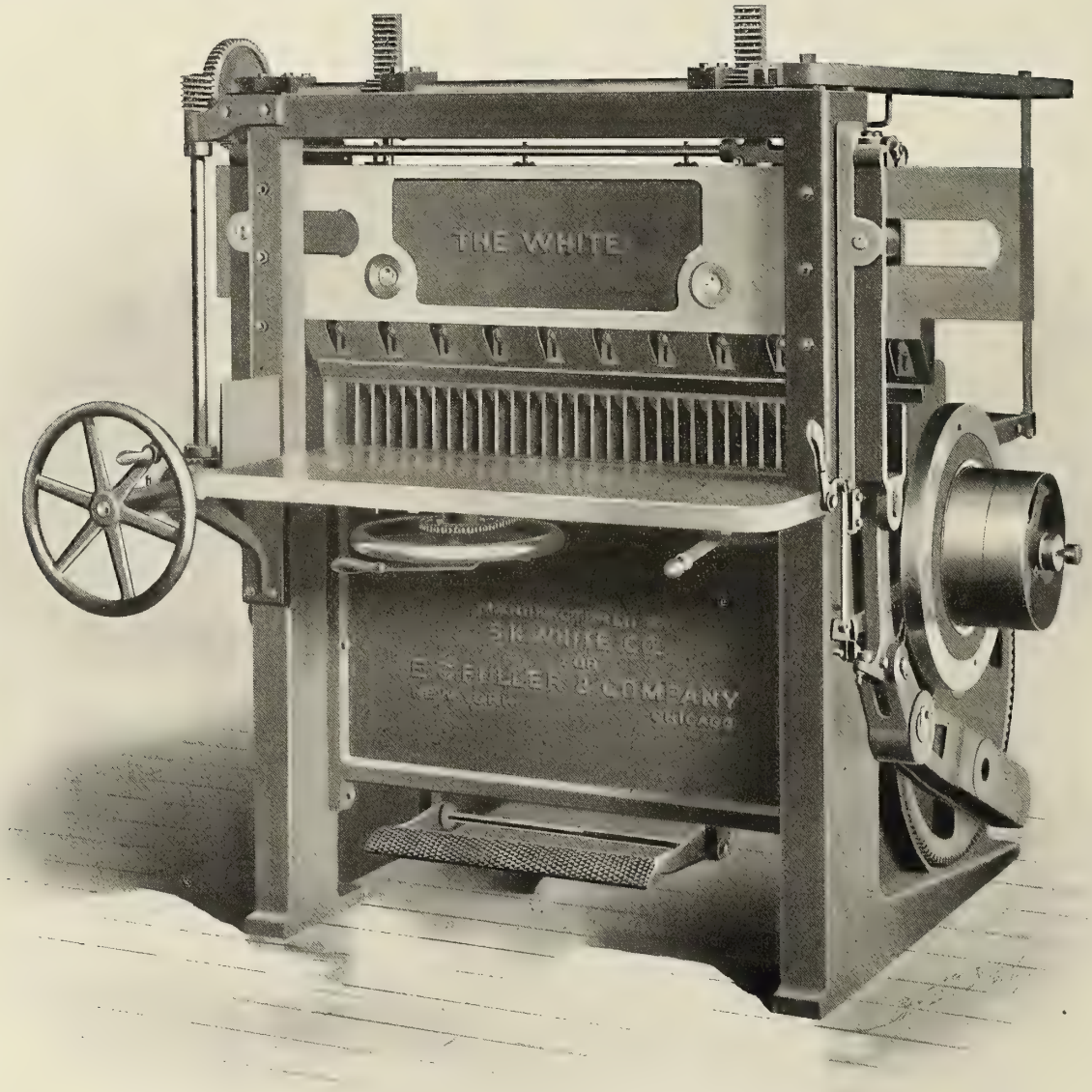


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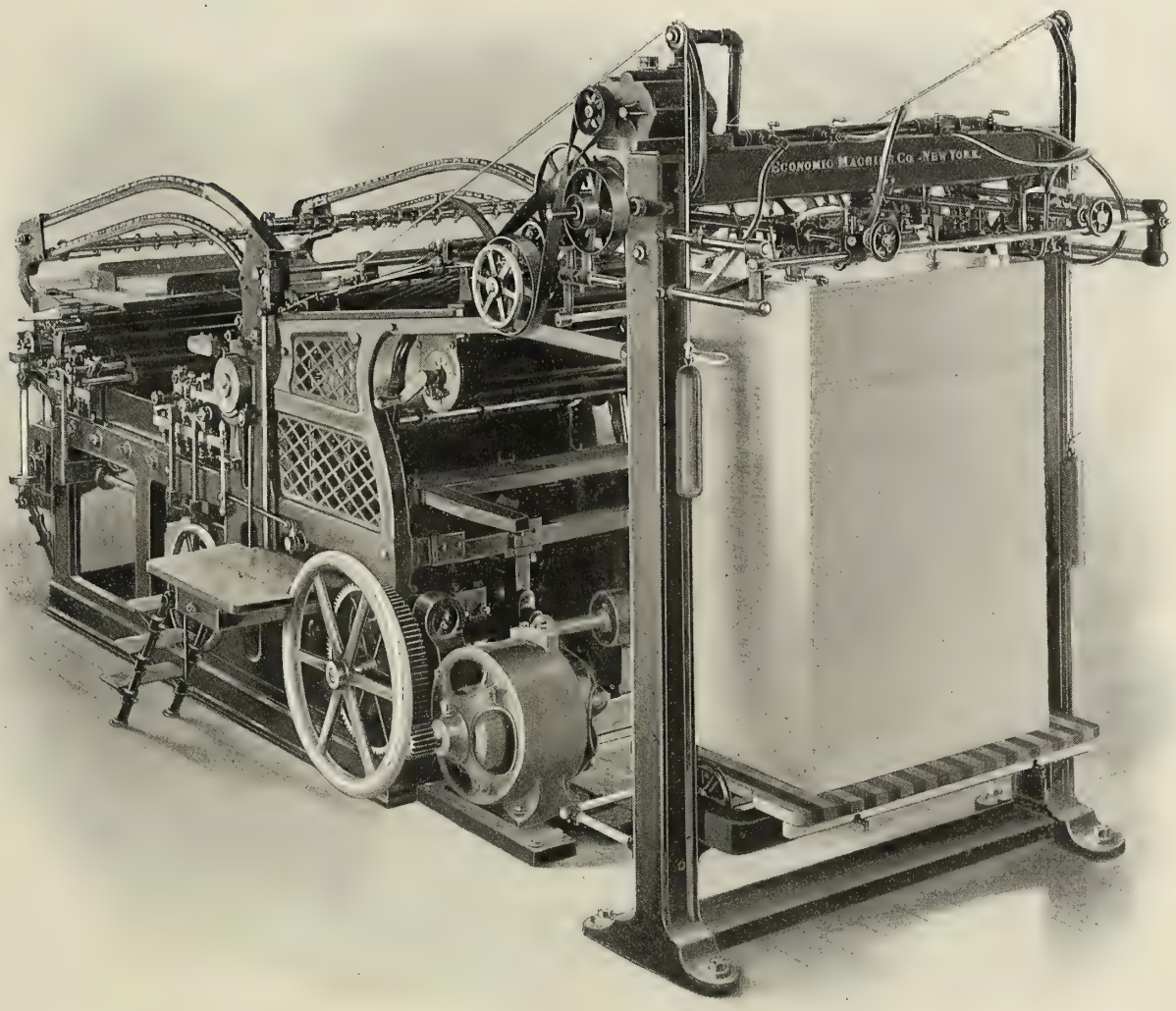
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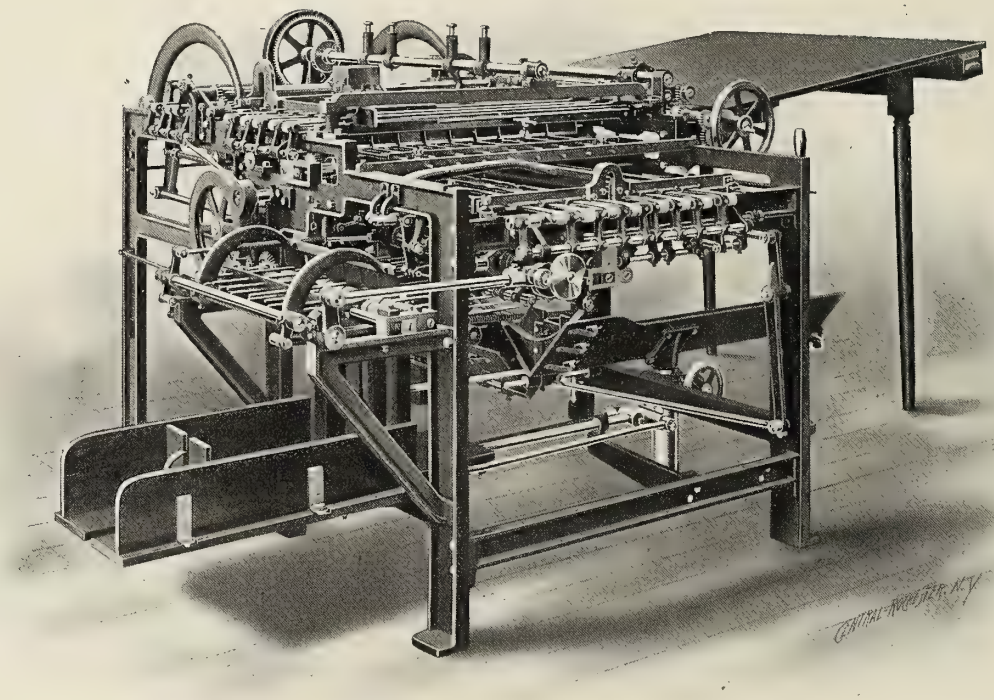
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JOHNSON & CO.

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Very truly yours,

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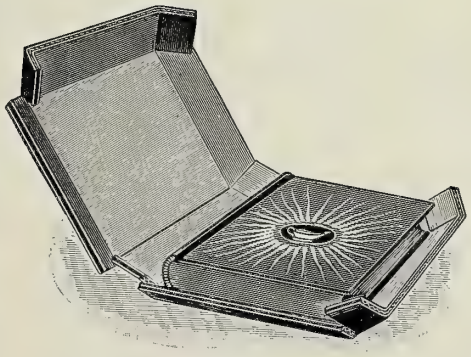
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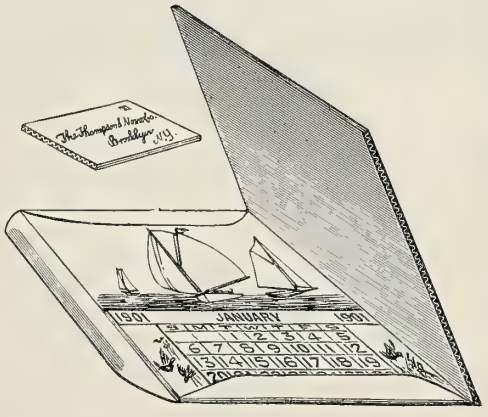
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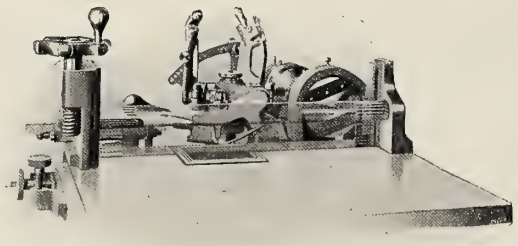
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BROOKLYN, N. Y.

6-10



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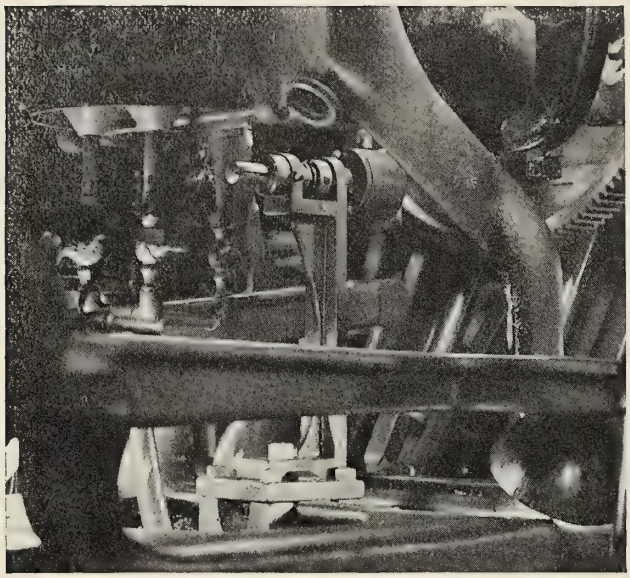
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The printer who once tries Inland type invariably changes his entire office to the STANDARD LINE SYSTEM as rapidly as possible. He usually does so quietly. He does not want to advertise to his less wide-awake competitor that he is arranging to do his composition at a lower cost than firms equipped with LACK-O'-SYSTEM type possibly can, and yet turn out better work. Investigate this.

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PATENT APPLIED FOR.

KEEP BACK OF MOLD CLEAN

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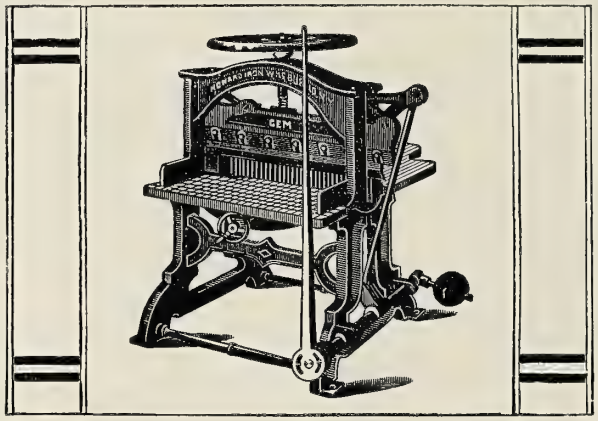
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"GEM" PAPER CUTTER

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Established 1847



The "GEM" has all improvements and is well known to the trade. Twenty-five years on the market.

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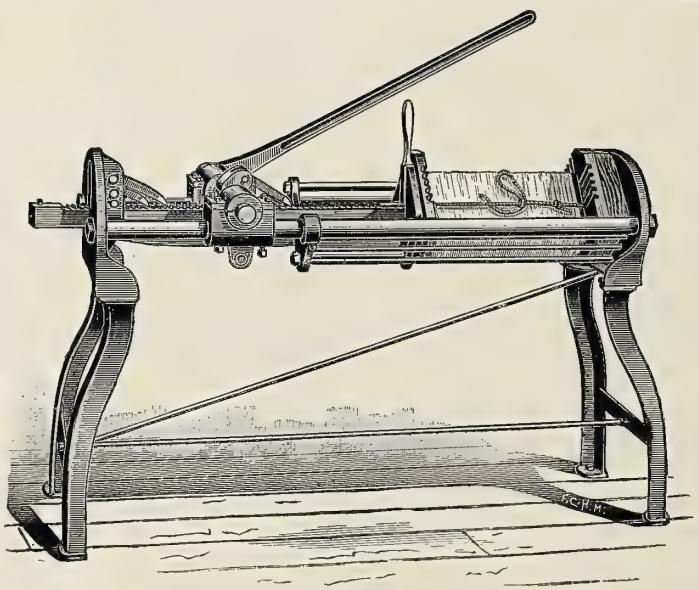
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Self-Acting Arm-Guard to prevent accidents to the layer-on.

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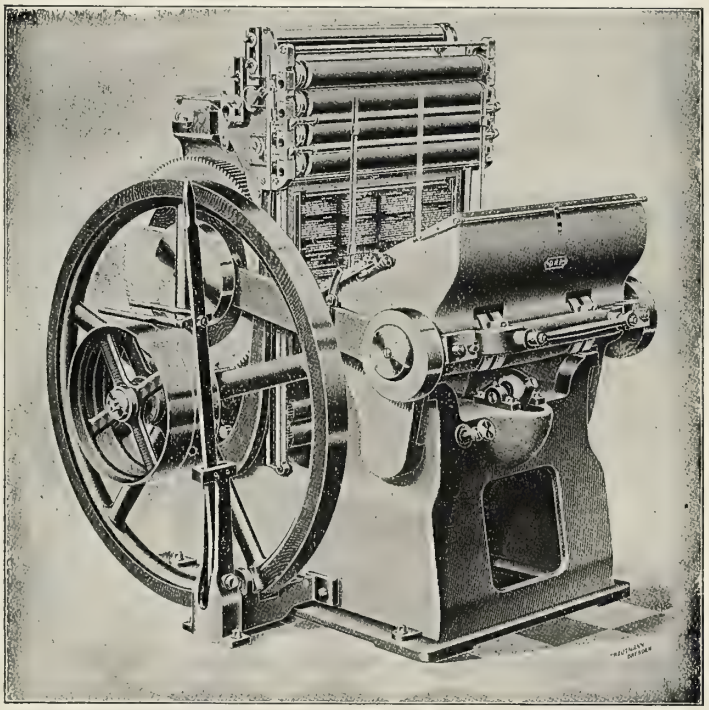
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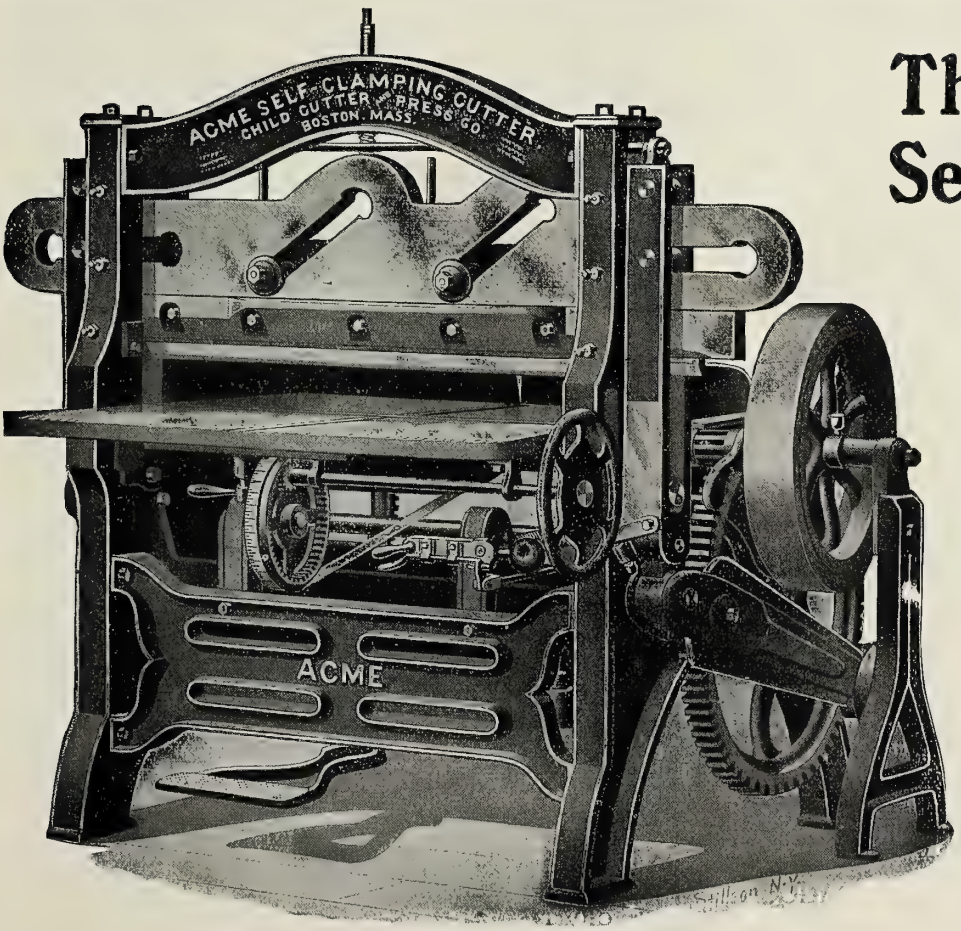


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With Patent Double Inking Apparatus.
Fresh supply and distribution of ink above and below the form.
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Agents Required.

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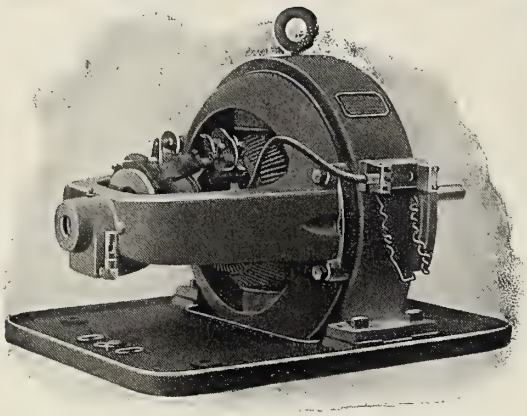
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"THE HARMONIZER"

IT is 5 x 7½ inches in size, containing 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is to-day a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until to-day colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

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PRICE, $3.50 PER COPY, EXPRESS PAID.

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PRINTER'S ACCOUNT BOOK

THE PRINTER'S ACCOUNT BOOK is 11¾ x 15¾ inches. Each page contains entry blanks for five different jobs, of any size and description. It is flat-opening, has two ruled columns for dollars and cents, is printed on stock usually found in first-class sales books, bound in duck to withstand constant handling, and is as substantial as any ordinary blank-book. It is paged throughout, and so complete and simple in its use that no book-keeping education is required to use it to the best advantage. It is the result of many years of experience and study on the part of a practical man, well informed as to the pitfalls and snares which cause loss to the printer in selling his product.

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Sole manufacturers of **CROW BLACK**

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Send 25¢ in stamps for
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ARTISTS AND ENGRAVERS
MAKERS OF
PEERLESS PRINTING PLATES
ELECTROTYPERS & STEREOTYPERS
140-146
MONROE ST.
CHICAGO



Imitation may be the sincerest flattery, and it surely is the fate of the best in every branch of manufacture. The product stamped with this little wreath has had its share. Just now it is the Peninsular Paper Co., of Ypsilanti, Mich., who imitated our famous "Taffeta Covers," dubbing the line "Aristo." Naturally we made a stand for our rights. We quote the result:

> Niagara Paper Mills, Lockport, N. Y.
>
> Dear Sirs: Our attention has been called by your attorneys, that a recent sample book sent by us to the trade contained the names of several papers used without your authority. We used the names of Leghorn, Niger, Cadet, Platina, Shrimp, Lavender and Watteau. We did not know that you had them copyrighted, and we did not distribute to exceed 300 of these sample books, and they have been recalled, and we are sending out new matter. The names of the books we are now sending out are not at all similar to yours. Very truly yours,
>
> Peninsular Paper Co.

¶ We have learned since that even the name "Aristo" has been taken from them by another firm, the rightful owner. ¶ The protection of our customers prompts this brief epitome. The whole affair, as Will Shakespeare puts it, is like

> "Building a fair house
> On another man's ground."

This corner returned to us will bring our Combination Sample Book, if you haven't one already.

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Marshall Mfg. Co., 190-192 Fifth ave., Chicago.

AIR BRUSH.

Thayer & Chandler, fountain air brush. 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe st., Chicago. Ball Programmes, Folders, Announcements, Invitations, Tickets, Society Folders.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER.

Thomas Garnar & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incpd., 139 Lake street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under Type Founders.

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

CARBON BLACK.

Cabot, Godfrey L., Boston, Mass.

CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSING.

Shepard, The H. O., Co., 212-214 Monroe street, Chicago. Write for estimates.

CHALK ENGRAVING PLATES.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel & Copper Plate Co., 150 Nassau st., New York. Celebrated satin-finish plates.

DIE SINKERS.

Wagenfohr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

Ringler, F. A., Co., 26 Park Place, New York City. Electrotyping and photo-engraving.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third st., St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotype Co., cor, Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City. "Good work quickly done."

Hurst Electrotype Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

Rowell, Robert, Louisville, Ky. Oldest electrotype foundry in the South.

Scott, Geo. C., & Sons, electrotypers, 208 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Caps Bros., Kansas City, Mo., U. S. A.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago; 15 Tudor street, London, E. C. Complete line of most advanced machines, all our own make.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

The Murray Machinery Co., Kansas City, Mo. Electrotype, stereotype and etching machinery.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

EMBOSSERS AND STAMPERS.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

ENVELOPES.

United States Envelope Company, Springfield, Mass. Every description of envelope in stock or made to order. Famous for high grade papeteries. 75 distinct lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass.; Holyoke, Mass.; Rockville, Conn.; Worcester, Mass.; Hartford, Conn.; Milwaukee, Wis.

ETCHING ZINC—GROUND AND POLISHED.

American Steel & Copper Plate Co., 150 Nassau street, New York.

FILING CABINETS AND BUSINESS FURNITURE.

Globe-Wernicke Company, The, Cincinnati. Broadway and White street, New York; 224-228 Wabash avenue, Chicago; 91-93 Federal street, Boston; 7 Bunhill Row, London, E. C.

FOIL.

Crooke, John J., Co., 149 Fulton street, Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 127 Duane street; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

Preston, Richard, 45 Pearl street, Boston, Mass. Folding and wire-stitching machines.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

GUMMED PAPERS.

Pirie, Alex., & Sons, Ltd., 33 Rose street, New York. "Celebrated" brand lies perfectly flat.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Scott, Rogers & Robb (Gray's Ferry Printing Ink Works). Manufacturers of printing inks. 196-198 South Clark street, Chicago.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City, Omaha, Des Moines. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

JOB PRINTING PRESSES.

Boston Printing Press Co., 176 Federal street, Boston, Mass.

LAVETTE'S PATENT PHOTO-MAILING ENVELOPES.

Lavette, H. C., 230–232 Washington st., Chicago. List of jobbers and samples sent gratis.

LINOTYPE COMPOSITION.

Languages Printing Company, 114 Fifth avenue, New York. Books; magazines. Slugs; plates.

Rooney & Otten Printing Co., 114-120 W. 30th st., New York. Publishers' work a specialty.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

The Eagle Smelting & Refining Works, B. Lissberger & Co., props., 738-740 E. 14th st., N. Y.

LITHOGRAPHERS TO THE TRADE.

Goes Lithographing Co., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

MAIL PLATE SERVICE.

Mail Plate Co., 73 West Adams street, Chicago. Saves expressage (all plates postpaid by us).

MAKERS OF HIGH-GRADE PAPERS AND SOCIETY STATIONERY.

Eaton-Hurlbut Paper Co., Pittsfield, Mass.; New York office, 399 Broadway.

MERCANTILE AGENCY.

The Typo Mercantile Agency, general offices, 87 Nassau street, New York City. The special agency of the trade made up of the paper, book, stationery, printing, publishing and kindred lines.

MONOTYPE METAL.

Blatchford, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

NUMBERING MACHINES.

Bates Manufacturing Co., 135 Fifth ave., N. Y. Sole manufacturers of Bates *and Edison* Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 135 Fifth ave., N. Y. Foreign department, 15 Cedar st., N. Y.; Chicago, 144 Wabash ave.; London, Eng., 34 Queen st., Cheapside, E. C. Factory, Orange, N. J., U. S. A.

Wetter Typographic Numbering machines print and number at one impression. 521 Kent ave., Brooklyn, N. Y. Sold by all dealers.

PAPER BOX MACHINERY.

American Type Founders Co. See list of branches under Type Founders.

PAPER CUTTERS.

American Type Founders Co. See list of branches under Type Founders.

Eardley & Winterbottom, 125-127 Worth street, New York.

Morgans & Wilcox Mfg. Co., Middletown, N. Y.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 184 and 186 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

PAPER DEALERS—GENERAL.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

Japan Paper Co., 225 4th av., New York city. See ad. in this paper.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Job press counters, $3; joggers, $15 and up.

PAPER MANUFACTURERS.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPETERIES.

United States Envelope Co. Famous for papeteries. Springfield and Worcester, Mass.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

United Brethren Pub. House. Dayton, Ohio. High-grade general illustrators.

Williamson-Haffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

PHOTO-ENGRAVERS' MACHINERY AND APPLIANCES.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago. Complete outfits a specialty.

PHOTO-ENGRAVERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago. Mfrs. Reliance Special.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, sole publishers of Photochrom and Photint, Detroit, Mich.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under Type Founders.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

PRESSES—HAND OR FOOT.

Kelsey Press Company, Meriden, Connecticut.

PRESSES—ROLL-PAPER.

Caps Bros., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under Type Founders.

Eardley & Winterbottom, 125-127 Worth st., N.Y.

Isaacs, Henry C., 10 and 12 Bleecker street, N. Y.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under Type Founders.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

Hartnett, R. W., 52-54 North Sixth street, Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' OUTFITTERS.

Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

Powell, F. M., Co., 329 Dearborn street, Chicago. All kinds of printing-presses, paper-cutters, type and material. Printers' brass type and brass rule. We match any face made in rule. New or secondhand supplies of all kinds.

PRINTERS' PROOF PRESSES.

Morgans & Wilcox Mfg. Co., Middletown, N. Y.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bendernagel & Co., 521 Minor street, Philadelphia. Compositions adapted to the work.

Bingham Brothers Company, 406 Pearl street, New York. Also padding glue.

Chicago Roller Co.; also, tablet composition. 84 Market street, Chicago.

Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

Hart & Zugelder, Rochester, N. Y. Also, bookbinders' flexible glue.

Maigne, O. J., 324-328 Pearl street, New York city. Also pressroom paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

American Type Founders Co. See list of branches under Type Founders.

Preston, Richard, 45 Pearl street, Boston, Mass. Printing, folding and wire stitchers.

RUBBER STAMP MACHINERY.

Dorman, J. F. W., Co., Baltimore, Md. All rubber stamp supplies, type, small presses, etc.

SECONDHAND MACHINERY.

Campbell, Neil, Co., 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

STEEL CUTTING RULE.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago. Also, brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie st., Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

TARCOLIN.

Chicago Solvent Supply Co., 153 S. Jefferson st., Chicago.

TIN-FOIL.

Crooke, John J., Co., 149 Fulton street, Chicago.

TOILET PAPERS.

U. S. Envelope Co., Springfield, Mass. 75 distinct lines of toilet papers.

TRANSLATION.

Languages Printing Company, 114 Fifth avenue, New York. Price-lists; commercial catalogs.

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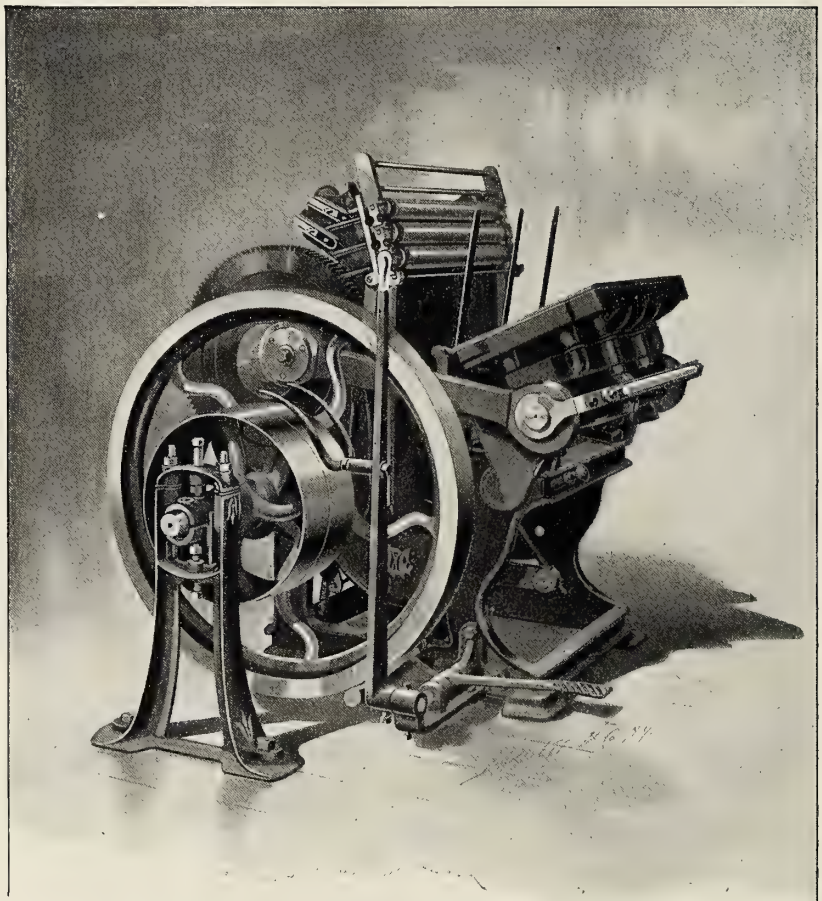
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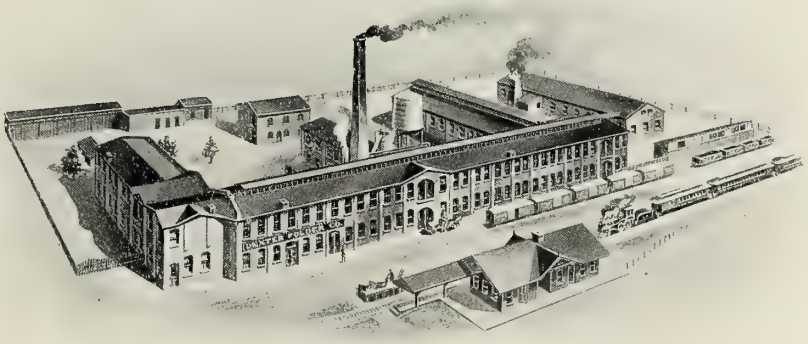
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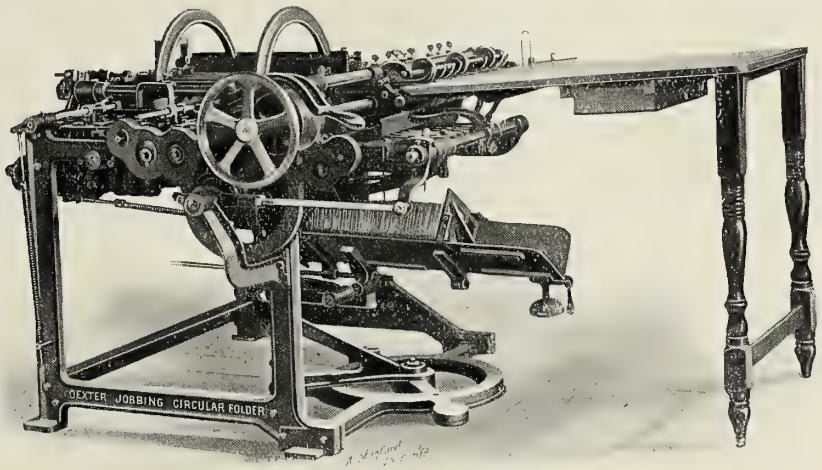
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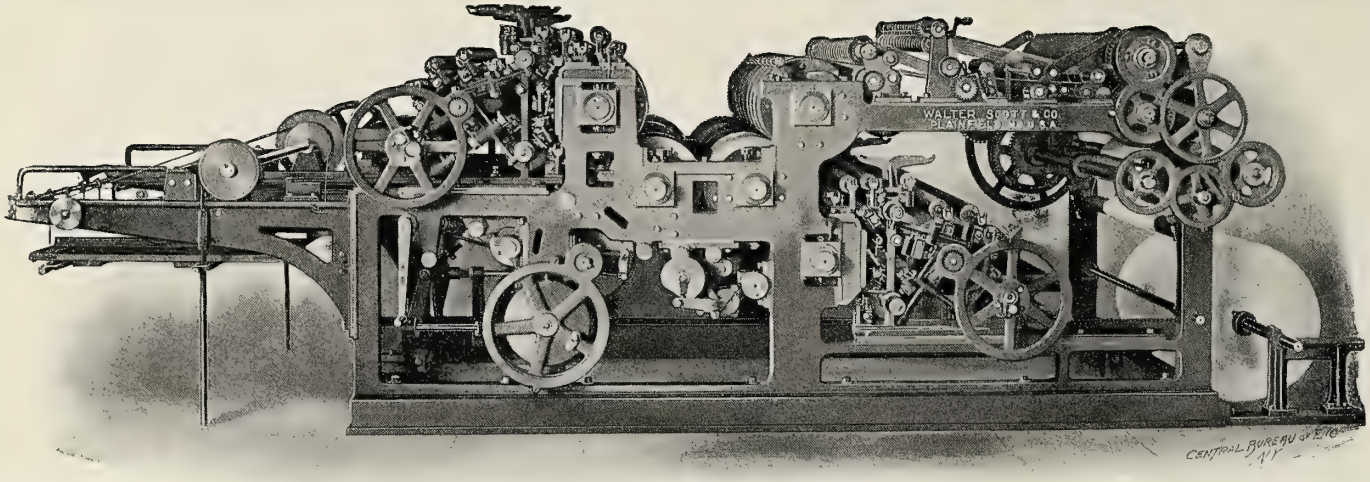
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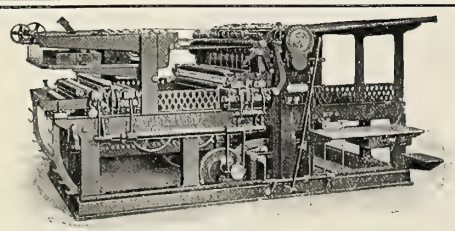
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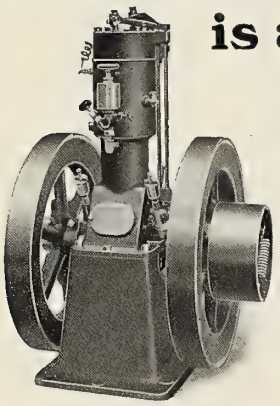
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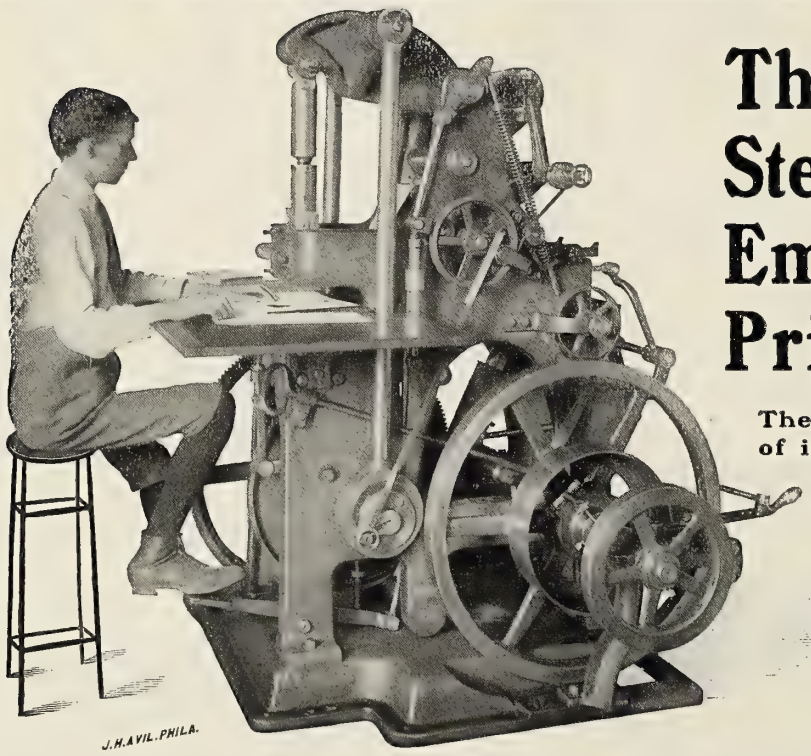
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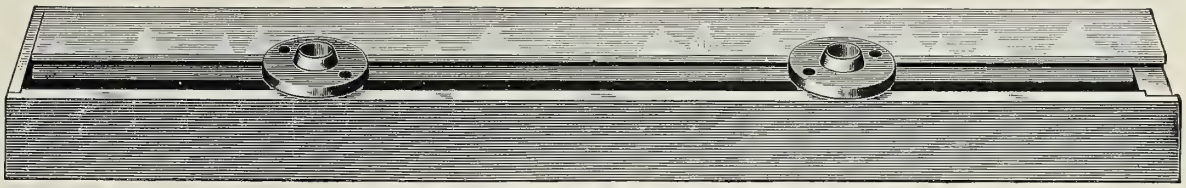
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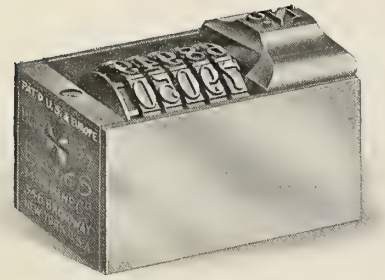
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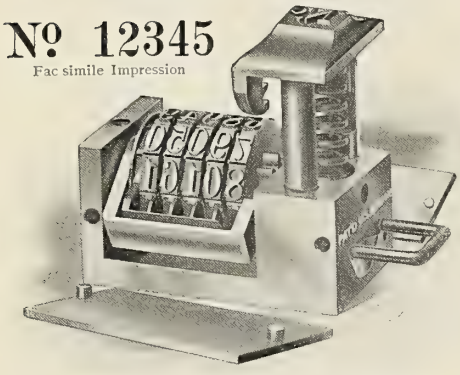
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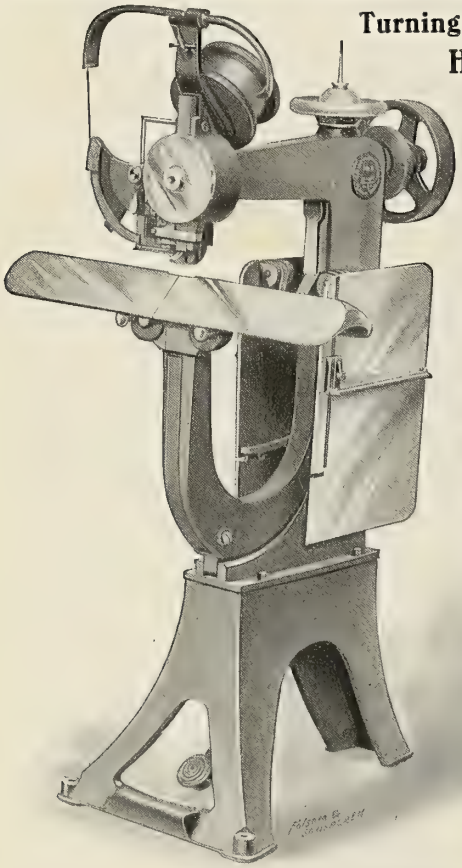
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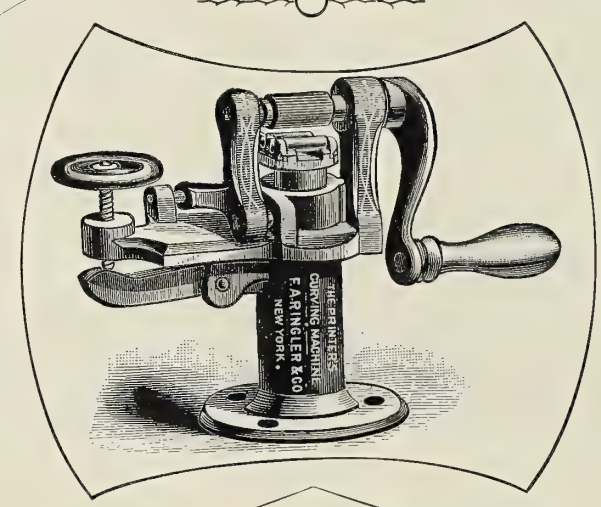
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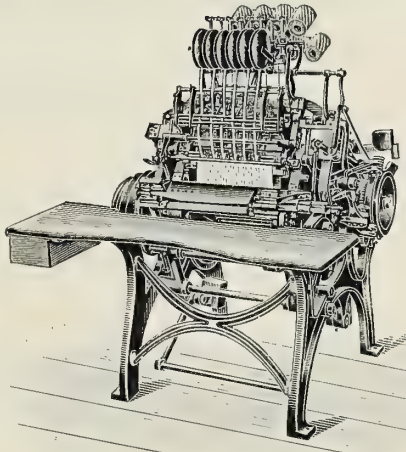
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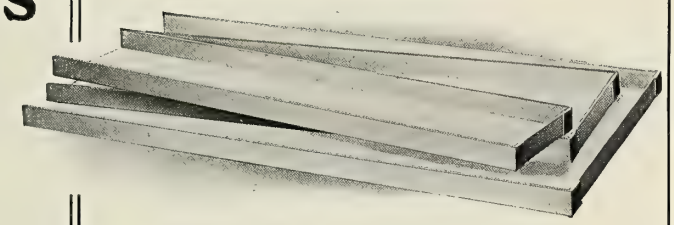


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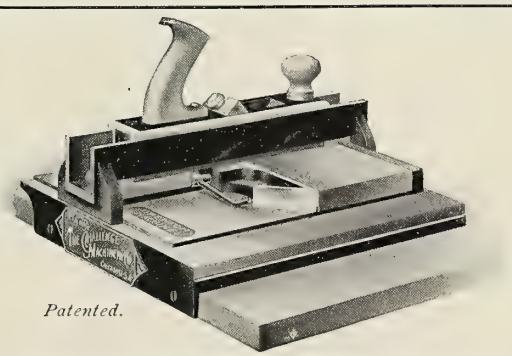
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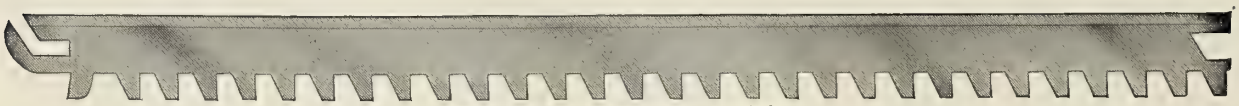
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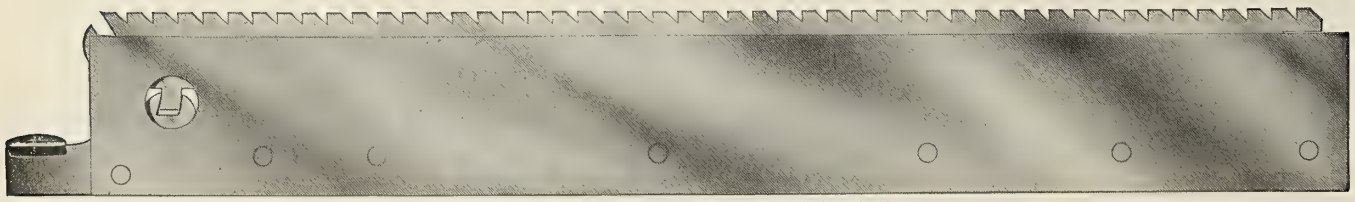
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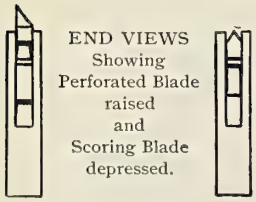
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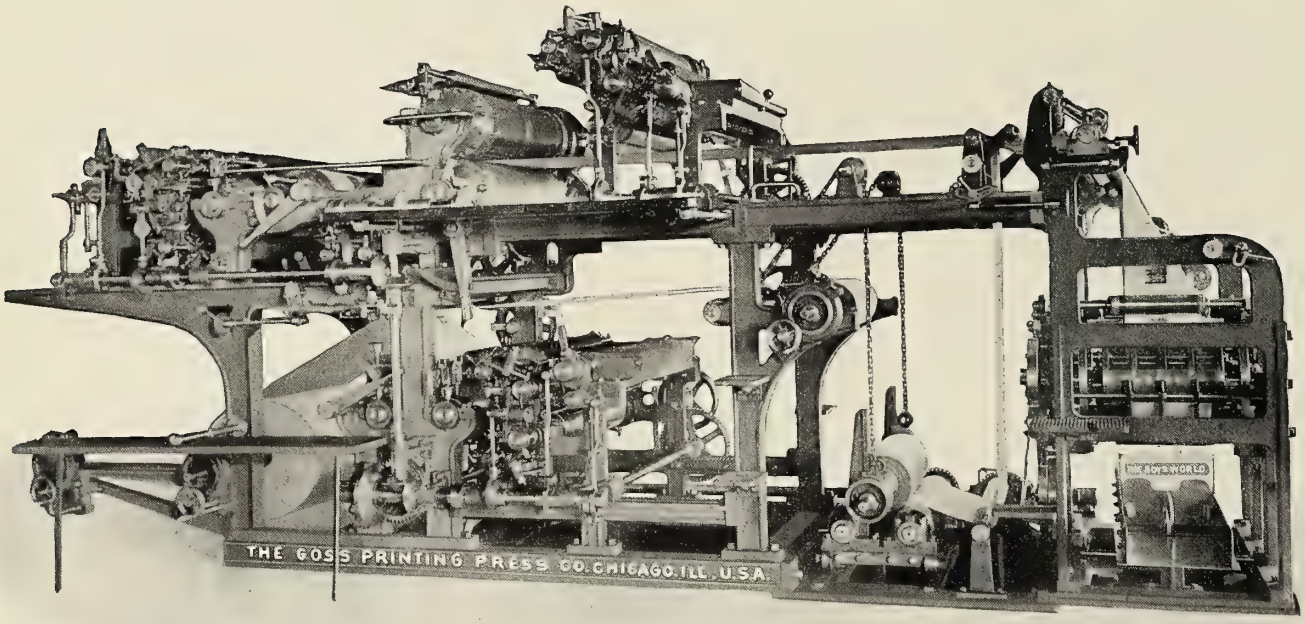
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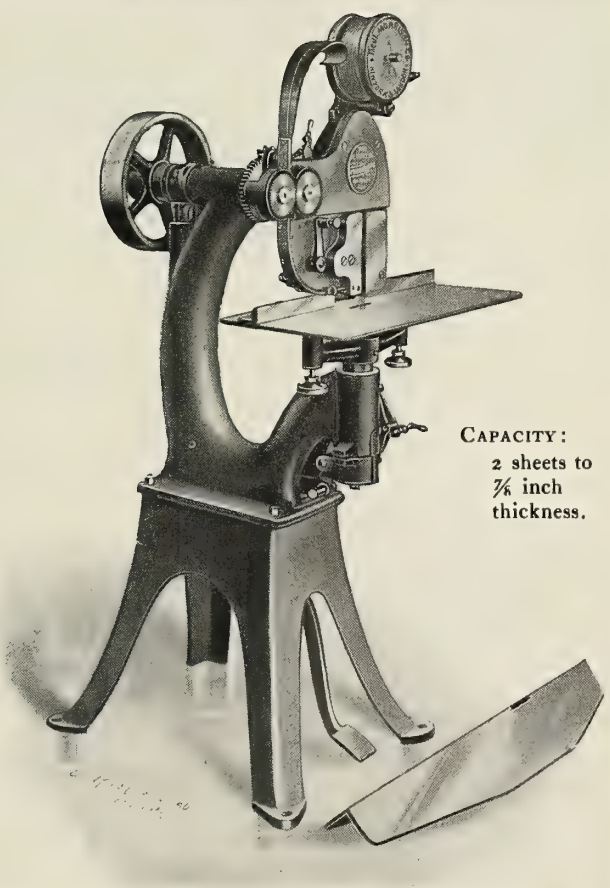
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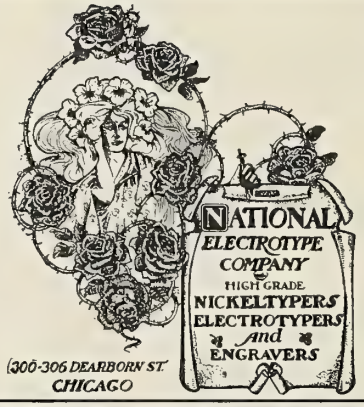
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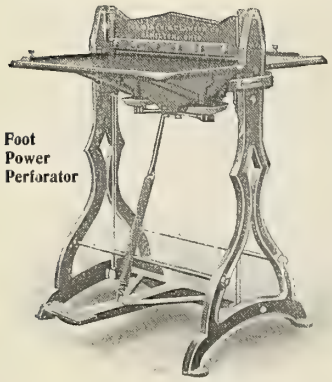
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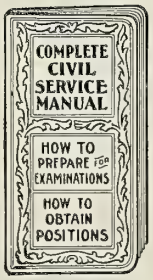
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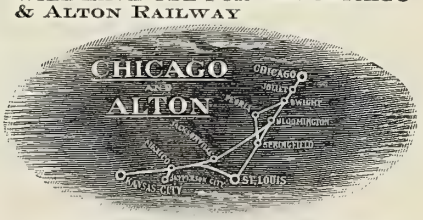
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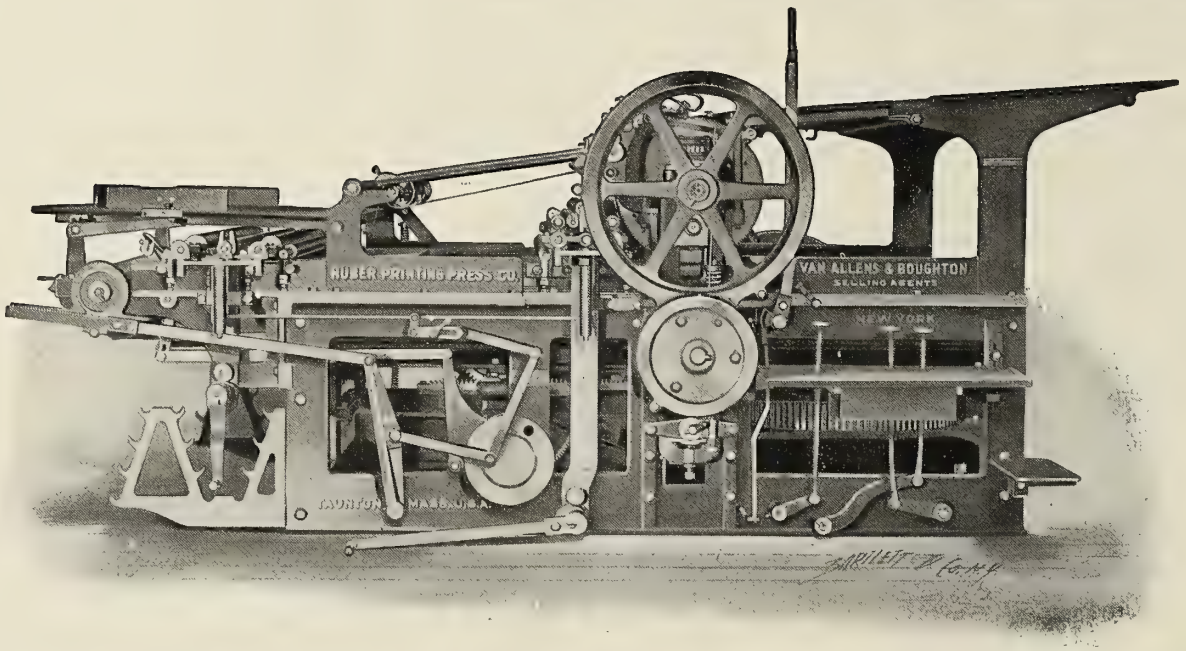
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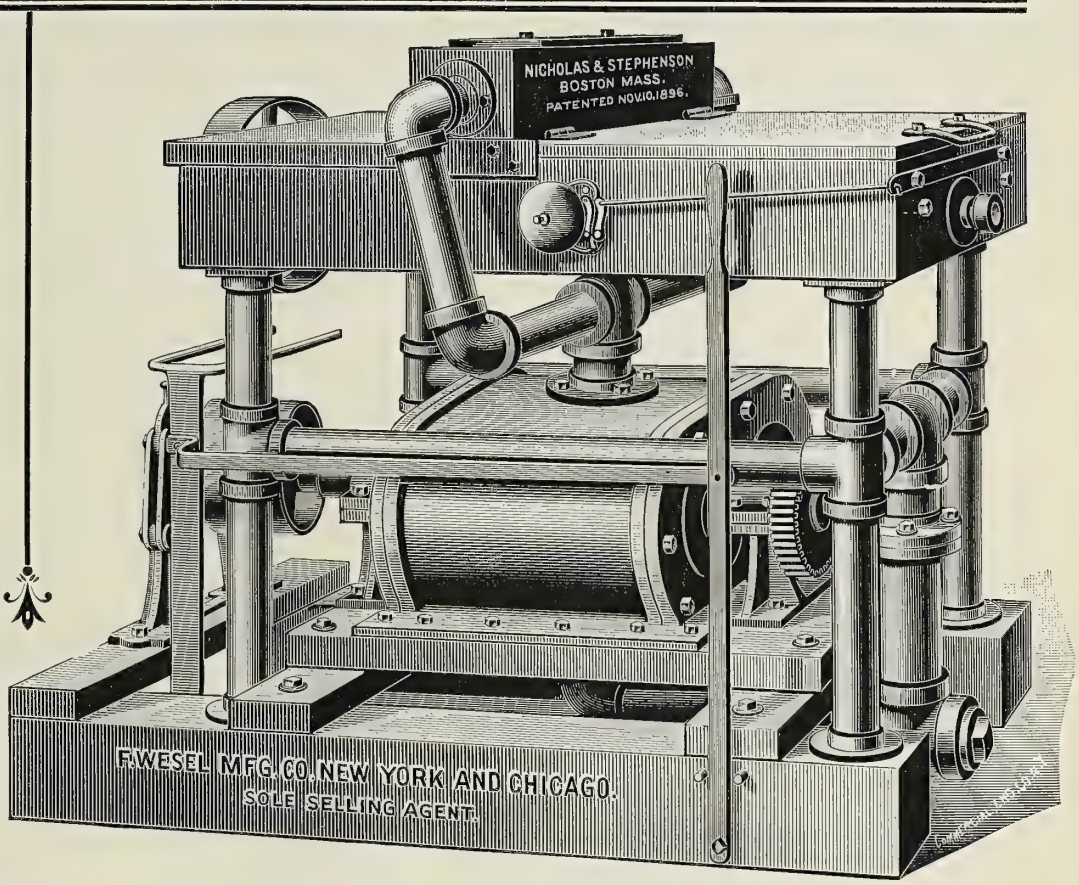
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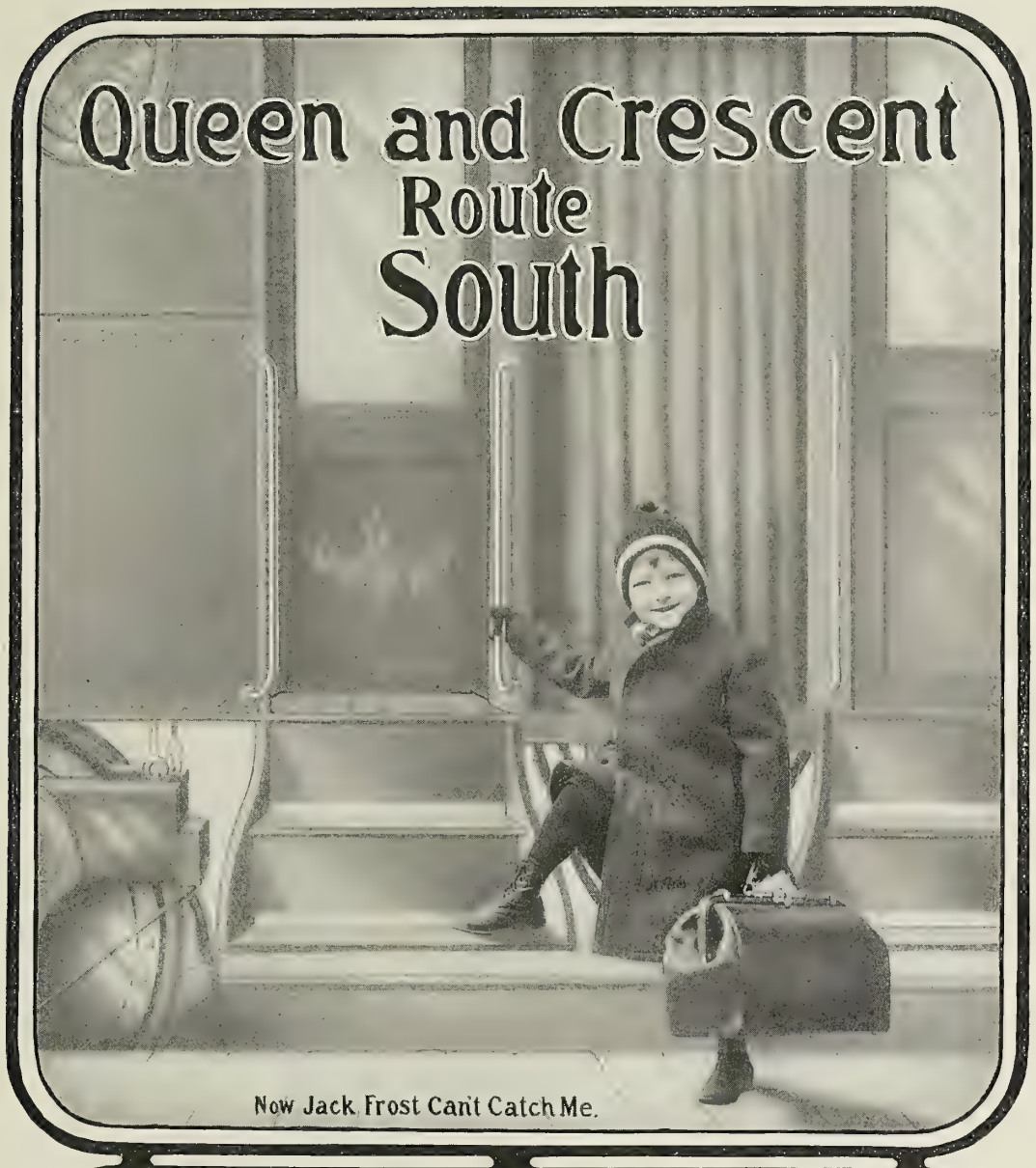
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